

UNIVERSITY OF CALIFORNIA

Los Angeles

Luiz Fernando Carvalho: An Auteur of Brazilian Television

A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of  
Philosophy in Hispanic Languages and Literatures

by

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2013

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## ABSTRACT OF THE DISSERTATION

Luiz Fernando Carvalho: An Auteur of Brazilian Television

by

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Doctor of Philosophy in Hispanic Languages and Literatures

University of California, Los Angeles, 2013

Professor Randal Johnson, Chair

In this study I combine Pierre Bourdieu's theoretical model for cultural production with auteur theory in an analysis of the work of acclaimed film and television director Luiz Fernando Carvalho. Perhaps best-known in the U.S. for his brilliant feature *Lavoura Arcaica* (*To the Left of the Father*, 2001), based on the novel by Raduan Nassar, most of Carvalho's activity has been in television, where he has directed adaptations of works by Ariano Suassuna (*A Pedra do Reino*), Eça de Queiroz (*Os Maias*), Carlos Alberto Soffredini (*Hoje é dia de Maria*), and Machado de Assis (*Capitu*). Carvalho's work in both film and television has distinguished him as one of the most creative directors working in Brazil and as the first full-fledged Brazilian television auteur. Indeed, Carvalho's work in television challenges traditional perceptions, moving beyond standardized formulas for mass consumption through an aesthetic that creates an

amalgam of artistic modes of expression such as film, television, theater, opera, animation, puppetry, painting, dance, literature, and music, while at the same time drawing from what he calls *ancestralidade*, or a shared creative and hermeneutic cultural heritage.

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*À Bisin—APS*

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## Introduction

Luiz Fernando Carvalho is one of the most creative directors working in Brazil today. Although perhaps best known outside of Brazil for his feature-length film *Lavoura Arcaica* (*To the Left of the Father*, 2001), most of Carvalho's professional activity has been in television, where he has directed *telenovelas*, critically acclaimed specials, miniseries and microseries based on works by Ariano Suassuna, Eça de Queirós, Carlos Alberto Soffredini, and Machado de Assis, as well as his own screenplays.<sup>1</sup> Over the years, Carvalho's work in both film and television has distinguished him as an artist who transcends boundaries between film and television.

In this study I combine Pierre Bourdieu's theoretical model for understanding the dynamics of cultural production with auteur theory in an analysis of four of Carvalho's television microseries: *Hoje é Dia de Maria* (2005), *A Pedra do Reino* (2007), *Capitu* (2008), and *Afinal, o que Querem as Mulheres* (2010).<sup>2</sup> Through an analysis of

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<sup>1</sup> In the early 1980s Carvalho entered TV Globo's prestigious director's nucleus. During his early years at TV Globo Carvalho worked primarily as an assistant director on miniseries and *novelas*. In 1986 he directed the short film *Espera*, based on Roland Barthes's 1977 essay *A Lover's Discourse: Fragments*. In 1987 and 1988 Carvalho co-directed two *novelas* for the TV Globo rival network Rede Manchete. In 1993 and 1996 respectively, Carvalho directed *Renascença* and *O Rei do Gado*, two of the most critically celebrated and commercially successful *novelas* of all-time. In between the two *novelas*, Carvalho directed two TV Globo specials based on Ariano Suassuna's plays: *Uma Mulher Vestida de Sol* and *A Farsa da Boa Preguiça*. In 1997 Carvalho left TV Globo to work on his only feature, *Lavoura Arcaica* (2001). However, in 2002, he returned to TV Globo to direct the miniseries *Os Maias*. Since that time, Carvalho has only directed microseries, the focus of this dissertation.

<sup>2</sup> Throughout this work I will refer to four different television genres—the *telenovela*, the miniseries, the microseries, and the special. In doing so, I will adhere to the following definitions of each: A *Telenovela* is a fictional narrative that generally includes 150 to 220 chapters. *Telenovelas* are continuously shot while airing. As a result, *telenovelas* are often dynamic in their nature, capable of having their narratives altered depending upon

Carvalho's artistic trajectory, his position within the field of Brazilian audiovisual production, his elaborate and unique pre-production process, and his microseries, I show how he has established himself as the first full-fledged Brazilian television *auteur*. As a central aspect of this distinction, I argue that in his microseries Carvalho draws upon a shared creative and hermeneutic cultural heritage that he calls *ancestralidade* to create a singular *oeuvre* in the field of Brazilian audiovisual production characterized by aesthetic hybridity. *Ancestralidade*, a concept I will expound upon further in chapter two, refers to all past Brazilian and universal art, folklore, and other creative elements, as well as an individual's personal and embodied dispositions used in the creation or understanding of a particular work of art. In incorporating *ancestralidade* as a central tenet of his work in television, I contend that Carvalho moves beyond standardized formulas for production and mass consumption, bringing together artistic modes of expression such as literature, film, television, theater, opera, animation, puppetry, painting, music and dance. In Carvalho's microseries, all of these distinct forms of artistic expression fluidly transcend their boundaries, fusing together to shape a distinct audiovisual language that challenges traditional Brazilian televisual norms and establishes a level of cultural legitimacy that approaches that of cinema.

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audience reception. A miniseries on the other hand, also a fictional narrative, includes anywhere from 9 to 55 episodes and is shot in its entirety prior to airing. A microseries is a shorter version of a miniseries and covers anywhere from 4 to 8 episodes. Contemporary Brazilian miniseries and microseries are most often adaptations of canonical literary texts. Finally, a *telespecial*, from here on out referred to as simply a "special," is a one time, close-ended narrative, adapted from an original or consecrated text.

## **Theoretical Framework**

The Brazilian film and television industries have followed distinct trajectories. Historically, the film industry has evolved in cycles, often dependent upon government support, and has rarely been able to compete successfully for a significant share of its domestic market, predominantly controlled by the U.S. film industry. Television, in contrast, has developed into an extremely powerful and economically successful culture industry, producing works that reach nearly 100% of the Brazilian population. Despite television's overwhelming reach and socio-economic impact, academic discourse in Brazil tends to privilege film over television, often seeing the two as diametrically opposed. As a result, scholarly literature concerning television as a form of art is not especially abundant.

Criticizing what he views as a general scarcity of aesthetic analyses of Brazilian television, Roberto Moreira contends that television,

para o intelectual, é um meio de massas, pouco nobre, ignorante, bastardo, e a serviço do poder. O prestígio da TV é muito menor que o do cinema. Enquanto este é feito para a elite pela elite, a TV é o pão e o circo dos 90% da população sem acesso à cultura. Esta cisão entre o espaço social ocupado pelo intelectual e aquele ocupado pela TV é determinante na produção teórica, na historiografia e na formulação de políticas para o setor. (50)

Moreira's comments highlight a structural difference between Brazilian film and television in which the former is characterized by a mode of production created by few

for few while the latter is characterized by a mode of production explicitly directed toward the greatest possible number of viewers.

Although the primary objective of both Brazilian film and television production is the accumulation of economic capital, unique market circumstances help distinguish the realities of these two fields. Because a significant portion of production funds for film derives from nationalized financing mechanisms such as the Rouanet and the Audiovisual laws, many film directors find themselves engaged in a struggle for the access to such funds. While these directors focus on proposing projects to the Agência Nacional do Cinema (ANCINE) to secure funding, they tend to operate in what Bourdieu refers to as the sub-field of restricted production. That is, the field in which producers (e.g., directors) create works of art for those who have the same cultural disposition as themselves. Whereas television functions exclusively in the sub-field of large-scale production, Brazilian film production finds itself in a struggle in which, as Johnson points out, the state is both a type of financier and fomenter (*Film Industry* 105). Consequently, insofar as it is to a lesser degree subject to the economic motivations that drive the field of power, a significant amount of Brazilian cinema tends to be less concerned with larger audience preferences than it is with producing art for those individuals possessing the cultural competence needed to understand a particular work. And, while some films are made specifically to appeal to a large-scale audience, they too often find themselves dislocated to the sub-field of restricted production as a result of complications regarding Brazilian cinema's dominated position in its own domestic market, distribution, exhibition, or other structural elements.

One example of this phenomenon is Breno Silveira's *Era uma Vez... (Once Upon a Time in Rio)* (2008). Despite the presence of TV Globo actors, a relatively large budget, and a socially relevant storyline that examines the relationship between the rich and the or the *morro* and *asfalto*, this contemporary, melodramatic adaptation of *Romeo and Juliet* attracted a mere 570,470 spectators ("Filmes Brasileiros com mais de 500"), nearly 500,000 short of the symbolic one million number that consecrates a domestic film as a success. This creates a situation in which the struggle for economic capital is, to an extent, displaced by the struggle for symbolic capital, i.e., capital that derives from critical recognition, awards, fame, and so forth. Despite its commercial leanings, a film such as Silveira's unintentionally competes primarily for symbolic, rather than economic, capital within the field of restricted production. Television, on the other hand, clearly maintains its drive for economic capital and as a result functions mainly in what Bourdieu refers to as the sub-field of large-scale production, i.e., production directed at the largest audience possible. However, as articulations between film and television have increased over the last ten years and as Brazilian television increasingly, albeit slowly, moves toward a post-network model, many works characterized by production that incorporates both fields have complicated such simplistic distinctions.

In addition to this broad structural distinction, Moreira's comments also underscore two common ideological positions surrounding the relationship between film and television in Brazilian academia. First, adhering to an Adornian mode of thinking, a number of scholars widely perceive television as an ideological tool used to control the masses. Put differently, television is "meaning in the service of power," churning out

programs via a culture industry conceived of as being homologous to traditional industry and its methodical, streamlined production of consumable goods (Thompson 7). By grouping individuals into an all-encompassing mass and equating the production of symbolic goods with the Fordian mode of production of consumable goods, this perspective implies a passive creator and spectator, thus negating individual dispositions, quantities of capital, spatio-temporal settings, and specific modes of creation and reception. The second ideological position excludes television from the realm of high culture, inherently suggesting a preconceived notion of what culture is and who determines what it is. Both of these ideological positions are implicit manifestations of a struggle in which different agents attempt to define the field's structure. As Moreira correctly points out, this struggle is made clear in practice within the academic realm insofar as Brazilian audiovisual intellectual production disproportionately favors film over television.

Moreover, as João Freire Filho argues, current television scholarship in Brazil, unlike in film studies, tends to exclude aesthetic analyses, preferring to analyze television as merely a vehicle for mass communication. Instead, according to Freire, Brazilian television scholarship focuses on three primary areas: 1) the genealogy of the medium; 2) the formation and development of programming genres; 3) the archaeology of reception ("Por Uma" 206-207). In an attempt to reprioritize television scholarship, Freire includes aesthetic analysis among the areas of research he believes deserve television scholars' attention. He argues explicitly for scholarly production that examines

“A televisão como representação e forma, um enquadramento estético que toma emprestado o vocabulário da crítica literária, teatral e cinematográfica” (“Por Uma” 205).

In his argument Freire takes issue with television’s marginalized position relative to more artistically consecrated fields such as film, literature, painting, and music. In an analysis of Nelson Rodrigues’s seemingly favorable newspaper writings on television from the late 60s and early 70s, Freire states: “O problema, no entanto, é que os argumentos que Nelson oferecia—com ternura altiva—a favor do veículo só satisfazem plenamente a quem, como ele, acredita na *impossibilidade genética* de aproximar TV e Pensamento, na *incompatibilidade (de gênios)* entre TV e Cultura” (“TV de Qualidade” 92). Freire continues, “Entreter é preciso, correto; será, no entanto, a diversão simplória e incosequente a única e escassa vocação da TV? É ocioso, de fato, tentar submetê-la a uma análise no altiplano da estética?” (“TV de Qualidade” 92). Broadly, Freire’s objective is to determine whether television is merely a vehicle for producing and mediating mindless entertainment for its expansive public, or if it is in fact capable of creating its own language. He asks, “Afim, TV de qualidade é aquela que desempenha, com humildade, a função de mediar a ‘alta cultura’ para as massas? Que serve de mero trampolim para vôos mais altos da imaginação?” (“TV de Qualidade” 94). Freire concludes that television is capable of producing works whose own technological and intellectual merits are worthy of praise and study beyond a mere appropriation and mediation of other art forms that are traditionally considered to be superior to television, and that television must lose its shame of being television and dialogue with other art

forms, “mas sem subserviência” (“TV de Qualidade” 94).<sup>3</sup> Considering Moreira and Freire’s positions regarding the relative paucity of studies treating television as a distinct and worthy form of art, Carvalho’s microseries provide an ideal case-study in which to examine production and aesthetic possibilities for television within the broader Brazilian field of audiovisual production.

In “The Field of Cultural Production or: the Economic World Reversed,” Pierre Bourdieu outlines a conceptual framework for analyzing the complex process of cultural production. According to Bourdieu, the field of cultural production is an intricate, structured social space comprised of unequal relationships between various agents who occupy distinct positions in a constant struggle for diverse forms of capital. Inseparable from these positions are what Bourdieu refers to as *prises-de-position* (position-takings), which equate to the works or manifestations of the agents who occupy positions within the field. By considering positions inseparable from position-takings and situating both of these within a broader field of production, Bourdieu’s analytical model eliminates the

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<sup>3</sup> In *Televisão Levada a Sério*, although in agreement with Freire’s view, Arlindo Machado takes issue with the term *televisão de qualidade*, arguing that it is a misconception and is unjustly placed at the feet of television as whole. He argues that no one speaks broadly of quality literature or quality film. For Machado, the obvious reality is that there is both good and bad literature and good and bad television: “De uma forma geral, ninguém fala de “literatura de qualidade,” nem de “cinema de qualidade,” nem de “música de qualidade,” uma vez que nos parece óbvio que só o que tem qualidade é verdadeiramente literatura, cinema ou música...Ademais, a adoção de uma expressão restritiva para designar uma certa modalidade de televisão poderia reforçar um equívoco já bastante disseminado, segundo o qual a televisão como um “acréscimo, uma situação especial, uma espécie de desvio da norma. O objetivo não é criar um gueto de qualidade que possa existir isolado, no meio de um mar de mediocridade. Pelo contrário, o objetivo é fazer com que a idéia de qualidade possa contaminar tanto a produção quanto a recepção de televisão como um todo, a ponto de o adjunto e a discriminação se tornarem desnecessários (13).

reductive and subjective analysis that attempts to explain a work of art in and of itself as well as those analyses that focus on a specific socio-historical moment or a political economy as a means of defining or explaining the work. Instead, according to Bourdieu, a complete explanation of a work of art must involve a break from the objective/subjective dichotomy via a thorough analysis of the entire field, which, in addition to a socio-historical and socio-political contextualization, includes the relationships between other possible positions and position-takings, modes of production, distribution, consumption, and critical research and commentary.

As a complex relational structure comprising television networks, executives, directors, producers, actors, distribution companies, critics, scholars, authors, and consumers, the Brazilian audiovisual field lends itself well to Bourdieu's model. However, while Bourdieu's framework aids in establishing a sociology of cultural production by analyzing the many elements that determine the creation of a work, it does not provide a model for aesthetic analysis. Because one of the primary objectives of this study is to analyze the aesthetics that characterize Carvalho's microseries, it is necessary to undertake an in-depth examination of his mode of production, and the resulting artistic elements that comprise the respective works and Carvalho's *oeuvre* as a whole. To this end I will use auteur theory.

Originally conceived of during the 1950s by *Cahiers du Cinéma* journalists and later anglicized by Andrew Sarris and Peter Wollen, classical auteur theory was a rather loosely constructed tripartite approach to the study of films, maintaining that films had a guiding intentionality, that such an intentionality produces a common pattern across an

artist's work, and that the intentionality of both individual and sets of films is that of the director ("Auteurs and their Brains" 68). Broadly speaking, classical auteur theory argues that in order to determine the creative distinctiveness of a film as well as the central agent behind it, one must conduct a thorough aesthetic analysis of the work(s) in question.

Despite working within the confines of the TV Globo audiovisual quasi-monopoly, Carvalho has frequently classified himself as a true artist<sup>4</sup> and he maintains a high level of artistic control over the final product. As a result, in line with classical auteur theory, my analysis will demonstrate that there is a level of intentionality in Carvalho's work revealing a broader aesthetic pattern that in part characterizes his artistic vision.

In keeping with Bourdieu's notion that a work is the result of one's position and capital situated within the field of production, an adequate analysis of Carvalho's work requires an understanding of the broader audiovisual legacy from which it hails. What follows then is a brief socio-historical contextualization of Brazilian film and television.

### **Socio-Historical Contextualization of Brazilian Film**

According to official history, a mere three years after Lumière unveiled his *cinématographe* in Paris, Brazilian cinema was born on June 19, 1898.<sup>5</sup> Production took

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<sup>4</sup> For example, in "Educação pelos Sentidos" as well as in interviews, Carvalho comments on the role of television's "artistas verdadeiros," a group in which he includes himself (23).

<sup>5</sup> It is worth mentioning that Jean-Claude Bernardet questions the validity of this date and the intentions behind those historians and critics who aided in solidifying its virtually

off in 1908, marking what is commonly referred to as the beginning of the Golden Age or *Bela Época* of Brazilian cinema. Like the majority of Brazilian film periods, the Golden Age was short-lived. In 1911, a group of North American businessmen interested in exploiting a new market helped to dramatically alter the future trajectory of Brazilian cinema, eventually leading to Hollywood's domination of the domestic market. "The *Bela Época* ended as Brazilian films were forced off the screens by North American and European products" (Johnson and Stam 22). In hindsight, that this was the case should not come as a surprise. An examination of Brazil's history reveals an institutionalized attitude of a heightened appreciation for those products imported from Europe and North America relative to those made in Brazil. Randal Johnson emphasizes this in commenting on early industrialization during the time of Brazil's recently declared Republic:

In the initial phase of industrialization, local manufacturers tended to produce bulky low-value goods which cost less to make than to import, and for which only rudimentary technology was needed. Although seemingly logical, such a strategy of industrialization tended to create, in the mind of the consumer, an association

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unquestionable place within the history of Brazilian cinema. He argues, "Encontrar o nascimento 'verdadeiro' seria uma afirmação de autenticidade que se contraporía ao nascimento 'outorgado' pelos colonizadores, a essas falsas 'certidões de nascimento como a carta de Pero Vaz de Caminha e suas equivalentes,' no dizer de Darcy Ribeiro. Com um nascimento seguramente estabelecido e escolhido por elas, as elites tentam enfrentar as incertezas da identidade" (*Historiografia Clássica* 22). Furthermore, Bernardet questions if it is even possible to consider a broad periodization of Brazilian cinema as a whole. He argues that the accepted periodization of the history of Brazilian cinema was outlined with the notion of a fall or decline bringing one period to a close and leading into another.

between locally manufactured goods and inferior quality. This was true not only with economic goods, but also with the production of symbolic goods, or goods such as films which, although themselves commodities, functioned on both the economic and symbolic planes. (*Film Industry* 20)

Juxtaposed with North America's and, to a lesser extent, Europe's already industrialized and highly technical films, early filmgoers began to view Brazilian films as generally being inferior. Over time the belief of North American films as being the 'proper' or preferred form of cinematic discourse" crystallized as audiences became accustomed to the superior technical quality of North American films, and thus "reluctant to accept alternative forms, even if produced locally" (Johnson, *Film Industry* 11). As a result, Brazilian films have historically been marginalized from their own market in favor of U.S. blockbusters and, to a lesser degree, European art house films.

One could situate much of post-1911 Brazilian film production as a broad reaction to North America's dominant position in the Brazilian market. In one sense, this reaction can be characterized as an attempt towards assimilation on the part of Brazilian producers as they focused their efforts on adopting the Hollywood studio model to Brazilian film production. Cinédia in the 1930s, Atlântida in the 1940s, and Vera Cruz in the late 1940s and early 1950s are all instances of a concerted effort on the part of Brazilian producers towards implementing and nationalizing the pre-existing, dominant foreign model of film production and technical quality.

In direct contrast to the attempts at assimilation, some filmmakers explicitly reacted *against* the dominant presence of the North American film industry as well as

against domestic attempts at imitation. The most obvious example of this was Cinema Novo. In its first phase (1960-1964) Cinema Novo filmmakers made films that explicitly sought to contradict the star and market-driven, high-budget, and high-quality studio films by producing non-industrial, small budget, ideologically driven films, characterized by what Glauber Rocha referred to as an *estética da fome*. Following the failed attempt of Vera Cruz in the early 1950s, there was a general recognition among some filmmakers, who would later form the core of the Cinema Novo group, that they were not able to equal the technical level of most foreign films and, furthermore, that if even if they could, it would certainly not be representative of Brazil's current social reality. So, as Johnson notes, "rather than imitate dominant cinema, which would make their work merely symptomatic of underdevelopment, they chose to resist by turning, in Ismail Xavier's words, 'scarcity into a signifier'" (*Brazilian Cinema* 379). With regard to more recent film production, one could perhaps argue that the aforementioned assimilation and negation reactions to the North American film industry have over the years been institutionalized, resulting in a domestic co-production that is largely the result of the more recent Globo Filmes co-production model or of government financing mechanisms.

### **Socio-Historical Contextualization of Brazilian Television**

Much like its cinematographic precursor, Brazilian television arrived relatively early in Brazil when, on September 18, 1950 media magnet Assis Chateaubriand's TV

Tupi introduced itself to its São Paulo viewers.<sup>6</sup> Nonetheless, whereas Brazilian film has historically struggled in the face of the North American film industry to gain a stronghold of its own market, television in general, and TV Globo specifically, has dominated the domestic market, with the Rio de Janeiro network even carving out an important position in the global market.

In his enlightening study on the formation of the Brazilian audiovisual field and mass culture, José Mário Ortiz Ramos argues that the emergence of television in Brazil within the context of film's fragile industrial structure and the coupling of these two areas with the world of advertising resulted in the constitution of the Brazilian audiovisual field (14). During this early first phase of development, which covered the years between 1950 and 1964 (or 1969 depending on the scholar) and is often referred to as the "*fase elitista*," television was primarily concentrated in the homes of the *paulista* and *carioca* elite (Mattos, Caparelli, Ortiz Ramos, Ramos, Borelli, and Hamburger, to name a few).<sup>7</sup>

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<sup>6</sup> On November 16, 1929 Dr. V. K. Zworykin files for a patent on the kinescope (move see), which is now considered to be the single most important event in the history of television insofar as "It made television as we know it today possible" (Smith and Paterson, *Television: An International History* 16). The British based Marconi-EMI's 405-line interlaced 25-frame standard, chosen in February of 1937, marks the beginning of modern television broadcasting (Smith and Paterson, *Television: An International History* 19). The first live television broadcast occurs in London on 9/30/1938 by the London Television Service. The semi-formal debut of television in the US, conducted by RCA, occurs on 4/30/1939 at the world fair in New York. Although limited, commercial television begins in the US in July of 1941 after having adopted a 525-line industry-wide standard, the bombing of Pearl Harbor in December of that same year postponed the use of television until after the war (Smith and Paterson, *Television: An International History* 22).

<sup>7</sup> In setting an agenda for the analysis of the symbolic goods produced by television, Freire supports the notion of the *fase elitista*, arguing that the early years of Brazilian television were primarily characterized by highbrow programming. He says, "A pesquisa sobre o período formativo da TV brasileira me proporcionou outras surpresas. Devido ao

In fact, by 1960, ten years after TV Tupi's inception, a mere 4.6% of Brazilian homes had a television set (Hamburger 22). As a point of comparison, although it had been around longer, roughly 90% of homes in the United States had a television set in 1960 (Hamburger 21). Characterized largely by *teleteatros*, the majority of the programming during the *fase elitista* aired live.

Like much cultural production without an established precedent, the programs produced during the first phase of Brazilian television were inherently experimental as the involved parties learned the nuances of the new audiovisual vehicle. As Esther Hamburger notes, some of television creators' past experiences in radio along with their fascination with film were the source of much of the medium's experimental nature (27). In 1963 TV Excelsior's *2-5499 Ocupado*, the first *telenovela* to be aired daily, served as an early catalyst for fundamentally altering Brazil's television landscape. While the *telenovela* was widely considered an inferior genre throughout the 1950s and early 60s, specifically when contrasted with the *teleteatro*, TV Globo's inception in 1965 was a major force behind the *folhetim*-inspired genre's ascension to becoming the premiere televisual format by the early 1970s (Hamburger 27). The Brazilian military dictatorship (1964-1985) was an important organizing presence during this period and as such is closely tied to television in general and to TV Globo in particular.

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fato de, entre 1950 e 1964, o televisor ser um bem de consumo circunscrito aos endinheirados, idealiza-se o perfil 'cultural' (na acepção ilustrada do termo) da programação do período, classificado de 'elitista' pelos historiadores. Teleteatros, óperas e balés não lastreavam, solitariamente, a televisão da 'era dourada;' pululavam no vídeo atrações mais afinadas com a tradição lúdico-festiva dos entretenimentos populares – circo; folhetim; imprensa sensacionalista; melodrama; jogos; teatro de revista' ("TV de qualidade" 212).

Sérgio Mattos argues that it was during the 1960s and the military dictatorship that the Brazilian government really came to be the power behind the growth and development of the Brazilian culture industry. He argues that there were three key factors in this development: 1) a fast industrialization process concentrated in urban centers, which resulted in the concentration of populations in these areas, thus making it easier to distribute and circulate media; 2) development of transport and communication infrastructure (stemming from the plan for development known as the *Sistema Nacional de Transporte e Comunicações*); and 3) modernization of print media (6). Hamburger argues that no network benefited from these advancements and the dictatorship's plan for social integration more than TV Globo:

Durante a década seguinte a Globo assumiu a liderança do mercado e a Excelsior e a Tupi se enfraqueceram gradativamente, tendo suas licenças canceladas pelo governo, a primeira em 1971 e a segunda em 1980. Ao combinar administração profissionalizada e suporte político ao governo, o grupo multimídia cresceu em proximidade com o regime, tornando-se o maior beneficiário dos novos recursos tecnológicos. E, embora fosse uma empresa privada, a emissora conseguiu praticamente o monopólio da audiência, privilégio em geral das emissoras públicas em países cuja estrutura de comunicações é estatal. (32)

The combination of its administrative capacity and its pro-active attitude in adhering to the government's conservative policies, as well as the government's desire to integrate Brazilian society on a macro scale, made TV Globo the absolute media leader by the early 1970s.

Hamburger demarcates television's subsequent development as the *período de expansão*, covering the two decades from 1970 to 1989 (30). During the early years of the 1970s Brazilian television experienced a number of important changes. Following the implementation of the AI-5 (*Ato Institucional Número 5*) in 1968, the increasingly authoritarian military dictatorship forcefully asserted itself as the moral compass for determining what television could and could not air. However, whereas some countries under the rule of a dictatorship have their television networks taken over and run by the government, Brazilian television remained commercially private, albeit heavily censored. Moreover, as the nomenclature of this period suggests, not only did Brazilian television remain private, it actually thrived. By 1989 approximately 70% of all homes had at least one television set, up from 22.8% in 1970 (Hamburger 22). From 1989 to the present Brazilian television has continued the trend of dominating its domestic market. Although the post-network model, manifested in the arrival, development, and proliferation of cable television offerings, continues to threaten a takeover, TV Globo has maintained its position as the preeminent audiovisual force in South America.

### **Film and Television: Luiz Fernando Carvalho's Artistic Trajectory and Position as a Television *Auteur***

Luiz Fernando Carvalho's emergence as an audiovisual professional occurred during an interesting moment in the history of Brazilian film and television. Following the then unprecedented national success of such domestic films as *Dona Flor e seus Dois Maridos* (*Dona Flor and her Two Husbands*) (1976), a Bruno Barreto adaptation of Jorge

Amado's homonymous 1966 novel, and Neville d'Almeida's, *A Dama do Lotação* (*Lady on the Bus*) (1978), Brazilian cinema, in conjunction with national hyperinflation, spiraled into a deep economic crisis. Around this time Carvalho was an undergraduate architecture student who was interning in the film industry as an assistant editor and director, "mas sem convicção que seria exatamente o cinema a via de expressão" (Carvalho, *Luiz Fernando Carvalho* 15). Although he would return later to study literature, Carvalho eventually dropped out of school due to an increased workload in the film industry. However, as he notes, the opportunities slowly decreased to the point of near non-existence:

Então chegou um dia que esses trabalhos foram rareando, rareando, e caímos naquela crise conhecida, onde uma grande quantidade de cineastas migrou para a televisão ou para propaganda. Eu fui parar naquele núcleo da Globo Usina, que era um núcleo, digamos assim, da nata do que poderia se chamar a televisão. Não era um núcleo formado apenas por técnicos da televisão, era composto também por um número grande de profissionais vindos do cinema: Zé Medeiros, Dib Lufti, Walter Carvalho foi ali onde o conheci. Entrei como assistente de direção das miniseries e Quartas Nobres. (*Luiz Fernando Carvalho* 16)

Carvalho's observation regarding filmmakers migrating to television and advertising due to the ongoing crisis in the film industry, underscores the perseverance of these two fields in the face of widespread economic difficulties. At the same time it sheds light on Brazilian film's historically economically weak position relative to television. In fact,

Ramos points out that by 1981 film production companies were renting their studios to advertising and television companies:

Repetia-se a história já conhecida da televisão tragando a reduzida estrutura do cinema: a TV Excelsior alugara anteriormente os estúdios da Vera Cruz, a própria Globo já utilizara os da Cinédia no Rio, no final dos anos 70. A produção paulista de filmes populares de massa mostrava-se sem estratégia para enfrentar os tempos modernos, e era cercada por uma produção audiovisual sintonizada com a expansão planetária das imagens deste fim de século. Ficaram os técnicos e artistas atomizados, migrando para a televisão, publicidade e teatro. (25)

While some individuals aspire to work exclusively in film, for someone who, like Carvalho, was not convinced that he wanted to be a filmmaker, it makes sense that television might serve as a professional space where he could continue to work in the audiovisual field and be paid consistently to do so.

Carvalho's position as a film and television director also points to a long-standing reality that contradicts some of the preconceived notions that perpetuate an ideological separation of the two fields. In his in-depth analysis of *Globo-Shell Especial* and *Globo Repórter* during the 1970s, Igor Sacramento discusses Cinema Novo participants' surprisingly wide-ranging activity in television. Interestingly, Sacramento highlights a distinction characteristic of this period between Cinema Novo participants and those who promoted and produced commercial films. He says, "os cineastas que efetivamente se vincularam à televisão naquela época foram aqueles associados a um 'cinema artístico' especialmente ao Cinema Novo" (55). Sacramento supports his argument by providing a

long list of some of the most important Cinema Novo filmmakers as well as left-leaning intellectuals and artists who worked in television during the 1970s:

Em diferentes momentos e emissoras, David Neves, Dib Lutfi, Domingos de Oliveira, Eduardo Coutinho, Geraldo Sarno, Gustavo Dahl, Glauber Rocha, Hermano Penna, João Batista de Andrade, Jorge Bodansky, Maurice Capovilla, Nelson Pereira dos Santos, Neville d’Almeida, Orlando Senna, Paulo Gil Soares, Renato Tapajós, Roberto Santos, Sylvio Back, Walter Lima Júnior e Zelito Vianna trabalharam na nova mídia no mesmo momento em que outros artistas da revolução como Alfredo Dias Gomes, Armando Costa, Ferreira Gullar, Luiz Carlos Maciel, Oduvaldo Vianna Filho, Paulo Pontes e Gianfrancesco Guarnieri também o fizeram, contrariando a postura intelectual da época, mas procurando ir onde o povo estava. (55)

Perhaps most interesting is the intellectual turn alluded to by Sacramento, wherein these individuals, many of whom were radically against the encroachment of capitalism, migrated to television in search of communication with that medium’s ever-expanding audience. Sacramento contextualizes and further clarifies the importance of these individuals’ change in position:

O que se destaca nessa circulação é o fato de ela demonstrar diferentes comportamentos no momento em que se dava a consolidação da indústria cultural brasileira num contexto de ditadura militar, possibilitados pelas diferentes posições que ocupavam no setor cinematográfico. Enquanto uma “primeira geração” do Cinema Novo (Cacá Diegues, Glauber Rocha, Leon Hirszman,

Nelson Pereira dos Santos) trabalhava majoritariamente para poder continuar fazendo cinema (no sentido de preservação da autoria, da expressão pessoal), mesmo sob os desígnios da Embrafilme, outros cineastas de uma ‘segunda geração’ do movimento (Eduardo Coutinho, João Batista de Andrade, Maurice Capovilla, Paulo Gil Soares, Walter Lima Júnior), por falta de espaços, devido à nova configuração do mercado audiovisual, aceitaram convites para trabalharem na televisão, tentando continuar a ‘fazer cinema,’ com a vantagem da assistência de um público infinitamente maior. (56)

Of particular importance here is how both groups mentioned by Sacramento ultimately used television as means to make films, albeit for different reasons. The matter of these individual’s positions or *espaço*, as Sacramento puts it, is also of interest. In the first group, consecrated directors such as Diegues, Rocha, and Dos Santos desired to continue to strengthen their already strong position as *auteur* filmmakers. On the other hand, as Sacramento notes, the majority of the members of the second group had not yet carved out dominant positions with the field of cinematographic production, thus facilitating their entrance into television production.

Compare this situation in the 1970s to that of Carvalho’s in the early 1980s. In commenting on why he did not finish his degree in Architecture he reveals having experienced something similar to those mentioned by Sacramento. That is, like those in the 1970s who lacked sufficient “space” in the Embrafilme structure to make their films, Carvalho, running out of options to work in film due to the crisis, migrated to television to survive. Even a superficial examination of the contemporary field of Brazilian

audiovisual production reveals that not much has changed regarding the professional crossover between film and television. For example, such important contemporary directors as Cao Hamburger, Fernando Meirelles, João Moreira Salles, José Henrique Fonseca, José Padilha, Jorge Furtado, Karim Ainouz, and Walter Salles have all directed television documentaries, specials, or series in addition to their films.<sup>8</sup> However, unlike these directors' occasional small-screen endeavors, Carvalho has worked almost exclusively in television, where he has established himself as an *auteur*.

Carvalho is an anomaly within the Brazilian field of audiovisual production in that, despite directing what is perhaps one of the most important Brazilian films of the last 25 years, he concentrates his creative efforts within the realm of television where he has access to an extensive audience. Such self-positioning runs counter to the broader tendency on the part of most Brazilian directors, who, left with Cinema Novo's politically charged artistic legacy, often perpetuate a broad rejection of the market in favor of a more artistic and socio-politically engaged production. At least in part, this is why many Brazilian films have largely been unable to communicate successfully with the film-going public.

For Jean-Claude Bernardet this lack of communication was, and likely still is, one of the key problems with much of Brazilian cinema because for him a film only exists once in the consciousness of the public it targets (*Brasil em Tempo* 22). Moreover,

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<sup>8</sup> It is important to note that, unlike Carvalho who is full-time employee of TV Globo, the aforementioned directors either own their own production companies or are closely associated with a particular production company. This is relevant because of the current finance structure that foments independent production companies developing projects for both film and television.

Bernardet goes so far as to assert that an *auteur* without a public to view his film, is no *auteur* at all. He argues, “É tarefa do cinema brasileiro, e das mais urgentes, conquistar o público. Essa experiência, esse diálogo do público com um cinema que o expresse, é fundamental para a constituição de qualquer cinematografia, pois um filme não é tão-somente o trabalho do autor e sua equipe: é também aquilo que dele vai assimilar o público” (Bernardet, *Brasil em Tempo* 33). Carvalho seemingly realizes this as well, but concludes that the desired audience exists within the realm of television, rather than cinema: “Infelizmente, o cinema brasileiro hoje se tornou uma arte extremamente elitista, se tornou um espetáculo para poucos...Então, algumas questões estéticas que eu realmente gostaria que chegassem a uma classe social excluída, ao homem pobre e comum, me parecem hoje mais ligadas ao meu trabalho na TV do que no de cinema” (“Educação” 23).

Consequently, within the context of the field of Brazilian audiovisual production, Carvalho’s intricate knowledge of and interest in cinema, as well as his conception of himself as an artist and an intellectual,<sup>9</sup> are complicated by his current position as a

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<sup>9</sup> Some examples of Carvalho’s deep interest in cinema and of how he sees himself as an artist. Selected from different interviews with Carvalho: 1) “Por outro lado, o público em geral é formado por uma linguagem padronizada e, do meu modo, sigo lutando contra essa aberração, duvidando de certas verdades tidas como absolutas” (“Entrevistas: Luiz Fernando”) 2) “Não faço cinema a quilo” (“Luiz Fernando Carvalho: Não Corro). 3) “Todo mundo que procura um modelo está perdido. Acredito na sinceridade, no vôo artístico como fruto de uma necessidade muito autêntica e invisível, que aos poucos vai tomando forma. Não tinha nem a menor condição de dizer, quando estava preparando o *Lavoura*, como ele seria. Mais conscientemente, o que me arrastava era uma raiva muito grande. De tudo o que estava vendo, ouvindo...Para mim o cinema é sagrado. É um espaço sagrado e um espaço de que não entro e saio com qualquer coisa e nem por qualquer coisa. Estou querendo te dizer que eu já fui muito procurado para prostituir esse espaço e não o fiz. Resolvi preservá-lo e só entrar nele quando realmente tiver muita fé...

television director for the largest television network in Brazil and fourth largest in the world. That is, although the historical tendency for many Brazilians with artistic and intellectual inclinations is to reject the market, in Carvalho's case such a stance would directly contradict his employer's overarching mission of attracting the largest possible audience. At the same time, an all out acceptance on Carvalho's part of the market would run counter to the historical legacy of being a (true) artist in Brazil, placing him in a inferior position among like-minded producers. That being said, the relationship between Carvalho and TV Globo is both contradictory and mutually beneficial.

TV Globo provides Carvalho with funds, resources, and a general artistic license as well as an audience he would never have were he to only make films or work for another network. Conversely, Carvalho provides the economically and politically dominant TV Globo with a cultural cachê or symbolic capital it would not otherwise have as a monolithic large-scale producer. Thus, from his privileged position of holding a significant amount of symbolic capital while utilizing such capital within the confines of an economically dominant institution such as TV Globo, Carvalho is able to challenge preconceived, hierarchical notions of film and television, and the dichotomous labeling of low-brow and high-brow culture in general.

## **Chapter Breakdown**

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Eu sou filho de cinemateca, rato do MAM. Sou um cara chato para cinema. Não gosto de muita coisa” (“Luiz Fernando Carvalho (não) está”).

The first chapter contextualizes Carvalho's televisual work within and as a reaction to the broader field of Brazilian cultural production, arguing that the production process and ancestrally-inspired formal hybridity that characterize his microseries *Hoje é Dia de Maria—A Primeira e A Segunda Jornada* (2005), *A Pedra do Reino* (2007), *Capitu* (2008), and *Afinal, o que Querem as Mulheres?* (2010), are present in Carvalho's earlier TV Globo specials *Uma Mulher Vestida de Sol* (1994) and *Farsa da Boa Preguiça* (1995). The first part of the chapter establishes a connection between the teleteatro, Carvalho's specials, and his future microseries, by situating the genres within the historical development of Brazilian television. The objective is to show how the two specials and the microseries both derive from the Brazilian *teleteatro* tradition because their format stems from the Brazilian *teleteatro*, creating an important structural and aesthetic connection between them and the director's future microseries. Finally, this chapter analyzes Carvalho's pre-production process, establishing it as a fundamental aspect of the elaborate construction of his microseries.

Through the frame of *ancestralidade*, the objective of chapter two is to analyze Carvalho's construction of *Hoje é Dia de Maria's* singular narrative space, focusing on the formal hybridity that unfolds within the *mise-en-scène*. In addition to establishing a link between Pierre Bourdieu's concept of *habitus* and *ancestralidade*, the second chapter examines ethical reflection embedded in Carvalho's aesthetic construction.

Chapter three aims to situate Carvalho's microseries *A Pedra do Reino* (2007) and *Capitu* (2008) within his *Projeto Quadrante*, to further demonstrate how the television *auteur* differentiates his work from other Brazilian television programming through the

eclectic hybridization of distinct formal elements. As a part of the analysis, there is an examination of the director's artistic connection to Ariano Suassuna via the latter's *Movimento Armorial*. Finally, the chapter deals with question of adaptation specifically with regard to *Capitu*, analyzing how Carvalho literally adapts Machado de Assis's *Dom Casmurro*, despite a clearly distinct figurative treatment of the text, characterized by an anachronistic and cannibalistic aesthetic hybridity.

The conclusion of this study analyzes Carvalho's *Afinal, o Que Querem as Mulheres?* as an explicit audiovisual representation of his position with regard to Brazilian television. The argument in this chapter is that in *Afinal, o Que Querem as Mulheres?* Carvalho constructs a meta-critique of Brazilian television and, in doing, so exemplifies his aesthetic project for television through the juxtaposition of an example of a standardized televisual work with Carvalho's more intimate and creative microseries.

## Chapter 1

### **The Microseries, Aesthetic Precursors, and Luiz Fernando Carvalho's Pre-Production Process**

In order to understand Carvalho's televisual work within and as a reaction to the broader field of Brazilian cultural production I will use this chapter to argue that the production process and ancestrally-inspired formal hybridity that characterize his microseries *Hoje é Dia de Maria—A Primeira e A Segunda Jornada* (2005), *A Pedra do Reino* (2007), *Capitu* (2008), and *Afinal, o que Querem as Mulheres?* (2010), are present in Carvalho's earlier TV Globo specials *Uma Mulher Vestida de Sol* (1994) and *Farsa da Boa Preguiça* (1995). Although Carvalho's *telenovelas* *Renascer* (1993) and *O Rei do Gado* (1995) also share some of the aesthetic elements that characterize his microseries, I have specifically chosen the two specials because their format derives from the Brazilian *teleteatro*, creating an important structural and aesthetic connection between them and the director's future microseries. As such, before discussing some of the specials' formal characteristics, I will contextualize their place within TV Globo's long-standing *Quartas* and *Terças Nobres* programming and within the network's broader development of the miniseries. Finally, I will show how Carvalho's pre-production process is a fundamental aspect of the elaborate construction of his microseries.

#### **From the *Teleteatro* to the Microseries**

*Uma Mulher Vestida de Sol* (UMVS) and *Farsa da Boa Preguiça* (FBP) arose out the Brazilian television theater tradition, establishing the two specials as structural and

aesthetic antecedents of Carvalho's future microseries. That is, they are early examples of both Carvalho's movement towards a shorter narrative format and exploration of aesthetic hybridity as the foundation of his audiovisual language as well as counterpoints to the *telenovela*, the dominant televisual fictional narrative in Brazil.

In her important work concerning TV Tupi's development of the *teleteatro*, Cristina Brandão defines the genre as “uma representação dramática transmitida pela televisão, reunindo em uma única apresentação, uma história com princípio, meio e fim. Um espetáculo de teleteatro pode variar entre a exibição de um texto teatral adaptado para a TV, um conto, uma obra literária, ou também um filme” (53). From its inception in 1950 up until the mid to late 1970s when other, more commercially viable formats took its place, the *teleteatro* was an important part of Brazilian television production. In fact, Brandão notes the centrality of the *teleteatro* to early television's programming in many countries:

As primeiras décadas da televisão no Brasil e também em todos os países em que o veículo se instalava, foram marcados pelo auge do teleteatro que apresentava, de maneira heróica, obras de grandes dramaturgos a um público que apenas estava se iniciando em acelerados e traumáticos processos de modernização e ingressava de forma desordenada nas crescentes demandas da vida urbana. O teleteatro era consequência de uma TV orientada por objetivos culturais como já vimos, e se debatia entre uma tradição bastante solene e retórica dos anos anteriores e os primeiros entraves da comercialização que chegava aos canais. Insinuava-se uma

luta entre indústria e cultura, comercialização e espírito, iniciativa privada e onipresença estatal. (49)

For the greater part of the 1950s, or what is now widely considered to be Brazilian television's *período elitista*, the *teleteatro* was simply filmed theater.<sup>10</sup> More precisely, a stationary camera, from the perspective of an imaginary audience, filmed actors as they interpreted a particular play. Brandão states that during this period television as an artistic vehicle was not important to the *teleteatro* producers; “era necessário apenas mostrar o espetáculo tal como tinha sido visto nos teatros” (37). In part, such an attitude was due to a general lack of understanding of the new technology and its communicative and creative capacity.

However, as time passed and as the actors, directors, and producers began to better grasp the nature and potential of the new medium, they eventually turned to radio and cinema as models for the construction of a theater that explored the artistic possibilities afforded by the incipient vehicle. More precisely, Brandão argues that producers found the seed “da dramaturgia aplicada aos veículos eletrônicos” in the *radioteatro* (41). Nevertheless, while *radioteatro* served as a production, commercial, and dramatic model for the *teleteatro*, there was still a need for a visual source. Film, in large part because of its primacy as an audiovisual medium, provided television with the visual reference it needed to complement radio's narrative model. Filmic techniques then, along with literature, offered an answer to the television producer's desire to

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<sup>10</sup> In accordance with Hamburger's and others' characterization of the period, Brandão notes that because of its cost and rarity, the television quickly became a status symbol as a sign of both wealth and culture: “...em 1950, possuir um televisor era sinônimo de *status* e sucesso na vida” (26).

distinguish and bring prestige to the *teleteatros*. Despite the artistic sensibilities and aesthetic development of the genre, the increasingly commercialized nature of television resulted in networks investing in more profitable formats such as the *telenovela*, a process very similar to that which had previously occurred with regard to radio.

For many years the *radioteatro* was the dominant narrative form of the radio, only to eventually be replaced by the *radionovela* in 1941 (Brandão, 43). The same trajectory occurred in television when, in the late 1960s early 1970s, the *telenovela* replaced the *teleteatro*, the predominant genre at the time. In both cases, the reason behind the transition was largely economic. That is, whereas all production costs of the *radioteatro* and *teleteatro* were folded into a single presentation, the *radionovela* and the *telenovela*'s serial, unfolding narratives allowed producers to spread those same costs out over a number of chapters, resulting in a significantly less expensive and therefore a potentially more profitable production.

A major characteristic of the modern *telenovela* is its industrialized mode of production and its preference for narratives developed in large part by way of the spoken word. *Telenovela* narratives also tend to be constructed by an almost constant use of the shot/reverse shot formula between two or more characters. Within this formula, characters are mostly shot in a medium close-up or close-up framing, a traditional televisual technique that places the onus on the actors to incite the desired effect in the audience through their words and facial expressions.<sup>11</sup> Moreover, such close up shooting

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<sup>11</sup> Whether a desired effect, a feeling of sadness, happiness, or empathy for example, actually occurs within a given spectator is an entirely different matter that deals with audience reception studies.

naturally results in a higher number of cuts. Most *telenovelas* create a visually provoking, albeit shallow, ambiance constructed around intimate conversations between characters, which, along with quick hit images and thus an accelerated visual rhythm, are designed to clamour constantly for the spectator's attention. Additionally, a fluctuating storytelling structure characterizes the Brazilian *telenovela*. Such things as the author, economic impetuses and concerns, and the spectator who provides her input through letters, blogs, and focus groups influence this structure. In her seminal work on the *folhetim*, Marlyse Meyer situates the Brazilian *telenovela* as a contemporary audiovisual revitalization or extension of the 19<sup>th</sup> century *feuilleton*, or *folhetim*: “Um produto novo, de refinada tecnologia, nem mais teatro, nem mais romance, nem mais cinema, no qual reencontramos o de sempre: a série, o fragmento, o tempo suspenso que regata o tempo linear de uma narrativa estilhaçada em tramas múltiplas, engachadas no tronco principal, compondo uma ‘urdidura aliciante,’ aberta às mudanças segundo o gosto do ‘freguês’” (387).

Unlike the long, frenetically paced, and narratively dynamic *telenovelas*, the structure of the specials *UMVS* and *FBP* is more akin to Carvalho's later microseries. Like the microseries, the specials use a similar mode of production characterized by a shorter period of time for filming, a greater period of time for narrative preparation (e.g., aesthetic research, acting workshops, seminars, character studies, rehearsals, etc.), greater per episode budgets, and full audiovisual narrative completion prior to airing. Additionally, whereas Carvalho's *telenovelas* were a part of primetime programming, his specials and microseries have aired post-primetime, when content restrictions are looser

and there exist more possibilities for creative liberties both in form and style. The genre's respective timeslots highlight their distinct commercial and aesthetic objectives. That is, whereas the miniseries, and by extension the microseries, air in a time-slot dedicated to "propostas inovadoras e tramas mais sofisticados," the *telenovela* is shown during the period of the day when the largest possible audience is watching television (*Guia Ilustrado TV Globo* 3). In short, while the *telenovela*'s narrative and aesthetic attempt to please all viewers, thus limiting experimentation, the specials, miniseries, and microseries enjoy greater creative liberties, as they tend to communicate with a smaller, more sophisticated audience.

By the late 1970s, with the *telenovela* the undisputed dominant genre, the *teleteatro* was widely reduced to special presentations. According to Brandão, poderíamos dizer que os "especiais" seriam herdeiros dos antigo teleteatros, modernizados com linguagem televisiva renovada, apresentando histórias completas com repertório variado entre adaptações de romances, contos, peças teatrais, filmes, ou mesmo reproduzindo roteiros escritos especialmente para esse formato...A emissora usava o formato "Caso Especial" para testar atores em novos papéis, novos pares românticos, e roteiros originais. (64)

In 1979, not long before Carvalho left film to work in TV Globo's *Núcleo de Diretores*, the network initiated its series of *Quartas Nobres* (Noble Wednesdays), which would later become known as *Terças Nobres* (Noble Tuesdays) when they moved to Tuesday nights. The *Quartas* and *Terças Nobres* productions were one-off specials similar to those described by Brandão above that aired in a late-time slot on Wednesday or Tuesday

evenings. Both Carvalho's *UMVS* and *FBP* were a part of the *Terça Nobre* programming, which, along with its predecessor *Quartas Nobres*, were produced under the broader umbrella of the *Caso Especial* series. The *Caso Especial* series spanned the period from 1970 to 1995 and produced, rather unevenly, 170 programs in total with *FBP* representing the last, or 170<sup>th</sup> program (*Dicionário da TV Globo: Volume 1* 417).

Brandão situates such programming within a broader attempt by proponents of the *teleteatro* to recapture a place in television, describing the specials as “episódios fechados exibidos uma ou outra vez, anunciados na própria semana da sua estréia ou quase na véspera, a maioria escritos especialmente para a TV e quase nunca adaptados de algum texto dramático” (59). Within this attempt Brandão includes *Aplauso* (1979), a series of *teleteatros* coordinated by Paulo José and adapted by José himself, Ferreira Gullar, and Domingos de Oliveira. Brandão says, “Em termos de televisão, *Aplauso* colocava-se, segundo proposição de seus criadores, ‘do lado oposto ao da produção industrial’. Seria classificado como ‘um produto único’ na programação ou mais centrado como ‘um produto experimental’, conforme definia Paulo José” (58). Brandão's and José's characterization of *Aplauso*, and the late *teleteatro* in general, as being an experimental product can be directly applied to Carvalho's *UMVS* and *FBP*, which, like the *Aplauso* programming, derived from the *Casos Especiais* series.

As Brandão points out, such experimental programming seemingly existed in obscurity insofar as it generally aired in a post primetime slot and was not highly promoted prior to airing. Additionally, whereas most of the specials derived from original texts, there was a structural change in 1991 when all of the *Casos Especiais* were

realized as part of the *Terça Nobre*, which were primarily based on works by Brazilian authors and playwrights (*Dicionário da TV Globo: Vol 1* 417). The historical trajectory of the *teleteatro*, eventually regressing or developing into the *Terça Nobre* specials, influences the microseries, which often similarly utilizes the theatrical, cinematic, and literary. The structural and aesthetic connection between these three genres is important with regard to Carvalho's career, insofar as he moves from the special, an offshoot of the *teleteatro*, eventually to the microseries, which will become the primary genre for his future works.

### **The Specials—Aesthetic Precursors to Carvalho's Microseries**

An essential aspect of Carvalho's creative process is his attempt at making the obscure visible (*Luiz Fernando Carvalho* 49). As early as *UMVS*, and in the first chapters of *Renascença*, Carvalho's artistic process has to a large extent revolved around creating a fictional world that brings "o mundo interno do personagem para o primeiro plano" (*Luiz Fernando Carvalho* 79). The primary aesthetic or creative question for Carvalho then is how to give life to something, rather than describe it; how to construct an audiovisual narrative that serves as a sensorial starting point from which the spectator can feel and explore meaning, rather than as a mere display of pre-known certainties or realities. Focusing primarily on *UMVS*, I will briefly show how Carvalho achieves this through the implementation of early references to *ancestralidade*, the creative combination of space, lighting, music, and cinematography, and the establishment of an assumed theatricality that he extends into and elaborates on in his future microseries.

### *Uma Mulher Vestida de Sol*

*UMVS* is a domestic Shakespearean tragedy that tells the story of an unattainable love set against the backdrop of a familial land dispute in the northeastern Brazilian *sertão*. The work's title is taken from Revelations 12:1-2 which reads: "Now a great sign appeared in heaven: *a woman clothed with the sun [uma mulher vestida de sol]*, with the moon under her feet, and on her head a garland of twelve stars. Then being with child, she cried out in labor and in pain to give birth" (*The Holy Bible*). Carvalho's special visually cites the passage in its last scene wherein the heroine Rosa (Tereza Seibnitz) appears dressed as saintly maternal figure, bathed in artificial sunlight, adorned with a crown of 12 sparklers, and holding a baby in one arm, and a rifle in the other. Additionally, this image is one of Carvalho's earliest examples of *ancestralidade*, one he re-appropriates and references throughout his microseries, insofar as it is a visual citation of Candido Portinari's series of paintings entitled *Cangaceiro* (1958). The image also references, both literally and visually, an entire history of Catholicism through the figure

of *Nossa Senhora da Conceição* (Our Lady of Conception) (Figures 1.1, 1.2, and 1.3).



Carvalho's staging of Suassuna's play introduces only minor modifications in the central plot. Rosa's father, Joaquim (Raul Cortez), has occupied a piece of land belonging to his brother-in-law, Antônio (Linneu Moreira Dias). With neither party willing to alter his position, the two sides of the family engage in a seemingly never-ending dispute over the land in question. Joaquim forbids his only daughter, Rosa, to see her cousin, Antônio's son Francisco (Floriano Peixoto), who returns home near the beginning of the play following a long absence. After Rosa learns that her father plans to send her away, she meets Francisco at the fence that separates the land and the families to inform him of her father's intentions. There, Cícero, an enigmatic religious figure who visually evokes Sebastião from Rocha's *Deus e o Diabo na Terra do Sol* (1964) marries them (Figures 1.4 and 1.5)



Nonetheless, Joaquim refuses to accept Rosa's relationship with Francisco, seeing it as a form of betrayal. As a result, he forces Rosa to return home, where he keeps her in confinement and under strict watch.

Joaquim then convinces Francisco to leave Rosa permanently in exchange for her safety. However, immediately after Francisco informs Rosa of his intention to leave, Joaquim provokes Francisco into attacking him. Justifying his action as self-defense, Joaquim murders Francisco. Eventually, Rosa learns of her father's deceitful and malicious behavior. Saddened and feeling betrayed, she convinces her father that she is remorseful and that she will adhere to his wishes and no longer interact with her uncle and his family. Having thus gained her freedom, Rosa seeks revenge upon her father by plotting with her uncle and Inácio (Nanego Lira), a *retirante* whose son Joaquim had killed earlier. In accordance with their plan, Rosa stands in front of their house and screams for help. As Joaquim runs to her aid, Inácio confronts and shoots him. In the

end, Rosa, who is pregnant with Francisco's child, takes her own life so she can be eternally with her love.

Carvalho's *mise-en-scène* is one of the most recognizable and distinguishing characteristics of his work. For example, *UMVS*, *FBP*, *HDM*, *A Pedra*, and *Capitu* all take place in relatively closed, theatrical spaces, developing a chronotope that might be described as a closed-spaced theatrical chronotope. According to Mikhail Bakhtin, the chronotope is the relationship between time and space in a literary work. It assumes that time and space are portrayed as one concrete whole (*The Dialogic*). In Stam's view, a chronotopic analysis evokes suggestive linkages between three elements: décor, temporal articulations, and spatial articulations ("Introduction" 27). In short, "the chronotope offers specific settings where stories can 'take place' (the atemporal other-worldly forest of romance, the 'nowhere' of fictional utopias, the roads and inns of the picaresque novel)" (Stam, *Film Theory* 204). Although I do not undertake a chronotopic analysis per se, at different moments throughout the work I will analyze spatio-temporal interactions in the context of a particular work's *mise-en-scène* to illustrate one of the ways in which Carvalho hybridizes different aesthetic elements.

In the tradition of *teleteatro*, Carvalho's minimalistic staging of *UMVS* takes place on a large sound stage, sparsely decorated to evoke the arid *sertão* of Brazil's Northeast.<sup>12</sup> Carvalho's depiction of the narrative space is both thematic and aesthetic. It

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<sup>12</sup> One would be remiss to not mention the symbolic importance of the *sertão* in Brazilian cultural production. Whether in Euclides da Cunha, Graciliano Ramos and João Guimarães Rosa's texts or in Nelson Pereira dos Santos and Glauber Rocha's films, the *sertão* has long been used as a metaphor for understanding Brazil's post-colonial existence lying somewhere between an archaic past and an ever-arriving modernity.

is the stage upon which the characters not only interact with one another, but also through which they come into existence. As such, *UMVS*'s space serves not as a depiction, but as an emotional expression of the harsh land and its inhabitants. The backdrop, which evokes the rural Northeast's *pau-a-pique* (wattle and daub) construction, and stage floor, which is covered with sand, are the color of the land, giving the drama a telluric quality. So as to allow spectator to fill the narrative gaps, props are used sparsely. The most prominent prop is a twisted and thorny fence that traverses the stage from front to back. The fence divides the disputed property and separates the conflicting sides of the family, while at the same time serving as a meeting point, a line of defense, and a means of passage from one side to the other. To the right is Joaquim's domain; to the left, Antônio's. Framed passageways to unseen backstage and off-screen spaces represent their respective houses, although in at least one instance a bedroom in Joaquim's house—the room where Rosa is confined—is formed by projection of an illuminated rectangle onto the ground outside.

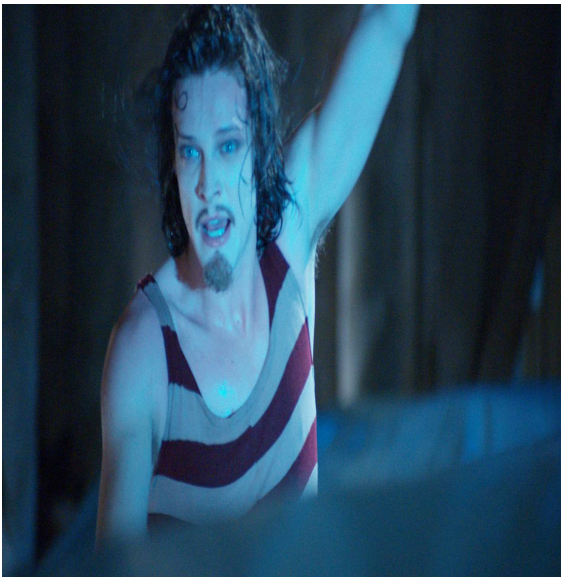
Minimalist and expressionistic like the space, there are three distinct forms of lighting that characterize the special. Fundamental in setting the work's poetic and expressionistic emotive tone, they are a deep red, a deep blue, and a bright white lighting. Predominant throughout the work, the red lighting is diffused through a large expressionistic red rose that is situated on the back of the center of the sound stage's wall. Symbolic of the figure of the protagonist Rosa, the red lighting represents the sun and therefore daytime. However, instead of creating a bright, radiant *milieu*, depending on

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the narrative moment, the back-lit rose evokes a suppressed, infernal or passionate environment (Figure 1.6).



Like the red, the blue lighting is created through back lighting the same large expressionistic rose, converted to blue. Used mainly to represent the night and therefore serving as the moon, the blue lighting evokes serenity and is generally associated with Francisco and, specifically, with his attempt at digging a *cacimba* (well). Interestingly, Carvalho employs very similar lighting for Escobar and André from *Capitu* and *Afinal* respectively to give the impression of mystery or uncertainty (Figures 1.7, 1.8, and 1.9).



Finally, a spotlight serves as the bright white light. Appearing at different moments both alongside the red and blue lighting, which tend to soften the spotlight, the bright white

light's function is theatrical in that it is primarily used to illuminate the character's faces and bodies. As is the case with other aesthetic elements, Carvalho uses lighting, in this case the red and blue, to suggest emotive and psychological states, which exist beyond the tangible.

Like the lighting, music occupies a central role in Carvalho's narrative world. Similar to the use of space and the construction of the *mise-en-scène*, much of the music in *UMVS* calls attention to the oneiric quality of the work, rather than functioning merely as a narrative reinforcement or accompaniment. For example, during a scene in which Maria fills her water jug near a non-visible water source she seemingly begins to sing a soft lullaby. However, what appears to be a diegetic insertion of music in the form of Maria singing is actually shown to be a narrative interruption, underscoring Carvalho's interest in those in-between spaces that are not easily describable. In this particular scene, Martim hears Rosa filling her water jug off in the distance. After a brief cut to Rosa filling the jug, the spectator hears the lullaby being sung in Rosa's voice: "A rama da melancia, escrevi não sei a quem. Era um amor tão saudoso. Triste coisa é querer bem. Quando há impedimento; quando quer falar não pode; quando pode, não tem tempo" (Carvalho, *UMVS* DVD).

The insertion of the lullaby is an early example of Carvalho's interest in constructing an audiovisual language that is informed by and dialogues with *ancestralidade* and, more broadly, "uma pequena tentativa de trabalhar no espaço misterioso da infância, que existe entre a realidade e a imaginação de todos nós" (Carvalho, *Hoje* DVD). The idea here, being that childhood is universal and, as such,

contact with it through something such as a lullaby invokes certain emotional and psychological reactions on the part of the spectator, creating a common hermeneutic source from which to draw.

The pivotal moment that reveals that the music in this scene is non-diegetic and is actually Martim's projection of a personal longing for a more innocent time spent with Rosa is a cut to an exotically clad trio, who appear to be of an indeterminate mixture of Indian and northeastern Brazilian descent, standing on a stage playing a type of Northeastern music to the words of the Brazilian lullaby. The presence of the group is evocative of both the itinerant or *mambembe* theater that appears later in *HDM* and *A Pedra* and of the regional diversity Carvalho highlights in the latter through the character's eclectic costumes and the distinct instruments they play. The projection of Rosa is clarified as being Martim's when, as Rosa makes her final approach toward him, Caetano's belligerent drinking, emitting a sound of alcohol splashing in the bottle that is homologous to the sound of Rosa's water splashing in the jug, corrupts Martim's state of childlike innocence, wiping the naïve smile from his face. At this point, Martim's daydream interrupted, the music stops and the trio is nowhere to be seen. None of this, up until a conversation shortly thereafter between Rosa and Martim, is in Suassuna's play. As he tends to do in his televisual adaptations, Carvalho then takes a brief moment in the play, this time combining music and theater with cinematography to construct an audiovisual representation of what Martim might be feeling as he gazes upon Rosa and daydreams of better times.

The musical trio (also, depending on the scene, a duet or quintet) mentioned above appears at different moments throughout the special, and although they may be physically present in a scene, with the exception of a funeral procession, their music is always non-diegetic (Figure 1.10).



This is not necessarily the case in Suassuna's play, wherein the music tends to be a diegetic reinforcement of the narrative development. In one particular instance Suassuna provides the outline of the scene: *Vai para junto de Rosa. Manuel canta, à voila, acompanhado por Caetano (Uma Mulher Vestida 82)*. Whereas Suassuna has Manuel diegetically play the guitar and sing a quatrain, the task in Carvalho's *UMVS* is given to the non-diegetic choir. In doing so there is both a temporal displacement of this portion

of the narrative and an altering of its meaning. Additionally, the physical presence of the musical trio, singing on a stage within the stage exposes the artificial nature of the theater, further distancing it from naturalism and its accompanying narrative constructs and audience expectations. Moreover, as I will show in the *Projeto Quadrante* chapter, such use of music represents Carvalho's early interest in some of the tenets of Suassuna's *Movimento Armorial*.

Another characteristic found in *UMVS* that is common in Carvalho's later works is the use of both obscured and painterly images. Much the same way that *ancestralidade* is Carvalho's creative hermeneutic tool for reaching back into the past to select and understand his influences and themes, the camera and editing serve as his tools for organizing his diverse selection of aesthetic elements. That is, once the space and lighting are in place, Carvalho inserts the camera as the medium through which he presents his perspective to the spectator. One important characteristic of this perspective in *UMVS* and in all of Carvalho's microseries is the positioning of the camera in such a manner that a particular object or a character's face or body is obstructed. For example, the first shot following the end of *UMVS*' opening scene's narration is that of Gavião, one of Joaquim's relatives and farmhands. Seen from a low angle, which seemingly originates from someone looking up at him while lying or kneeling on the ground, the twisted and thorny fence that separates Joaquim's land from that of Antônio obstructs Gavião's body and face.

In the same scene Carvalho works toward a culminating image that is similar to a painting. A counter shot reveals Caetano, one of Antonio's farmhands, whose body is

also obstructed by the fence, kneeling on the ground looking up at him. A subsequent cut reveals Martim, another of Joaquim's farmhands and Rosa's cousin, standing to the right of Gavião. A long shot then fades out to reveal the fence at the center proceeding vertically upward toward a large deep red object likely to be the sun. However, once the image holds still, which it does for nearly ten seconds, it becomes clear that the red object is the aforementioned expressionistic rose (see Figure 1.11).



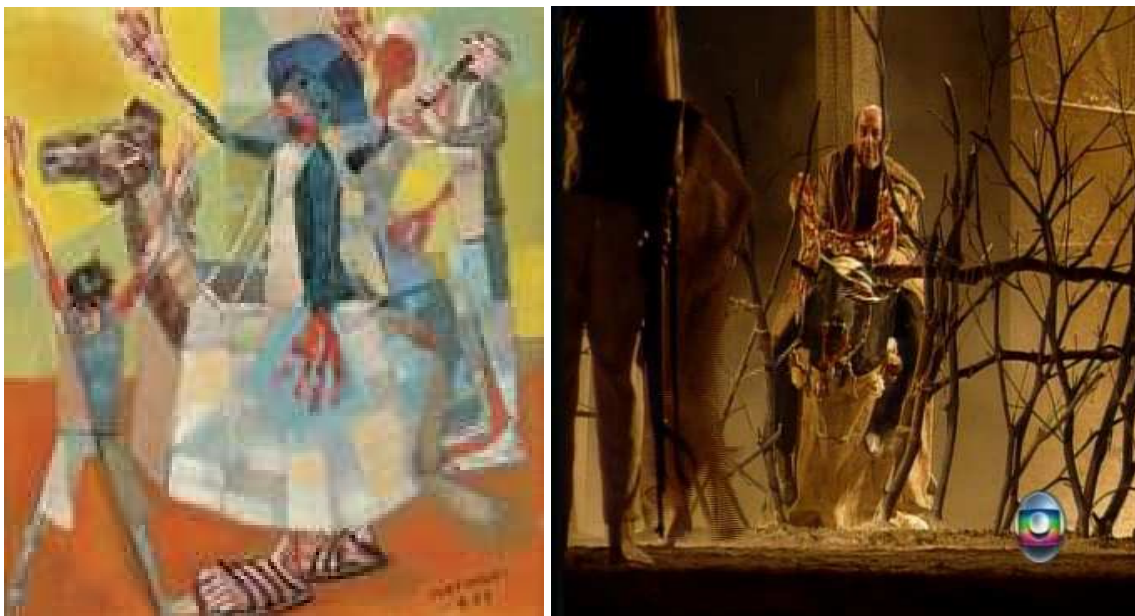
The framing of this particular shot is akin to an expressionist painting in that it functions less to foment any plot exposition than it does to incite an emotive and interpretive exercise on the part of the spectator with regard to the families' passionately disputed territories.

According to Carvalho, for whom theater, painting, and literature are very important, the presence of the camera is the key component in moving from these metaphysical forms to the small or big screen: “Primeiro você provoca o acontecimento, você faz aqui a alquimia teatral toda, a alquimia da vida, mistura os atores, mistura a luz, mistura tudo, e depois você bota a lente” (*Luiz Fernando Carvalho* 54). What Carvalho does not state explicitly is that the camera brings with it another artistic dimension, itself capable of “*alquimia*,” transforming the resulting image into something that transcends theater’s visual capabilities. This is clear in, for example, Carvalho’s expressive visual construction of a dialogue between Rosa and Martim, in which the latter declares his pain filled love for the former. In this particular instance the image, accompanied by a softly played *rabeca* (fiddle) for a heightened melodramatic effect, cuts to a row of illuminated red roses. Directly behind the roses the spectator sees an off-white colored textile covering a mass; albeit it is not yet clear what it is. The camera, which is placed on or very close to the ground, captures the roses straight on, when suddenly a portion of an arm and a hand swoops slowly downward from left to right drizzling water over the bed of roses. The shot then cuts to Martim who is off by himself weeping.

The Eisensteinian montage of these two images connects Martim’s tears to the water sprinkled above the roses. Put simply, Martim cries over Rosa. But who is drizzling the water over the roses? A cut back to the roses to reveals it was in fact Rosa kneeled down sprinkling water over the bed of flowers. Although it is clear that Martim is saddened deeply by the fact that Rosa loves Francisco and not him, in the play, there is no comment of Martim crying or of Rosa going back to water her roses. In fact, this

scene in the play ends with Rosa leaving Martim to go and speak with her grandmother. As such, it is another example of Carvalho's future tendency to discover moments in his adaptations that provide him with an opening to insert one of his visual poems aimed at revealing the character's non-verbal, psychological states. Central to these moments, and to his work in general, is Carvalho's assumed theatricality.

Two interesting examples of the assumed theatricality in *UMVS*, both of which the director indirectly references at different moments in his later microseries, are the appearance of a bull and Rosa's room. When Joaquim first presents himself following the brief introduction, he dramatically enters the scene in slow-motion as if possessed riding a wooden bull. Evocative of a darker, more diabolical version of *bumba-meu-boi*,<sup>13</sup> and thus once again referencing Brazil's cultural history, Joaquim's legs obviously move the bull (Figure 1.12 and 1.13).



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<sup>13</sup> Cascudo places the origin of the *Bumba-meu-boi* in Recife of 1840 (see *Antologia* 187).

While it is apparent that his bull, similar versions of which also appear in *HDM*, *A Pedra*, and *Capitu*, is not real, the realistic manner in which he rides, that is, his interpretation as an actor playing a part, is an attempt by Raul Cortez to, as Carvalho says, “pegar na mão do espectador e trazê-lo para dentro do jogo” (Carvalho, *Hoje DVD*). The *jogo*, as it were, is this open stage where actors and spectators alike can congregate in a creative and interpretive practice of accessing their shared, Brazilian *ancestralidade*. A specific instance of this collective suspension of reality occurs when Joaquim places Rosa in a cell formed by projection of an illuminated rectangle onto the ground. Like the bull, Rosa’s cell is obviously not real, leaving it to the lighting and the actress to create a reality that represents her feelings of paternal betrayal (Figure 1.14).



An assumed theatricality similar to these two examples permeate Carvalho’s microseries.

They are also clearly present in *FBP*.

### *Farsa da Boa Preguiça*

*FBP* is a satirical comedy about a poor, uneducated poet named Joaquim Simão and his seemingly eternal state of laziness, represented by his constant command for his wife, Nevinha to: “traz meu lençol que eu estou no banco deitado!” Presented in verse as if it were a *folheto*, the play is at its core a fictional case study that examines the moral, political, and religious merits of laziness versus those of hard work. Manuel Carpinteiro (Jackson Antunes) (an obvious allusion to Jesus’ earthly profession as a carpenter), sums up the story’s objective when he declares, “Vamos ver e apurar: depois se tem um roteiro para este caso julgar! Vamos então, começar! As Cobras contra o Pássaro de Fogo, o Escuro contra a Luz, o Ócio contra o mito do Trabalho, o Espírito contra as forças cegas do Mundo! (Suassuna, *Farsa* 11).

In its examination of moral aptitude, *FBP* diametrically opposes Joaquim Simão and Nevinha’s relative ignorance and poverty to Aderaldo Catação and the wealth and ornamental cultural leanings of his city dwelling, art-loving wife, Dona Clarabela. Aderaldo and Dona Clarabela each tempt Nevinha and Joaquim with material goods in exchange for adulterous relations. In the end Aderaldo and Dona Clarabela pay for their selfishness. As for Joaquim and Nevinha, the latter will continue unabashedly loving her husband as he, in his “godly” laziness, writes, or at least thinks about writing, *folhetos*. The moral of the story: Joaquim represents “uma preguiça de Deus,” which equates to the creative laziness of the artist and is therefore acceptable. Aderaldo, on the other hand, represents a “preguiça do Diabo!” which is predatory, unproductive, and therefore unacceptable (Suassuna, *Farsa* 179). Unlike *UMVS*, which is a poetic drama, *FBP* is a

playful comedy. As we will see later, Carvalho fuses the audiovisual poetry of *UMVS* with the playfulness of *FBP* to create the unique tone of *HDM*.

In *FBP*, Carvalho exposes the theatrical nature of the narrative and its setting. In the opening scene Carvalho uses a large spotlight which scans the narrative space in search of the main characters. As the camera tracks the movement of the spotlight, the spectators see a man with a hat standing in a window of a house, as well as some farm animals in front of the same house. The man and animals have been, however, painted onto the side of the house, which is itself only a façade (Figure 1.15).



The artificiality clearly displayed in the man and his farm animals underscores the theatrical nature of the narrative space. Carvalho uses the theatrical technique of painted beings or cardboard cutouts time and time again in both *HDM* and *Capitu*.

Still in the introduction to the forthcoming narrative, Manuel Carpinteiro directs his attention to the spectator asking her, “Vamos ver quem tem razão? Vamos então começar!” (Carvalho, *FBP* DVD). Carpinteiro excitedly gives the order: “Comecem!” Along with the two other divine figures, Carpinteiro looks at the camera and emphatically shouts, as if he was the director, “Luz!” The breaking of the fourth wall present in this instance is a constant in every one of Carvalho’s works from *HDM* through *Afinal*, often through the first-person narrator directly addressing the spectator, but also through the direct revealing of the artifice.

Carvalho’s use of both obscured and painterly images is also present in his depiction of *FBP*’s space and its characters. One such example of this occurs midway through the prologue when Joaquim Simão is lying on the park bench. Directly behind the bench is a barren tree. Looking down on Joaquim from an elevated position, the camera cranes upward, maintaining the same angle, over Joaquim and the tree. There is a very similar shot in *UMVS* and Carvalho often repeats this type of visual construction in *HDM* (Figures 1.16, 1.17, and 1.18).



The result is a beautiful image that would otherwise be impossible, for example, to see in a play.

In another instance, Fedegoso, disguised as the *frade*, picks up a turkey from off the ground and slowly makes his way towards Dona Clarabela who is standing in the window of her house (Figure 1.19).



After the camera cuts to Fedegoso, from the perspective of Dona Clarabela, the camera cuts back to Fedegoso. However, rather than shooting from over Fedegoso's shoulder, the camera is actually directly behind the turkey's head and is moving as if Fedegoso himself were carrying it along with the turkey (Figure 1.20).



Both of these instances not only distinguish themselves as a being different from what is possible in theater, but also from what is common in television. The first may be described as a lyrical image whereas the second defamiliarizes the descriptive shot/counter shot.

Costume choice is another important element in Carvalho's fictional world. For Carvalho, the character's costumes must, in themselves, tell a story; "Todos os elementos na ação, tudo que veste e pertence ao universo da personagem deve contar uma história" (*As Perspectivas da* 116). Like most aspects of Carvalho's different works, the director himself carefully chooses the characters' clothing, in the last instance. He says,

....e esses desenhos ajudam as outras pessoas da equipe a procurar melhor o que eu estava sentindo. Rabiscos são só pequenos sentidos, traços para que eu me

lembre do que eu havia visto, avistado na leitura. Rabiscos são pontos de ligação. Eu não vou reproduzir o rabisco. Ele não tem a pretensão de ser uma representação ou ser uma referência a ser copiada pelo atores, nos cenários... Em relação ao figurino, eu espero ter o que eu quero do personagem. No dia da prova de roupas, há uma improvisação no camarim. Não tem que ser algo com aquela roupa e ponto final. Como vou expressar o movimento do ator no espaço do filme, algo que dialogue de forma musical com o espaço? Figurino é uma preocupação muito grande pra mim, ele pode enriquecer o gesto dos personagens. (Carvalho, *A Subversão*)

Nevinha's simple white dress and Joaquim's beat-up linen pants, short-sleeve button-up shirt, and hat communicate those characters' humility and simplicity. On the other hand, Aderaldo's and Dona Clarabela's clothing and make-up contrast with Nevinha's and Joaquim's simultaneously helping to characterize the latter as representative of the real and the former as caricatures. Aderaldo, despite being in the *sertão* wears a luxurious white sports coat complete with brown stitching, brown and white slacks, an embroidered brown and white satin vest, and a brown and white-striped tie. Moreover, Aderaldo's face is covered with white powder and his cheeks are boldly reinforced with red blush. The theatricality of this type of makeup is repeated in *HDM*, *A Pedra*, and *Capitu* (Figures 1.21, 1.22, 1.23, 1.24, and 1.25).



As such, Aderaldo's face is very similarly looking to that of a clown, creating an image that directly contradicts the riches and power he possesses.

For her part, Clarabela appears dressed in a red, sleeveless dress, a red sun hat, and high heels, puffing on a gold cigarette holder. The entrance of this woman who is overwhelmed with the "pureza" of the countryside is ridiculous in that despite being dressed as if she were attending a social event in Recife, reaches down, picks up, and marvels at the "bolinhas de cabrito."

The brief discussion of Carvalho's early references to *ancestralidade* as well as his unique use of space, lighting, cinematography, and an assumed theatricality will be further elaborated on in subsequent chapters on Carvalho's *HDM*, *A Pedra do Reino*, *Capitu*, and *Afinal*. For now, it is suffice to say that the *ancestralidade* and aesthetic hybridity that permeate Carvalho's microseries can be traced back, in early versions of the two, to his specials *UMVS* and *FBP*.

### **Carvalho's Pre-Production and Creative Processes—His Team, *Pesquisa*, Workshops, and Seminars**

While the structural and aesthetic antecedents of Carvalho's microseries can be located in *UMV* and *FBP*, the origins of the director's highly involved pre-production process can be found in *Renascer*. With the making of *Lavoura*, Carvalho radicalized his preparatory approach to his work. In this approach, Carvalho puts his cast and crew through an elaborate and rigorous creative process prior to shooting with the intention of activating the participants' *ancestralidades* and ensuring the widespread implementation

of his aesthetic vision. Carvalho's control of this process is an important aspect of my designation of the director as the first full-fledged Brazilian television *auteur*.

***Pre-Production—Carvalho's Artistic Control: the creative team***

Before the filming of *HDM* formally commenced, Carvalho instituted an elaborate production process aimed at introducing, educating, familiarizing, and preparing his cast and crew for the artistic construction of *his* view of Maria's epic journey. Although here I will address Carvalho's repeated use of familiar key team members, workshops and seminars as integral preparatory elements of his creative process, it is important to note that prior to filming he was also heavily involved in the decisions regarding the design and elaboration of the space, lighting, and costumes. The purpose of the discussion regarding Carvalho's creative team and his use of pre-production workshops and seminars is to highlight his artistic control over his microseries *HDM*, *A Pedra*, *Capitu*, and *Afinal*.

Since as early as *Renascença* in 1993, but more concretely since *Lavoura* in 2001, a consistent creative team and a detailed pre-production process have functioned as fundamental aspects of Carvalho's artistic mode. Regarding the construction of his team and his position as an exigent leader, he says,

O núcleo da minha equipe é o mesmo faz décadas. E isso hoje me tranquiliza muito, antes de serem excelentes profissionais são sensíveis coautores. Mas não foi sempre assim, passei muitos anos buscando por profissionais nas mais diversas áreas, testando, e que muitas vezes não correspondiam às minhas exigências.

Passei a investir na formação, em oficinas de criação, que desenvolvo a cada trabalho desde (o filme) *Lavoura Arcaica*. (“Uma Comédia”)

For example, regarding *Renascer*, Carvalho comments on initiating meetings with key team members prior to shooting in an effort to establish his vision of the *novela*'s aesthetic:

A primeira etapa no processo de materialização de um texto dramático, de um roteiro ou de teledrama é a estruturação do conceito, ou seja, determinar o que se quer de cada personagem, definir temperamentos, psicologias, enfim, detalhar toda a atmosfera ao máximo. É o que foi feito em *Renascer*. Eu me reunia com a minha equipe— a formação de uma boa equipe é fundamental, pois não se vai longe sozinho— e estabelecia uma série de conceitos. (*As Perspectivas da* 116)

In this same commentary Carvalho goes on to mention the names of Walter Carvalho, his director of photography (DP) for *Renascer*, and of his costume designer, Beth Filipecki. In addition to *Renascer*, Walter Carvalho was the DP for *O Rei do Gado* and *Lavoura Arcaica*, while Filipecki worked as the costume designer for *Capitu* and *Afinal*.

Although Carvalho's creative team might experience slight changes, depending on the work, its members generally derive from a small, select group of trustworthy professionals. Carvalho affirms this declaring, “É importante dizer que eu trabalho praticamente com a mesma equipe, digamos, artística, há muitos anos...” (*Luiz Fernando Carvalho* 76). Moreover, he says, “Minha equipe é na verdade minha família espiritual—um grupo que começa com o Abreu e que segue com (a figurinista) Beth

Filipecki e muitos outros. Mas é uma família muito generosa, que vai recebendo novos membros a cada trabalho” (“Luiz Fernando Carvalho mergulha”).

Some of the repeat members of Carvalho’s artistic team include Raquel Couto (assistant director), Lia Renha (art director for *UMVS* and *HDM*), Edna Palatanik (collaborator), José Tadeu (DP for *HDM* and *A Pedra*), Adrian Teijido (DP for *A Pedra*, *Capitu*, and *Afinal*), Yurika Yamasaki (art director for *Lavoura*, costume designer for *Rei do Gado*, and art producer for *Os Maias*), Lúcia Fernanda dos Santos (continuity since *Lavoura*), Luciana Buarque (costume designer for *UMVS*, *HDM*, and *A Pedra*), João Irênio (production designer for *HDM* and *A Pedra*), Marco Antônio Guimarães (composer for *Lavoura* and *A Pedra*), and Tim Rescala (composer for *A Pedra*’s opening, *Capitu*, and *Afinal*).

Despite the potential for interpreting the many team members mentioned above as constituting a multiplicity of creative forces guiding Carvalho’s works, it must be emphasized that, independent of other participants, Carvalho himself is the one creative constant in each of his works. As such, the use of familiar team members should be understood as an attempt on his part to further control those elements that, due to scope and time constraints, he must delegate to others. As Patrick Colm Hogan notes, the point here is that “there is a guiding creative force for a film [audiovisual work] in that there is someone who sets the general structures for the components of the film, assigns subordinates to work out the particulars, and then selects the instantiations of those structures” (70). Carvalho is precisely the individual and creative force that establishes the overall creative process and aesthetic hybridity for his microseries.

Peter Schepelern further underscores this point in discussing artistic control as a structural distinction between an art film and a mainstream film. As he points out, with regards to the former, the director is often in complete control of the work, having final say over even the smallest details. In the latter, however, the director is frequently subject to questions beyond his control, thus removing, in the very least, some of his artistic autonomy. Nevertheless, in both cases, independent of the degree of control, Schepelern notes that “Auteurist elements can be themes, style, or technique; they can also be represented by the steady use of the *same co-workers, cinematographer, editor, composer, or actors* (emphasis added)” (106). Carvalho recognizes that TV Globo imposes commercial limitations on him, which, according to him, he manipulates by emphasizing certain aspects of the production process:

Essa afirmação de que eu tenho “liberdade total” é um clichê que não condiz exatamente com a realidade. Exigem de mim exatamente o que exigem de todo mundo: audiência, produtividade, entrega, orçamento. A diferença é que, por necessidade, priorizo certas etapas da criação e luto muito para incluí-las no processo de produção, por exemplo, a preparação dos atores. Como disse antes, é um caminho de muito rigor, traçado pelo trabalho e pela sensibilidade dos vários artistas que formam a equipe. E para isto não preciso de tanto mais tempo ou dinheiro assim, é uma questão de linguagem. (“Uma Comédia”)

Thus, by maintaining a consistent creative team and beginning his works with an elaborate pre-production process, Carvalho is able to offset some of the artistic impediments imposed by the large-scale production structure within which he works.

While Carvalho's artistic team has remained relatively consistent, it is clear that over the years the pre-production process' role with regard to the creative construction of his works has evolved to gain an increased importance as an artistic foundation and guide. For example, in the late 1990s the process described above by Carvalho concerning *Renascer* is taken even further during the pre-production of *Lavoura Arcaica*. During the aforementioned roundtable discussion of *Lavoura Arcaica*, Ivana Bentes asks Carvalho how long he and the actors were at the film's Minas Gerais location prior to shooting the first scene. He responds, "Três meses, quatro meses, contando o período das filmagens" (*Luiz Fernando Carvalho* 92). Three months is certainly a long time; however, what is most interesting about this preparatory period is the way in which the actors incorporated their roles. Carvalho continues:

É, mas não entrava o texto. Então, o ator improvisava em cima da relação com o espaço, com a terra, com o outro, mas com a palavra. Cada um tinha seu dever de quarto, digamos assim, que é estudar o livro, pois tínhamos as nossas leituras, não sei quantas vezes por semana—como se fosse numa escola, mesmo: você tem de manhã arado, ordenha, tal hora aula de dança, o dabke, tal hora aula de voz, tal hora aula de árabe, tal hora culinária pra [sic] aprender a fazer o pão... (*Luiz Fernando Carvalho* 92)

Evidently, the process Carvalho describes is to an extent made possible because of the overwhelming creative control he had in the creation of his film, for which he was, among other things, the director, adaptor, screenwriter, and editor. Nonetheless, this process deserves mentioning, because it represents an important mark in Carvalho's

artistic trajectory as it pertains to the pre-production process that helps characterize his microseries. Shortly before the premiere of *HDM*, during an interview with Valmir Santos of the *Folha de São Paulo*, Carvalho discussed his pre-production process as a holistic artistic process having evolved over time:

Fui preparando-me, amadurecendo para realizar esse tipo de treinamento criativo com todo o grupo. Sempre senti falta de estar com todo o grupo. Sempre senti falta de estar criando junto com os atores, com a direção de arte...Como você vê aqui, um conglomerado de oficinas, de artistas plásticos, enfim, nosso cotidiano é composto de oficinas nas quais as pessoas saem de um barracão e entram em um outro, e esse fluxo sangüíneo que permeia, que eu preciso que permeie, todos os departamentos... (“Carvalho Invoca”)

Broadly speaking such control, wide ranging attention to detail, and interaction across all artistic departments are often not plausible in the context of television production.

Nonetheless, the unique position of Carvalho’s microseries within both TV Globo’s programming flow and Brazilian television in general as distinct symbolic goods, as well as their format, more akin to that of a film, allows Carvalho to conduct a pre-production process similar to that of *Lavoura*.

### ***Pre-Production for the Microseries***

In early August of 2004, five months before *HDM* was set to air, Carvalho and his team began their investigations into the work's aesthetic influences.<sup>14</sup> The exorbitant amount of intertextual references in *HDM* highlights the importance of this initial stage, whose purpose it is to establish the aesthetic contours of the forthcoming work. As such, Carvalho and his team necessarily discussed *his* conceptualization of the *mise-en-scène*—that is, *his* view of what *HDM*'s fictional world should look like. The website dedicated to *HDM*'s *Primeira* and *Segunda Jornadas* contains a number of sections devoted to various aspects of the work's production. In a few of these there are brief commentaries that, almost inevitably, emphasize Carvalho's role as the primary creative source behind the work and his final say over all aspects of creation. For example, makeup artist Vavá Torres, in commenting on the creation of Asmodeu's look, says, "Testamos vários chifres, perucas e máscaras. Luiz Fernando acabou preferindo o mais simples" ("Caracterização" *Hoje*). Regarding visual artist Raimundo Rodrigues' participation in *HDM*, the site makes it clear that it was Carvalho's choice: "Para criar alguns objetos especiais e muito importantes na trama, Luiz Fernando Carvalho convidou o artista plástico Raimundo Rodrigues" ("Ateliê" *Hoje*). Costume designer Luciana Buarque reveals the director's orientation as being the guide for her aesthetic choices when she says, "Luiz Fernando queria que as roupas tivessem antepassado" ("Figurino" *Hoje*). The following commentary regarding the creation of the puppets for the microseries further highlights both Carvalho's constant presence and his exigent role:

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<sup>14</sup> In June of 2005, a similar process for the *Segunda Jornada* began with dance, corporal, voice, and acting workshops. In July of the same year, Carvalho's cast and crew participated in another seminar by Carlos Byington on archetypes.

O processo da construção das marionetes também está sendo adaptado para alcançar o conceito de marionetes humanizadas, exigido diariamente por Luiz Fernando Carvalho durante as gravações. O diretor não permite que as marionetes sejam apenas “elementos decorativos” em suas cenas e cada um dos bonecos em seres vivos bastante ativos. (“Giramundo” *Hoje é*)

The comments above represent but a few of the many that point to Carvalho’s determinant creative presence throughout the work. Carvalho’s inclusion of workshops and seminars as a part of the creative process further establishes the director at the forefront of the microseries’ artistic creation.

Around the second week of September, roughly a month and a half before shooting began on *HDM*, Carvalho gathered his entire cast for a series of workshops and seminars focused on activating a shared past (“Hoje” *Memória Globo*). Designed to emphasize different aspects of non-verbal communication, theatrical physicality, and a distinct aural milieu, the workshops focused on the body, dance, prosody, and singing.

Insofar as *HDM*’s narrative milieu is a fantastic, folkloric, rural and, later, modern urban universe and a direct contrast to traditional Brazilian audiovisual realism, Carvalho’s desire to make as natural as possible the actors’ movements, accents, and singing should be understood as an attempt towards the construction of a relative, cohesive reality as it pertains to the fictional world. For example, a defining characteristic of the *Segunda Jornada* is the way in which a number of characters move as if they were dolls or marionettes. Although it is obvious that humans do not naturally move in this way, the spectator, who clearly understands this to be an alternative, artistic

space, is led to suspend his or her reality constructs and accept that, within the confines of Carvalho's fictional creation, some of the characters are doll-people and thus do in fact move in such a manner.

It follows then that, as the spectator suspends her belief, substituting certain perspectives regarding reality for an alternative possibility; new expectations for cohesiveness relative to the alternative space likely arise. Thus, Carvalho's workshops and the aesthetic they help to develop simultaneously work towards familiarizing the defamiliarized aesthetic. Put differently, with the objective of adding to the cohesiveness of *HDM's* visually distinct and purposefully defamiliarized fictional world, the workshops are designed as a pre-rehearsal to familiarize the actors with communicative elements that are to them perhaps otherwise unfamiliar or unnatural. As such, to make it as believable as possible, certain actors necessarily had to learn how to control their bodies as if they were dolls or marionettes.

Luis Louis, one of the corporal coaches, along with Tiche Vianna, who also worked with Carvalho on *A Pedra do Reino* and *Capitu*, comments on how they developed and worked with “várias técnicas de boneco; o boneco preciso que funciona, né? Tem todos os mecanismos direitinho. Toda articulação funciona e tal; movimentos isolados, mas precisos. O outro foi o boneco precário que é aquele que já não funciona tão bem; que já tem defeitos no mecanismo....A gente trabalhou também a idéia da marionete presa em fios” (“Making of” *Hoje* DVD). The time invested in the process described by Louis resulted in the actors' portrayals of these non-realist movements appearing to be as natural as possible on screen. Consequently, the spectator, rather than

focusing on the effort behind the doll and puppet-like movements, can see the movement itself and more readily accept it as a form of non-verbal communication.

Whereas the movement workshops focused on physical, non-verbal communication, the prosody and song editions were directed at constructing a distinct form of aural communication. The centrality of the *fala caipira* to Soffredini's original idea for *HDM*, an analysis of the work of folklorist and philologist, Amadeu Amaral, required the actors to acquire a familiarity with and knowledge of the dialect's nuances. Anything to the contrary would result in unwanted attention being called to the actors' conscious attempt at speaking their difficult lines. Whether the actors were successful to this end is debatable and less important than the idea and intention behind the workshop. According to *Memória Globo*, led by TV Globo prosody professor, Íris Gomes, "Foram feitas inúmeras leituras com o elenco até que os atores acostumassem seus ouvidos e se sentissem à vontade com suas falas" ("Hoje" *Memória Globo*). Similar to the familiarization process required by the awkward corporal movements, Carvalho, wanting the *fala caipira* to come out as naturally as possible, put his actors through detailed readings of their lines. Evidence of this can be found during a reading of the screenplay captured in *HDM*'s "Making of," where Carvalho, who is sitting in a circle with the cast, can be heard saying, "Vamos fazer uma leitura fluída, parando quando for necessário. Mas minha idéia é fazer ela mais cuidadosa possível para se sentir a história" (*Hoje DVD*). In theory, through the multiple readings, the otherwise generally distinct pronunciation becomes so familiar that it has the potential to transcend the conscious awareness of the actors, resulting in the level of naturalism desired by Carvalho.

Another aspect of Carvalho's pre-production process consists of diverse seminars for his cast and crew. In the same way that he sought and cultivated in his actors the most natural interpretation possible via the workshops, Carvalho takes advantage of the seminars to ensure that the creative participants share in his vision of the fictional world he desires to create. Thus, the seminars have much to do with Carvalho's need for his team to understand his reading and conceptualization of the text while also representing a broad attempt to draw upon their shared *ancestralidade*. For *HDM*, the work's participants attended a seminar on Jungian archetypes and myths taught by psychiatrist Carlos Byington. Additionally, João Candido Portinari, Candido Portinari's son and director of the Projeto Portinari, taught a second seminar on the canonical painter's *oeuvre*.

According to Carl Jung, archetypes derive from a collective consciousness. Jung contends that "the deeper 'layers' of the psyche lose their individual uniqueness as they retreat farther and farther into the darkness. 'Lower down,' that is to say they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e. in chemical substances" (*The Jung Reader* 193). Jung's thoughts on archetypes originating in and through a collective universality underscore Carvalho's own interest in drawing upon his cast and crew's collective ancestry. As a result, given *HDM*'s prevalence of archetypal events and characters (e.g., journey, separation from parents, loss, battle between good and evil, death, marriage, family, child, hero, father, mother, evil step-mother, trickster, devil, wise old woman, prince, etc.), Byington's seminar served to educate the participants on the

deeper, psychological meaning of the narrative's themes and characters while also alluding to their shared collectivity or *ancestralidade*. The seminar on Portinari's rich *oeuvre* adhered to a similar objective. Whereas Byington's seminar dealt with work's narrative and psychological level, João Portinari's took up an exposition of the *Primeira Jornada's* visual model.

On many occasions, in a number of interviews and published paratexts, Carvalho has made it very clear that a selection of Candido Portinari's paintings and drawings served as the primary visual reference for *HDM*. Even a cursory contact with Portinari's work, which, broadly speaking, is characterized by rural children playing, tranquil country sides and villages, workers collecting corn and coffee in the fields, and harsher depictions of individuals or families affected by droughts, supports Carvalho's assertion, revealing a substantial referential connection to *HDM's* visual makeup. In *HDM*, some of Portinari's paintings are more clearly and directly evoked than others. However, even in the latter's case, where perhaps only certain details such as color or costumes are appropriated, Portinari's influence is readily apparent. With regard to those that are more obviously cited, one can identify, among others, the following works: *Menina de Traças* (1955),<sup>15</sup> *Marinha* (1942), *Casamento* (1933), *Casamento na Roça* (1940), *Casamento na Roça* (1957), *Festa em Brodowski* (1933), *Brodowski* (1942), *Praça de Brodowski* (1956), *Brodowski* (1958), *Nossa Senhora do Carmo* (1944), *Crianças Brincando* (1940), *Pulando Carniça* (1959), *Almocreve* (1943), *Cangaceiro* (1951), *Cangaceiro* (1958-61), *Colheita de Milho* (1959) *Os Colhedores de Café* (1935), and *D. Quixote Arremetendo*

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<sup>15</sup> Cover of Sales "livreto" and source of influence for Maria's character.

*Contra o Moinho de Vento* (1956) (*Projeto Portinari*).<sup>16</sup> With respect to those paintings and drawings that were less obviously adapted, one could include, among others, the following: *Crianças Brincando* (1957), *Menino com Arapuca* (1933), *Circo* (1932), *Café* (1935), *Festa de São João* (1936-39), *Parte dos Figurinos para o Balé Iara*, *Ecomendados pelo Original Ballet Russe* (1944), *Espantinho no Arrozal* (1947), *Índia Carajá* (1959), and *Bumba-meu-Boi* (1959) (*Projeto Portinari*).

The objective, then, of the seminar on Portinari's work was to first introduce or re-introduce *HDM's* cast and crew to the work of one of Brazil's greatest artists. Secondly, the seminar served to provide the participants with an introduction to and background of the visual milieu imagined by Carvalho. Equally important, both the first and second seminar inherently touched upon the team's shared *brasilidade* via Portinari's work and in situating aspects of national identity, no matter how tenuous, within a universal *ancestralidade* through the discussion of archetypes and myths.

The notion of *ancestralidade* as a creative and hermeneutic source is central to Carvalho's aesthetic project. As a result, Carvalho actively attempts to make his cast and crew aware of their shared artistic and cultural heritage. He says,

Gosto muito de uma declaração do escritor Guimarães Rosa, quando cobrado a respeito de onde estaria o Brasil puro em sua literatura: 'A brasilidade é indizível!'. Não abandonamos aqueles que, para toda a serie, representam nossa semente—Portinari, Villa-Lobos, Câmara Cascudo e tantos outros... Como na

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<sup>16</sup> In addition to Bispo do Rosário, Portinari's colored penciled drawings that make up the *D. Quixote* series clearly served as a visual for the construction of Chico Dom Chicote's character for the *Segunda Jornada*.

vida real, a brasilidade se funde e, ao mesmo tempo, é fruto do embate com elementos provenientes de todo o planeta, num enorme movimento antropofágico.

(Sales, *Hoje é 3*)

Carvalho makes it clear that the heritage of such artists or intellectuals as those mentioned above is a result of their conscious or unconscious interaction with world's artistic and cultural archive. In the case of the seminars offered prior to the production of *HDM*, Carvalho sets up a structural link between the national, i.e, Portinari, and the universal, i.e., archetypes and myths. This link parallels his statement above wherein he cites the national (i.e., Portinari, Villa-Lobos, and Câmara Cascudo among others) as the artistic impetus behind *HDM*, while situating it within the realm of the universal vis-à-vis a metaphorical cannibalistic consumption of universal folklore.

Consequently, applying Carvalho's reasoning to his own work, local, regional, and national Brazilian cultures creatively combine with a broader universal culture, resulting in a product that transcends both geographical real or imagined and artistic boundaries. Thus, the aesthetic possibilities in Carvalho's work are only limited by his awareness of his own *ancestralidade*, which automatically includes, whether consciously or not, both national and universal artistic vehicles. Carvalho himself recognizes this when he says,

É se expressar ao máximo, com o máximo da verdade, da verdade de cada um. Mas então, quando você reúne esse grupo todo, a linguagem fica sendo um conjunto do que você ouviu, do que você leu, do que você experimentou—é um conjunto muito vasto e amórfico mesmo, da sua experiência de vida, orientado

pela necessidade de expressar tudo isso que você viveu até o momento de bater a claquete. Bateu a claquete, você faz de tudo isso a tua arte e traduz: ‘Vai! Pula!’

(*Luiz Fernando Carvalho* 89)

In sum, the pre-production process as used by Carvalho taps into both his and his team’s individual and shared *ancestralidades*, that is, their respective *habituses*, all they have experienced, lived, and learned, laying a foundation for the aesthetic accumulation that ultimately characterizes the microseries. The pre-production for *A Pedra* similarly activates the participants’ *ancestralidades* while also establishing Carvalho’s artistic vision for the work.

As was the case with *HDM* Carvalho put *A Pedra do Reino*’s cast and creative team through a rigorous pre-production process that, in addition to in-depth aesthetic investigations, included a diverse array of workshops and seminars. Not unlike *HDM*, the pre-production process for *A Pedra do Reino* is representative of an elaborate attempt on Carvalho’s behalf to establish among the microseries’ creative participants his artistic vision for the work and, as a result, further control the artistic process.

During the last three months of 2006 Carvalho and his cast and crew relocated to Taperoá, Paraíba, where they prepared for and shot *A Pedra do Reino*. The production overtook the sleepy town of 14,000 inhabitants, transforming a part of its main street, Chá da Bala, into the narrative’s scenographic city. Inspired by the idea of a *cidade-lápide* (tombstone-city) with the intention of creating a space that honored the memory of ancestors, the town’s already existing homes’ exterior facades were remodeled and painted. Moreover, according to *Memória Globo*, in 25 days 80 local workers covered

the two thousand meter squared area with 40 cm of dirt and enclosed it by constructing 35 niches, creating a large, Iberian-influenced octagonal arena, which served as the microseries' primary setting and helped establish the visual reference to a medieval, northeastern Brazilian baroque aesthetic ("A Pedra" *Memória Globo*). In addition to the set construction, Carvalho's team transformed a number of already existing edifices to use for costume design preparation, workshops, and seminars ("A Pedra" *Memória Globo*).

Like with *HDM* before it, Carvalho led his cast and creative team in a series of workshops and seminars in preparation for *A Pedra do Reino*. The different workshops focused on cast preparation and included acting, dance, and body and voice expression classes. Carvalho invited Ricardo Blat, who worked with the director as an actor for *HDM*, to serve as the cast's acting coach. Along with Carvalho, Blat worked daily with the cast, exploring the interconnectedness of the body and the spoken word. About his work he says, "Faço sempre questão de acompanhar o treinamento de corpo, pois tudo está interligado: o corpo, a energia, o ritmo que tem a obra. O texto também é uma expressão dessa energia. As palavras não têm que sair como um texto decorado, mas como uma necessidade de usá-las" (*Diários* 20). Blat's thoughts recall Carvalho's larger objective of making the actor's interpretation and the work as a whole embody, rather than imitate, the culture he is trying to represent aesthetically.

Formally trained in Italy, where she studied the *linguagem das máscaras* (language of the masks) and the *Commedia Dell'Arte*, Tiche Vianna further elaborated on Blat's work by conducting a corporal workshop using masks. Vianna, who also worked

with Carvalho as the corporal coach for *HDM* and *Capitu*, uses the blank-faced masks to develop in the actors an imaginative, sensorial relationship with the characters they are set to interpret. For Vianna, the use of masks in the corporal preparation of the actors represents their first contact with the creation of physical material, which allows them to leave behind “realismo e comecem a brincar com a imaginação, construindo seres que não sejam pessoas” (*Diários* 15). Again, this is a practical application of Carvalho’s broader objective to establish within the actors a level of naturalness and improvisation that supersedes a more rigid type of interpretation driven by memorization of placement and lines.

For both Vianna and Carvalho, through daily exercises, this initial contact eventually results in the actor not having to stop and recall lines or what he or she thinks is expected of her. Instead, the actor naturally returns to the creative state constructed through the process of the masks, theoretically freeing her to become, rather than imitate (*Diários* 15). Tay Lopez, who plays Adalberto Couro, a young, fervent intellectual revolutionary, comments on Carvalho’s desire for his actors to act as naturally as possible: “Luiz dizia sempre que essa cena não tinha que ser muito ensaiada. Quando se começa a racionalizar demais, corre-se o risco de sair do real” (*Diários* 73).

Finally, in addition to the acting and corporal workshops provided by Blat and Vianna, Lúcia Cordeiro, who worked with Carvalho on *Capitu* and *Afinal* and specializes in *danças circulares* (circular dances) and Mônica Nassif, who specializes in Arabic dance, provided the cast with breathing and dance workshops, respectively. More specifically, Cordeiro worked with the entire cast on the opening scene’s dance, which is

an adaptation of sacred, circular and collective dances. Nassif, on the other hand, worked with Renata Rosa, who plays the possessed Maria Safira and who interprets a long dance-like scene in the microseries.

Whereas Carvalho uses the workshops to deal with the physical preparation of his cast, he designs the seminars to prepare intellectually his cast and crew to better understand the aesthetic underpinnings of the adapted novel and the desired artistic influences and psychological *milieu* surrounding the microseries. For *A Pedra do Reino* there were three seminars. Iconic actress Fernanda Montenegro, who worked with Carvalho on *HDM*, delivered the first seminar, wherein she discussed the craft of acting. Psychoanalyst Carlos Byington, as he did prior to *HDM*, gave a seminar to the cast and crew on the Jungian archetypes and their correspondence to the characters in Suassuna's novel. Finally, Suassuna himself gave a seminar in which he discussed his novel and the different motives that led him to write it.

The pre-production processes for Carvalho's most recent microseries continue largely in the manner described above, and as a result they are further evidence of the importance of the mode of production for the creative construction of his microseries. Below is a brief description of the respective processes key elements.

Two and a half months prior the start of shooting *Capitu* Carvalho subjected his cast to daily rehearsals. Once again under the supervision of Tiche Vianna, the actors conducted corporal exercises using the aforementioned Commedia dell'Arte mask technique. Tiche repeated this workshop for *Afinal* as well. Denise Stutz, one of the founders of the world acclaimed dance company, Grupo Corpo, provided movement

classes. While Lúcia Cordeiro worked with the actors on their breathing, Agnes Moço guided them through voice and music lessons. Finally, Rodolfo Vaz, an important actor from *HDM*, worked with protagonist Michel Melamed in the art of being a clown (“Oficinas” *Capitu*).

Carvalho also brought in such special speakers as Antônio Edmilson Martins Rodrigues, Carlos Byington, Daniel Piza, Gustavo Bernardo, Luiz Alberto Pinheiro de Freitas, Maria Rita Kehl, and Sérgio Paulo Rouanet to discuss Machado’s work with the cast and crew. The speakers, from fields including but not limited to, journalism, psychoanalysis, history, and literature, discussed a number of *Dom Casmurro*’s most important themes—love, jealousy, ambiguity, and doubt (“Oficinas” *Capitu*).

Roughly a month and a half before shooting *Afinal*, Carvalho began the rehearsals for his cast. Nearly identical to Carvalho’s previous efforts, the workshop coaches mentioned above also participated in the preparation for *Afinal*. Additionally, the cast and crew participated in seminars that dealt with aspects of Freud’s work (“Bastidores” *Afinal*).

## **Conclusion**

In closing, I would like to use Carvalho’s 1993 *telenovela Renascer* to illustrate precisely why it is he moved from the telenovela to the special and ultimately to the microseries, while, along the way, establishing an elaborate pre-production process that functions to share his creative vision with his cast and crew.

One may conceive of *Renascer* as two narratively consistent, yet visually distinct works forming one larger production. The first ten episodes were carefully constructed

and shot over a few months prior to airing, employing a mode of production more akin to one used in a film or a miniseries. This is not to argue that *Renascer* necessarily involves two separate works. Indeed, one can argue that the first ten chapters of *Renascer* offer an early example of the narrative and audiovisual strategies that Carvalho would develop more fully in his later miniseries.

Even Memória Globo, a department of TV Globo dedicated to the preservation and promotion of the company's audiovisual history, highlights the difference between the first ten chapters and the rest of the *telenovela*: “A primeira fase de *Renascer* foi uma atração à parte. O diretor Luiz Fernando Carvalho conferiu um aspecto cinematográfico às cenas de José Inocêncio jovem, recebendo muitos elogios de crítica e público. Os capítulos ganharam direção de fotografia de Walter Carvalho” (“*Renascer*” *Memória Globo*). The reference to Walter Carvalho, a celebrated cinematographer and director who has worked on many important contemporary Brazilian films confers upon *Renascer* an air of heightened artistry, which is not usually the case in the *telenovela*.<sup>17</sup> Additionally, and perhaps more importantly, the reference to “um aspecto cinematográfico,” albeit both general and vague, takes on a deeper meaning when juxtaposed with the general context of the *telenovelas*' fast-paced, highly visual, and didactically driven narratives.

However, the sheer vastness of the remaining 203 episodes' narrative content, daily deadlines, and economic impetuses (e.g., audience share, advertising, product and merchandising obligations, etc.) made it virtually impossible for Carvalho to maintain the

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<sup>17</sup> Carvalho was the DP for films such as *Terra Estrangeira* (1996), *Central do Brasil* (1998), *Lavoura Arcaica* (2001), and *Santiago* (2007).

more intimate, purposeful, creative relationship with the actors, and visual construction characteristic of the first ten episodes. In an early statement for *As Perspectivas da Televisão Brasileira Ao Vivo* (1995), Carvalho comments on film's influence over his understanding of television and his work as well as the difficulty to combine the two due to the accelerated nature of the televisual medium:

Embora minha experiência profissional seja basicamente na área de vídeo, minha formação teórica é cinematográfica. Quando comecei a dirigir para a televisão, em 1987, eu tinha uma enorme preocupação de fazer cinema na televisão. Meu primeiro trabalho foi a novela *Helena*, para a TV Manchete, e eu repetia para mim mesmo: “Vou fazer cinema!”. Tentei isso durante uns bons capítulos. Elaborava as cenas dentro de certos conceitos, me preocupava com a posição da câmera, estudava o tipo de narrativa... Logo, porém, comecei a deixar de lado esse tipo de preocupação, pois percebi que televisão e cinema eram veículos irmãos, mas que continham especificações de linguagem completamente diferentes... (113-114)

Similarly, Hamburger implicitly notes the connection between the *telenovela's* accelerated mode of production and resulting standardized aesthetic:

A rotina de escrever, produzir, gravar e editar é acelerada. Atividade econômica estratégica no seio de uma indústria poderosa, são poucos os feriados para quem trabalha em novela. A urgência imposta pelo ritmo de gravação e produção gera uma tensão que faz parte da confecção do produto. Idealmente, uma novela estréia com cerca de 20 capítulos de “frente”, ou seja, já gravados, mas essa margem nem sempre é mantida. Às vezes uma cena é gravada para ir ao ar no dia

seguinte ou até no mesmo dia, e capítulos são editados em cima da hora. Quando o tempo é pequeno, o processo de produção pode se tornar mais tenso que o habitual. (42)

A *telenovela* is an economic activity characterized by a prioritization of efficiency, which may result in the sacrifice of artistic experimentation in favor of meeting a deadline. Viewed in these terms, *Renascença* can be seen as being composed of two different production models, which help bring about differing aesthetics. In the first instance, Carvalho is able to work in a slower, more detailed manner, creating a complex visual narrative, rich in symbolism, and relying less on established televisual narrative tricks. In the second instance the focus becomes more on meeting deadlines than on experimenting; Carvalho necessarily becomes more of an administrator than an *auteur*. In other words, rather than the entire production being fueled by an economic logic embodying the belief that time is money and the largest possible audience is the best audience, which is normally the case with *telenovelas*, Carvalho's effort in the first ten episodes is representative of the type of structure within which he prefers to create. Such a structure is clearly in place for *Hoje é Dia de Maria*, *A Pedra do Reino*, *Capitu*, and *Afinal, o que Querem as Mulheres*, and it is in these works that one most fully comes into contact with Carvalho's full potential as an artist.

## Chapter 2

### *Ancestralidade and Aesthetic Hybridity in Hoje é Dia Maria*

Through the frame of *ancestralidade*, the objective of this chapter is to analyze Carvalho's construction of *Hoje é Dia de Maria* (2005), focusing on the formal hybridity that unfolds within the *mise-en-scène*. *Hoje é Dia de Maria* (*HDM*) premiered on January 11, 2005 as central part of TV Globo's yearlong 40<sup>th</sup> anniversary celebration, but Carvalho's idea for the work can be traced back to the early 1990s. During an interview with Valmir Santos for the *Folha de São Paulo*, Carvalho states that he first began working on *HDM* sometime around 1990:

Há uns 15 anos, tive a oportunidade de ler pela primeira vez os contos retirados da oralidade popular brasileira, recolhidos não só pelo Câmara Cascudo mas Sílvio Romero, entre outros. Fiquei impressionado com as características de pequenos mitos. Convidei o Soffredini para [sic] estruturar dramaticamente. Era uma pequena aproximação, um guia, que poderia ser tanto para televisão quanto para cinema. Primeiramente, pensei na televisão que, com sua abrangência, seria a única capaz de devolver ao povo suas fábulas encenadas. É como se um ciclo se fechasse com mais perfeição. (“Carvalho Invoca”)

Memória Globo, however, suggests that Carvalho began working on a form of *HDM* sometime around 1993: “Luiz Fernando Carvalho trabalhava no projeto de *Hoje é Dia de Maria* há 12 anos. Por ocasião das comemorações dos 40 anos da Rede Globo, o diretor pôde realizar seu trabalho...” (“Hoje”). Finally, in his doctoral dissertation, “As Minisséries no Processo da TV: o Caso Hoje É Dia de Maria” (2009), Ronie Cardoso

Filho argues that Carlos Alberto Soffredini prepared the original version of the script in 1995, but that TV Globo elected to not produce what was intended to be a one and a half hour special (103).

While *HDM*'s precise date of inception is not clear, we can be relatively certain that Carvalho first conceived of the work sometime around 1993, likely before the creation of his specials, *UMVS* (1994) and *FBP* (1995). Not surprisingly, in *HDM* Carvalho combines and elaborates on those aesthetic and formal elements present in his one-hour specials, extending them, as well as others, across the microseries' first eight episodes. Due to *HDM*'s surprising commercial success,<sup>18</sup> TV Globo gave Carvalho the go-ahead for another five episodes, which came to be known as the *Segunda Jornada* and aired over five consecutive days beginning on October 11, 2005. Together, the *Primeira* and *Segunda Jornadas* have a total run time of nine hours and twenty-six minutes, meaning that each individual episode ran for approximately 45 minutes, excluding commercials.

*HDM*'s narrative revolves around the sweet and innocent Maria (Carolina Oliveira), who lives in the Sol Levante (Rising Sun) with her widowed father, Pai (Osmar

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<sup>18</sup> “A minissérie também assinada por Luiz Fernando Carvalho, teve média geral de 34 pontos, em 2005 - época em que a TV aberta registrava maior audiência” (“Capitu Estréia”). As a point of comparison, a fictional program airing in a similar time slot today, within the context of an increasingly competitive Brazilian television market, would be considered successful if it were to capture 20 to 25 points. Fernando Meirelles's excellent miniseries, *Som e Fúria* (2009), for example, failed to impress with an average of 15 points over its twelve episodes (“ADO A ADO”). Airdates and times for the *Primeira Jornada* were as follows: “A minissérie foi exibida de terça à sexta, nos dias 11 (a partir das 22h30), 12 (22h40), 13 (22h45), 14 (23h10), 18 (23h05), 19 (22h55), 20 (22h50) e 21 (23h15)” (Nakagawa 83).

Prado<sup>19</sup>). Pai drinks heavily to cope with the death of his wife, the departure of his sons, who left home in search of work, and the decadent state of his farm, devastated by a severe drought. In one of his inebriated states, Pai makes a sexual advance at his daughter. Saddened by the tragic event and her father's increasing degradation, and yearning for her deceased mother, Maria plays matchmaker, introducing her father to Madrastra (Step-mother),<sup>20</sup> a widowed neighbor (Fernanda Montenegro<sup>21</sup>). To Maria's dismay, however, following her marriage to Pai, Madrastra turns out to be a wicked stepmother who has little patience for her new stepdaughter. While her own daughter, Joanhina (Thaynná Pina and Rafaella de Oliveira), voraciously devours corn and lazily plays with her dolls, much like in Cinderella, Madrastra incessantly orders Maria to complete domestic chores such as cooking, cleaning, and washing clothes. Disillusioned with her home life and her stepmother's constant attacks, Maria puts the small key (*chavinha*) she inherited from her mother around her neck and decides to embark on a journey towards the distant, enigmatic, and mythical edge of the sea (*franjas do mar*) where, according to her mother, a treasure awaits her. Prior to leaving, however, Madrastra reminds her that in order to reach the ocean she will need to pass through the

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<sup>19</sup> In addition to *HDM*, Prado played important roles in Carvalho's miniseries and telenovelas *Riacho Docê* (1990), *Renascer*, *Esperança*, and *Os Maias*.

<sup>20</sup> Regarding the figure of the stepmother Vladimir Propp says, "The situation introducing a stepmother also requires special mention. The stepmother is either present from the very beginning, or the story of an old man's remarriage after the death of his first wife is recounted. Through the old man's second marriage the villain is introduced into the tale" (86). In *HDM*, the introduction of Madrastra, who is but one of the villains, occurs through her marriage to Pai.

<sup>21</sup> Fernando Montenegro also played starring roles in *Riacho Docê*, *Renascer*, and *Esperança*.

harsh País do Sol a Pino (Land of the High Sun) where the sun never sets. Undeterred, Maria sets off on her journey.<sup>22</sup>

Throughout Maria's search for the *franjas do mar* the Pássaro Incomum (Uncommon Bird), a puppet in the form, of a beautiful golden bird, accompanies and protects her from the skies above.<sup>23</sup> Along with her faithful companion, Maria pushes on through the eternal, scalding days that characterize the País do Sol a Pino, eventually unlocking the cool, damp night from its unlikely imprisonment in a coconut possessed by the Xavante indigenous tribe.<sup>24</sup> Her hope renewed, Maria continues her journey through the Agreste (Woodlands), Vilarejo (Village), Despanhadeiro (Crag), Fazenda (Plantation), and Bosque (Forest), encountering a number of archetypes such as the Maltrapilho (Ragamuffin), the Homem do Olhar Triste (Man with the Sad Face), the Mendiga (Beggar), the Mascate (the Peddler),<sup>25</sup> the Dois Executivos (Two Executives) (Charles Frick and Leandro Castilho), the Meninos Carvoeiros (Collier Children), Zé

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<sup>22</sup> Madrastra's warning and Maria's subsequent departure both adhere to what Propp refers to as the "interdiction" and the "violation of the interdiction" (121).

<sup>23</sup> According to Propp's *Morphology*, the Pássaro Incomum, as well as the *chavinha*, to a lesser degree, represents what he refers to as "The Helper (Magical Agent)" (124).

<sup>24</sup> Maria's discovery of the night is a direct reference to the indigenous Legend of the Night or "*Como a Noite Apareceu*." The legend maintains that in the beginning night did not exist and therefore there was only day. However, when a young man, who recently married the daughter of the *Cobra Grande* (Large Snake), wants to consummate his marriage, the young lady informs him that she will only do so once there is night. Perplexed, he tells her that night does exist, to which she responds that her father has it. The young man sends out his helpers to get the night from the *Cobra Grande*. The helpers eventually return with the night trapped in a *caroço de tucumã* (Palm tree seed) (Casculo, *Antologia* 209-211). In his epic poem *Martim Cererê* (1928) (representative of the ufanist and nationalist movement known as verdeamarelismo), Cassiano Ricardo also adapts the legend of *Como a Noite Apareceu* for the development of a narrative about how nationhood in Brazil was formed.

<sup>25</sup> The Maltrapilho, Homem do Olhar Triste, Mendiga, and the Mascate are all played by Rodolfo Paz, who also trains Michel Melamed in the art of the Clown for *Capitu*.

Cangaia (Gero Camilo), the Retirantes (the Migrants) (Nanego Lira), and the Saltimbancos (Stage Performers) Rosa (Inês Peixoto) and Quirino (Daniel de Oliveira). In their own way, all of Maria's encounters present her with ethical dilemmas that situate her progress towards the *frangas do mar* within the context of pressing contemporary Brazilian social issues. Serving as an example of moral purity, Maria consistently chooses to sacrifice her own well being for the better of her newfound acquaintances. The one exception, however, is the ever-present demon, Asmodeu,<sup>26</sup> and his five incarnations—Asmodeu Bonito (João Sabiá), Asmodeu Sátiro (Ricardo Blat), Asmodeu Velho (Emiliano Queiroz), Asmodeu Mágico (André Valli), and Asmodeu Poeta (Luiz Damasceno)—, all of whom try to impede Maria's progress by making veiled (and sometimes not so veiled) attempts at stealing her shadow.<sup>27</sup>

Frustrated with his inability to stop Maria and disgusted with her infallible wholesomeness, Asmodeu decides to steal Maria's childhood, magically transforming her into a young woman (played by Letícia Sabatella). Nossa Senhora da Conceição (Juliana Carneiro da Cunha), the same actress that plays Maria's deceased mother and whose appearance evokes that of Rosa's in the last scene of *UMVS*,<sup>28</sup> appears before her and encourages the confused and saddened Maria to continue on her journey (Figures 2.1 and 2.2).

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<sup>26</sup> The figure of Asmodeu or Asmodeus in English is widely considered to have derived from the book of Tobias in the Old Testament. Because of the story revealing him to be the cause of the death of Sara's seven husbands, Asmodeu has become known as the destroyer of marriages. Although Maria does not marry, Asmodeu does in fact incessantly attempt to destroy her amorous relationship with Amado (*Asmodeu*).

<sup>27</sup> According to Cascudo, "Por todo o mundo a sombra é entidade julgada quase independente do corpo que a projeta" (*Dicionário* 718).

<sup>28</sup> Da Cunha played the mother in Carvalho's *Lavoura Arcaica*.



Optimistic, Maria pushes onward, coming across a beautiful, plantation house.

Following an elegant ball at the plantation house, in another reference to Cinderella, the princely heir asks for Maria's hand in marriage. Although tempted, something does not seem quite right, causing her to walk out on the wedding. Outside of the palace, Maria goes in search of the Pássaro Incomum, who, while trying to interrupt the wedding ceremony, was struck by one of the farm guard's arrows. Not far off, Maria finds the bird nearly lifeless, lying near a creek in a field of wheat. The puppet's flesh wound results in a reversal of the characters' roles, as Maria becomes the Pássaro's protector by removing the arrow from its side. Upon doing so, the puppet is magically transformed into the handsome, princely Amado (the Loved One) (Rodrigo Santoro<sup>29</sup>). From this point forward each night the Pássaro regains its human form to become Maria's lover.

Around this time Maria leaves the Fazenda and enters the Bosque where she comes across the traveling actors Rosa and Quirino, whose itinerant theater she

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<sup>29</sup> Santoro has a co-starring role, playing a version of himself, in *Afinal*.

eventually joins. During her time with the performers, Maria reencounters her father, who, aware and repentant of his horrible behavior, has been incessantly searching for Maria in hopes of one day receiving her forgiveness. Maria, having also longed for such a reencounter, finds it within herself to forgive him. Seemingly at peace as a result of his renewed connection to his daughter and longing for his deceased wife, Ceição, Pai tranquilly passes away in his sleep.

Asmodeu, once again frustrated with his continuously failed attempts to ruin Maria's life, separates her from Amado by returning her to her childhood. However, to his surprise, Asmodeu realizes that he has sent Maria too far back in time. As Maria journeys home, she revisits each of her previous encounters.<sup>30</sup> In her interactions with these characters it is clear that they have continued forward in their own personal quests. Upon returning to the Sol Levante from which she first departed, however, Maria recognizes that she is in a time-space that exists prior to her mother dying, to her brothers leaving their father's farm, to her father violating her, and to her father marrying Madrasta. Finally, overcome with happiness, Maria, along with her new friend, Ciganinho (Phillipe Louis), who is supposed to be Amado as a child, before he was punished to eternally roam the skies, achieves her initial objective of reaching the *franjás do mar*.

*HDM's Segunda Jornada* largely takes place in the heartless big-city. The narrative initially picks up in the Terra dos Sonhos (Land of Dreams) with Maria again at

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<sup>30</sup> The "Return" as Propp calls it, represents Maria's journey having come full circle. Moreover, with "lack" resolved, that is, Maria's family once again intact, Maria's happiness is restored (125).

the edge of the ocean. Overcome with sleepiness, Maria falls into the water before washing ashore in a distant land. Although this time it is not by her own volition, Maria once again embarks on an epic journey, wherein she encounters a number of friends and foes. Constantly searching for her way back home, Maria is swallowed up into the belly of a sleeping giant. Inside, which is nothing more than a dark, extensive trash heap, Maria reencounters the Menina Carvoeira (Laura Lobo), a friend from the *Primeira Jornada*. While in the Giant's belly the Menina Carvoeira lends Maria a pair of binoculars, through which she sees, and is subsequently transported to bustling city streets reminiscent of Fritz Lang's *Metropolis* (1927).

In the city, Maria works in vaudeville theater as a dancer under the pseudonym Piano Baby, a reference to Marlen Dietrich's character Lola Lola in Josef Von Stenberg's *The Blue Angel* (1930). After Maria becomes cognizant of her being exploited by shrewd businessman, Asmodeu Cartola (Stênio Garcia), she escapes. In the streets, the whimsical, idealist, imaginative yet destitute poet, Dom Chico Chicote (Rodrigo Santoro) befriends Maria and does his best to care for her. Chicote's character is a literal reference to Miguel Cervante's *El ingenioso hidalgo don Quijote de la Mancha* (1605) and a visual reference to Portinari's series of colored pencil drawings *D. Quixote* (1956-1961) (Figures 2.3 and 2.4).



Meanwhile, Maria spends her time in the city trying to find her way back home. In order to do so, she must avoid Asmodeu Cartola and his incarnations—Asmodeu Piteira (Ricardo Blat), Asmodeu Rábula (André Valli), and Asmodeu Juiz (Stênio Garcia)—as they attempt to throw her into the *Mar do Esquecimento* (the Sea of Forgetfulness).

Capitalist financiers further complicate Maria's effort at getting home by urging soldiers to incessantly engage in a battle that destroys the city and its inhabitants. Maria and Dom Chico Chicote are able to escape the destruction via a breach in one of the city's walls. Together, they begin their journey through the rural space back to Maria's home. On the way, Dom Chico Chicote reencounters his love, the Spanish gypsy Rosicler (Letícia Sabatella). For her part, Maria falls into a deep sleep that lasts 100 years. She awakes to realize that Dom Chico Chicote is no longer with her, and through her encounters with the Guardiã do Limiar (Guardian of the Threshold) (Maria Clara Fernandez) and the Senhora dos Dois Mundos (the Lady of Life and Death) (Laura Cardoso), that her life hangs in the balance. The enigmatic Cavaleiro da Noite (the

Knight of the Night) (Daniel de Oliveira), whom Maria comes across along the way, determines the outcome of whether she is to continue living or pass into the realm of death. By courageously looking him directly in the eye, Maria chooses and receives life. Shortly thereafter, Maria wakes up in bed in an urban, lower middle-class apartment with her grandmother (Laura Cardoso) by her side. Having escaped a severe fever caused by dengue, Maria lies in bed, exhausted, and asks her grandma, “conta a história de novo?” (*Hoje é DVD*).

### ***Ancestralidade and Artaudian Mise-en-Scène***

Carvalho refers frequently to his development of an artistic language as being both aesthetically and ethically linked to, representative of, and structured by what he denominates “*ancestralidade*” or ancestry (“Educação” 23). In “Educação Pelos Sentidos,”<sup>31</sup> Carvalho delineates *ancestralidade* more specifically as

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<sup>31</sup> Although not nearly as ironic or caustic, “Educação Pelos Sentidos” is a sort of modern-day *manifesto* that recalls the nationalistic *manifestos* of some of Brazilian Modernism’s leading proponents. As Oswald de Andrade does in his *Manifesto Pau-Brasil* (1924) and *Manifesto Antropófago* (1928), Carvalho advocates on behalf of the development of “uma linguagem verdadeira essencialmente brasileira” (“Educação” 23). Carvalho explicitly asks, “Quem somos nós? Que rosto temos? Onde, neste exato momento, alguém nos escreve uma história?” (“Educação” 25). Carvalho then declares, his mission: “Estou em busca de uma dramaturgia que nos represente” (“Educação” 25). In an entirely different tone, Oswald also clamored for what he thought was the obligatory development of a truly Brazilian artistic expression. Against the importation and copying of the European literary tradition he argued for, “A língua sem arcaísmos, sem erudição. Natural e neológica. A contribuição milionária de todos os erros. Como falamos. Como somos...Uma única luta – a luta pelo caminho. Dividamos: Poesia de importação. E a Poesia Pau-Brasil, de exportação (*Manifesto Pau-Brasil*). Later, in 1928, Oswald more radically argues in favor of a metaphorical cannibalism as a means of creating a unique literary production in Brazil. Oswald says, “Só a Antropofagia nos une. Socialmente. Economicamente. Filosoficamente...Tupi, or not tupi that is the question

Um patrimônio genético do Brasil, suas histórias, suas raças, suas línguas, seus sons... A ancestralidade é algo que nos permite imaginar mais que copiar. Sentir mais que descrever e explicar. A ancestralidade é uma metáfora acessível a todos nós e que deve ser exercitada...A ancestralidade é o que há de mais moderno e, ao mesmo tempo, mais arcaico. Tudo se reflete na ancestralidade, seja ela biológica ou espiritual. A ancestralidade é um conjunto sensorial, um imaginário lúdico que nos habita, pois sobrevive das nossas primeiras memórias. (“Educação” 24)

In this multi-faceted definition, Carvalho outlines the contours of *ancestralidade* by comparing it to Brazil’s genetic patrimony. Neither visible nor tangible, like one’s DNA, *ancestralidade* is in and all around us; it helps to shape our thoughts and actions; and it is ultimately the source from which Brazilian culture derives. For Carvalho, *ancestralidade* carries within it a sensorial set of dispositions. These dispositions, which according to Carvalho, *nos habitam* (inhabit us), develop over time and are a result of circumstances relating to family upbringing, educational experiences, and, more broadly, one’s cultural context. It follows then that *ancestralidade* is not something of which the individual agent, in this case the artist or spectator, is wholly conscious. In this sense it is more akin to what Bourdieu refers to as *habitus*.

Bourdieu’s development and use of the term *habitus* is an explicit attempt to move beyond the dichotomous interpretive tools he believed to characterize structuralism

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(*Manifesto Antropófago*). For Oswald, it was no longer a matter of importing or exporting cultural production. Instead, Brazilian cultural production would be at its apex if it actively consumed all the best at its disposal, independent of origin, so as to then incorporate it into its work, producing a uniquely Brazilian symbolic good.

and other intellectual modes of analyzing society or cultural production (Johnson 22; Maton 53). Bourdieu surmises that *habitus* comprises a “structured and structuring structure” (*In Other Words* 170). *Habitus* is “structured” insofar as it is shaped by both past and present circumstances, including, but not limited to, such aspects as family upbringing, geographical context, and educational formation. The use of the adjective “structured” suggests the organization of something over time, thus occurring in the past, yet also existing in and helping to inform the present. It should be noted that that which is “structured” is not static, but is instead dynamic, potentially changing according to an agent’s circumstances and position within a particular field. Nonetheless, that which was “structured” in the past helps to shape one’s present and future actions, decisions, and understanding. Thus, *habitus* is “structuring” as it pushes a “structured” accumulation of dispositions onward into the future. Finally, *habitus* is a “structure” in that it is the home to these dispositions, which foment certain perceptions, appreciations and practices (Maton 51). Regarding dispositions, Bourdieu says that they express “first the result of an organizing action, with a meaning close to that of words such as structure; it [disposition] also designates a way of being, a habitual state (especially of the body) and, in particular, a predisposition, tendency, propensity or inclination (*Outline* 214).

Although not an explicit intent to repurpose or expand on Bourdieu’s theory, Carvalho’s *ancestralidade*, as a metaphorical representation of a source for the creation and interpretation of an audiovisual language, is strikingly similar to Bourdieu’s analytical tool, *habitus*. Encompassing *all* of Brazilian cultural production, both past and present, *ancestralidade* represents an artistic and hermeneutic source present in each

individual. It is thus accessible by artists and spectators alike in a communicative interaction potentially resulting in the creation and understanding of a unique audiovisual language. In reference to *habitus's* analytical capacity for transcending dichotomies, Maton affirms, “Habitus links the social and the individual because the experiences of one’s life course may be unique in their particular *contents*, but are shared in terms of their *structure* with others of the same social class, gender, ethnicity, sexuality, occupation, nationality, region and so forth” (Maton 53). *Habitus's* capacity to recognize and reconcile the link between the individual and the particular within a shared structure may also be found in *ancestralidade*. Like *habitus*, which structures and is structured over time, the term *ancestralidade* denotes the passing on of both individual and communal characteristics and beliefs from one or multiple generation(s) to the next. As a result, such characteristics may range from the local, such as specific family traditions, the regional, such as shared dialects, the national, such as nation building narratives, or the universal, such as fairy tales or tragedies.

Bourdieu elaborates on the theoretical link between the individual and the communal made possible by *habitus*, arguing that “The *habitus*, as the word implies, is that which one had acquired, but which has become durably incorporated in the body in the form of permanent dispositions. So the term constantly reminds us that it refers to something historical, linked to individual history, and that it belongs to a genetic mode of thought, as opposed to existentialist modes of thought...” (*Sociology in Question* 86). Again, the language used here by Bourdieu is very similar to that used by Carvalho in the earlier referenced quotation (e.g., “patrimônio genético,” “suas histórias,” “nos habita,”

etc.). Like *habitus*, *ancestralidade* is also a structured, structuring structure insofar as it perpetuates geographically distinct cultures through pillar social institutions such as family, religion, and education. In individual agents, *ancestralidade* is structured by way of such institutions, resulting in unique manifestations and helping to broadly inform an agent's way of being, his or her habitual state, and his or her predispositions, tendencies, propensities or inclinations. Finally, *ancestralidade* is a type of spatio-temporally transcendent structure—that is, a platform on which past generations potentially meet in the present and are subsequently carried forward into the future—from which both creators and spectators can draw in the hermeneutic and communicative process of the construction of an audiovisual language.

### ***Artaudian Theater as an Aesthetic Model***

Carvalho appropriates Antonine Artaud's theoretical writings on theater to serve as a template for how to practically apply and combine the aesthetic elements extracted from his concept of *ancestralidade* and simultaneously radicalize the audiovisual language that dominates standardized Brazilian television (*Luiz Fernando Carvalho* 89). In his theorization of the theatrical space, Artaud argues for the construction of a language that manifests itself through and is based in the *mise-en-scène*. The impetus behind Artaud's writings was early 20<sup>th</sup> century realist theater's generalized emphasis on the written text, which resulted in a theatrical product characterized and driven by dialogue. In his seminal text, *The Theater and its Double*, Artaud argues in favor of a theatrical language that speaks to the spectator through “everything that occupies the

stage, everything that can be manifested and expressed materially on a stage and that is addressed first of all to the senses instead of being addressed primarily to the mind as is the language of words” (37). The construction of such a language, as far as Artaud is concerned, must be realized through the all the means of “expression utilizable on the stage, such as music, dance, visual arts, pantomime, mimicry, gesticulation, intonation, architecture, lighting, and scenery” (*Theater* 39). Considering that Brazilian fictional television, especially the *telenovela*, tends to be a writer’s medium it is no wonder that Carvalho finds a model in Artaud for distancing himself from a dialogue driven narrative in favor of one fomented primarily by the audiovisual.

With respect to Carvalho’s microseries, what stands out most from Artaud’s comments is the emphasis on the creation of a space that appeals first to the spectator’s senses and only then to his or her intellect. Directly related to this is the manner in which Artaud believes such a space should be constructed; that is, by way of an accumulation of all the aforementioned expressive modes. Not surprisingly, Carvalho’s comments below on the constitution of an audiovisual language within the realm of early 21<sup>st</sup>-century realist television, film, and theater, echo Artaud’s position:

Para entrar nesse universo de nossas primeiras histórias, propus aos espectadores um jogo com a imaginação. Sempre me interessou a idéia de criar um espaço que não fosse a realidade em si, mas que se constituísse como a representação emocional de uma determinada realidade, assim como os sonho... estou fugindo de qualquer forma naturalista de encenação—onde o ator busca que sua atuação assemelhe-se à sua ‘realidade.’ Entendo que o naturalismo que normalmente se

faz hoje, seja na TV, no cinema ou até mesmo no teatro, não chega nem a se consolidar como linguagem. (“Educação” 24, 25)

For Carvalho, an appeal to the spectator’s senses means the creation of a defamiliarized space, characterized by aesthetic accumulation. His harsh criticism of contemporary Brazilian television, film, and theater has to do with how these vehicles, as he understands them, adhere to a select few formal and narrative rules that ultimately structure production, resulting in an overly familiar audiovisual language that demands little in the way of interpretive exercise on the part of the spectator (*Luiz Fernando Carvalho* 34). More precisely, the majority of Brazilian televisual fiction tends to use dialogue and medium close-up shot/reverse shots, taking the spectator by the hand and walking him through what is going on (I will revisit this idea in the conclusion where I discuss Carvalho’s construction of a meta-critique in *Afinal*). Unlike Artaud, Carvalho does not provide specifics as to how such a stimulatingly interactive space, staging, and language should or even can be constructed. However, he does make it clear that the language that he desires to create exists in direct contrast to what generally appears in Brazilian film and television, and that he does this by extrapolating beyond mere dialogue to include all of the artistic components at his disposal:

...quando reúne esse grupo todo, a linguagem fica sendo um conjunto de coisas que você ouviu, do que você leu, do que você experimentou—é um conjunto muito vasto e amórfico mesmo, da sua experiência de vida, orientado pela necessidade de expressar tudo isso que você viveu até o momento de bater a

claquete. Bateu a claquete, você faz de tudo isso a tua arte e traduz: ‘Vai! Pula!’

(*Luiz Fernadno Carvalho: Sobre* 89)

Like Artaud, Carvalho is interested in maximizing television’s communicative possibilities. For Carvalho, the key to this is maximization is *ancestralidade*, which functions as a “structured, structuring, structure.” All participants involved in the communicative process carry within them traces of their own distinct experiences, which play a fundamental part in the creation and understanding of a particular symbolic good. An analysis of *HDM* reveals a concerted effort on the director’s part towards the creation of a fictional world that is a representation, versus an explanation, of Maria’s emotional state. Using a highly unique space as his canvas, Carvalho most clearly achieves such a representation by drawing upon and aesthetically hybridizing *ancestralidade*’s limitless creative resources.

### ***HDM*’s Narrative Space**

Maria’s journey in *HDM* was shot in a large steel dome. The space, first constructed in the western neighborhood of Recreio and later transported to nearby Projac, TV Globo’s studios, was initially used four years earlier for the third edition of the 2001 Rock in Rio music festival. Composed of 48 tons of steel and draped with a canvas cover measuring 5,800 square meters, the dome’s diameter measures 54 meters while the ceiling, at its highest point, extends to 26 meters (“Hoje” *Memória Globo*). The dome’s interior base was largely the locale’s natural soil and existing vegetation, including already present trees, bushes, weeds, and dirt.

So as to create the illusion of an expansive or even unlimited space consistent with the unrestricted realm of Maria's fantastical world, Carvalho called upon artist and set designer Clécio Regis and his crew to paint the dome's interior extremity. Using the theatrical technique known as the cyclorama, the interior's painted background extends approximately 170 meters in circumference and ten meters in height. The lower third of the curved wall is generally painted so as to represent an extension of the land (Figure 2.5).



Depending on the scene, that is, depending on where Maria or the other characters are in their respective journeys, the lower third of the wall might be a painted extension of the foreground's arid *sertão*, distant mountains, or hilly pastures. The upper two-thirds of the wall tend to portray distinct versions of the sky at different spatio-temporal moments in the narrative. Again, depending on the scene, the wall might be painted a clear sun-drenched sky blue or a combination of soft pastels to distinguish one space from another. Intricate lighting further distinguishes the painted extensions of the land and sky. For

example, reflectors were used to soften the illumination, making it appear more similar to that of the sky. Additionally, whereas a harsher and more direct lighting characterizes the desert area, the lighting in the darker forest area is diffused through panels composed of leaves (“Hoje” *Memória Globo*).

The openness of the dome creates an endless number of possible settings. More precisely, the dome’s undefined interior functions like a metaphorical blank canvas, or perhaps more aptly, a white board, allowing for the space to be altered or erased in accordance with aesthetic or narrative need. Furthermore, the vast size of the dome presents Carvalho with the artistic freedom to experiment with different elements on a scale that would otherwise not be possible in a smaller, more restricted space, like those that characterize *UMVS* and *FBP*. Taking full advantage of such a singular space, Carvalho divides *HDM’s Primeira Jornada* into seven distinct spatio-temporal settings.<sup>32</sup> The settings, appearing according to the narrative’s achronological development, are: *a casa do sítio, o País do Sol a Pino, o agreste, o vilarejo, o despenhadeiro* (the crag), *a fazenda e os casebres* (the plantation house and worker’s or slave’s houses), and *o bosque* (the forest). There is also an eighth setting, *o mar* (the sea); however, unlike those mentioned above, it is shot outside of the dome on location at a rural Rio de Janeiro beach.

Taken as a whole, Carvalho constructs the space to be a physical manifestation of Maria’s imagination and emotional state, which for the young innocent child and later wide-eyed adult, is playful and without limits. This is also why Maria can, much like

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<sup>32</sup> The distinction regarding the seven different settings is taken both from the microseries’ screenplay’s spatial delimitations and from my own personal screenings.

Macunaíma in Andrade's rhapsody, magically appear in different regions of Brazil with little or no explanation. In their distinct parts, despite their many visual commonalities, the individual settings drive Maria's journey onward. In terms of the narrative, the spaces may be classified in four broad groups—home, journey, rejuvenation, and love.

The *casa do sítio* and *fazenda* represent Maria's homes, with the first corresponding to her childhood home and the second to her adult dwelling. In both instances the spaces are comparatively fixed. That is, Maria does not advance through these two spaces so as to get to another place, but is instead relatively stagnant, only leaving after a specific incident impels (or specific incidents impel) her to do so. Unlike the *casa do sítio* and *fazenda*, the *País do Sol a Pino* and the *vilarejo* settings are physical mediums through which Maria passes to get somewhere else. As such, of the eight settings, these two give the impression of being the most open or limitless. The *agreste* and the *despenhadeiro* settings, however, fall somewhere between the first two groups as they are relatively closed spaces through which Maria moves, though less decidedly so. The *agreste* for Maria and the *despenhadeiro* for Pai are spaces of rejuvenation, insofar as the child and father both find in the respective settings a motive to push forward on their journeys. Meanwhile, the *bosque* setting represents a space through which Maria moves, albeit much more slowly, due to her father's arrival to the forest and to her amorous relationship with Amado, both of which create a bond causing her to linger in the space characterized by love. In each of the four groups, Carvalho draws upon a diverse *ancestralidade* as the creative source for the construction of his audiovisual language.

### ***Ancestralidade* and Aesthetic Hybridity**

*HDM* contains a deep and broad aesthetic richness, select components of which have been the topic of more than one scholarly work. Because the overall objective herein is to situate Carvalho as the first Brazilian television auteur by examining his artistic trajectory, position, and microseries, an exhaustive aesthetic analysis of *HDM* is neither possible nor the focus of this study. Instead, in order to provide an analysis within the scope of the present work, focusing primarily on the *Primeira Jornada*, in the following section I will analyze what I have determined to be distinct scenes or sequences that are representative of the *ancestralidade* and formal hybridity that characterize the microseries and distinguish it from anything else on Brazilian television.

#### **Brazilian Popular Culture and Aesthetic Hybridity**

While the *Primeira Jornada* draws primarily from Brazilian popular culture, and therefore a more explicitly Brazilian *ancestralidade*, elements from universal fables and fairytales also influence the work. The *Segunda Jornada*, however, assumes the references to a global *ancestralidade* in a more direct manner, through the incorporation of the urban setting, non-Brazilian popular and classical music, and the *quixotesque* figure Dom Chico Chicote, to name a few.

Carvalho emphasizes Brazilian popular culture as the creative ethos behind the microseries's *Primeira Jornada*:

Do outro lado, um mundo globalizado nos aguarda, com suas armas cheias de fórmulas e modelos de sucesso. Estou em uma luta contra esses “monstros”, ou

seja, contra a ignorância, as aberrações da razão, suas fórmulas e suas ilusões... Em *Hoje é dia de Maria*, como em uma colheita, trabalhamos para devolver ao Brasil o fruto que o próprio povo semeou em meio à sua formação. Os contos retirados da oralidade popular brasileira foram a semente. Aos olhos desse mundo globalizado de hoje, sinto que é um trabalho de uma responsabilidade imensa. Usando um clichê, diria, até, de resistência, já que não há país que resista, abrindo mão de suas memórias. A série nasceu da alegria que tive ao me deparar, pela primeira vez, já adulto, com as fábulas populares, recolhidas por Sílvio Romero e Câmara Cascudo, entre outros. Logo depois, vieram as pinturas de Candido Portinari e as cirandas recriadas por Villa-Lobos. (“Educação” 23-24)

Highly eclectic in both narrative and aesthetic terms, in addition to the influences mentioned above, *HDM* is loosely based on playwright Carlos Alberto Soffredini’s investigations into the *fala caipira*<sup>33</sup> and Mário de Andrade’s *Macunaíma: o Herói sem Nenhum Caráter* (1928). In the face of an increasingly globalized culture, Carvalho sees a need to reassert a *brasilidade* (Brazilianess). What it exactly means to be Brazilian, or any nationality for that matter, is debatable. However, it is clear that Carvalho, like some of the romanticism and modernism adherents before him, believes that a Brazilianess exists in the folktales and popular culture which have dialogically transgressed through multiple generations. Thus, by directly or indirectly incorporating, referencing, citing, and dialoging with works by Cascudo, Romero, Andrade, Portinari, Villa-Lobos, and

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<sup>33</sup> *A Fala Caipira* refers to an accent or dialect of Portuguese associated with inhabitants of rural São Paulo, Mato Grosso do Sul, Goiás, and parts of Minas Gerais and Paraná.

others, Carvalho intends to give the spectators a taste of what he understands their shared Brazilian ancestry to be.

At only twenty seconds, *HDM's* opening scene introduces the artificial space and the formal hybridity that characterize the work as whole. In it, Carvalho exposes the spectator to the cannibalistic hybridization of aesthetic elements that distinguish all of his microseries from other Brazilian television. In doing so, Carvalho presents the audience with an audiovisual product that is the seamless integration of national and universal folklore, the visual arts, music, animation, and cinematography, among other aesthetic elements.

*HDM's Primeira Jornada's* point of departure is a pastoral setting where Maria lives with her father. Set around a small wooden farmhouse surrounded by lush fields of *capim* (long grasses) the *casa do sítio* setting is characterized by soft lighting, a beautiful blue, pink, white, and yellow pastel colored sky, and the organic tones that spread across the unadulterated and tranquil rolling hills, giving the impression of an idyllic, Arcadian countryside. Like in the opening scene of *UMVS*, Carvalho uses an almost immobile tracking shot of the space to reveal a setting evocative of a Candido Portinari painting (Figures 2.6 and 2.7)



Highlighting the work's two primary archetypes, the family and the child, the narrator (Laura Cardoso) opens the story with words reminiscent of a fairytale: "Longe, num lugar ainda sem nome, havia uma pobre família desfeita. Era uma vez uma menina chamada Maria...." (*Hoje é DVD*). The narrator's words emphasize the fanciful and folkloric nature of Maria's story, while also alerting the spectator to the indeterminable time-space (a far-off, nameless place), the problem or the cause of Maria's journey (a poor family undone by some unknown incident), and finally, to Maria herself (once upon a time, there was a girl named Maria). This type of introduction adheres to Vladimir Propp's analysis of the folktale,<sup>34</sup> and is not unlike the opening of Mário de Andrade's *Macunaíma*, although not nearly as ironic. It reads: "No fundo do Mato-Virgem nasceu Macunaíma, herói de nossa gente. Era preto retinto e filho do medo da noite. Houve um momento em

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<sup>34</sup> According to Propp, a fairy tale usually begins with a "temporal-spatial determination ('in a certain kingdom'), which is followed by a description of the composition of the family: a tale generally begins with some sort of initial situation. "The members of a family are enumerated, or the future hero (e.g., a soldier) is simply introduced by mention of his name or indication of his status" (25, 120).

que o silêncio foi tão grande escutando o murmurejo do Uraricoera, que a índia tapanhumas pariu uma criança feia. Essa criança é que chamaram de Macunaíma” (1).

During Cardoso’s narration, a playful adaptation of the *ciranda* “Que Lindos Olhos,” itself a re-appropriation of the round belonging to the public domain, plays while the aforementioned tracking shot speeds up to reveal an animated version of Maria giggling and swinging from a large tree. The landscape’s painted background is evocative of Portinari’s series of paintings depicting rural *paulista* children playing and flying kites in open fields, among other adolescent activities. The introduction of Maria through the use of stop-motion animation combined with the fairytale narration and the Portinariesque background calls attention to the influence of *ancestralidade* and its aesthetic hybridization (Figures 2.8 and 2.9).



Thus, in the microseries’s first twenty seconds, prior to the appearance of any of the actors, Carvalho combines animation, painting, intertextual citations, and music to

establish the playful, folkloric and artificial nature of Maria's world. The hybrid use of cinematography, theatricality, music and puppetry in the following scene further emphasizes the work's playfulness, while also accentuating the diverse *ancestralidade* from which Carvalho draws.

Subsequently, in accordance with Propp's diagramming of the folktale, Carvalho introduces Madrasta (the narrative's third major archetype) and her daughter, Joanhina, walking along a dirt path. The well-known round "Que Lindos Olhos" continues in the background. Madrasta and Joanhina, both elegantly dressed as if they had been transported from 19<sup>th</sup>-century Paris, appear through the branches of a partially exposed barren tree. As mentioned with regard to *UMVS*, Carvalho commonly uses such fragmented and obscured framing in nearly all of his works when presenting particular characters or objects. For example, although not discussed in detail here, in *Renascer* and *O Rei do Gado* Carvalho frequently constructs images by using windows, among other objects, shot from high or low angles, as frames for viewing a specific character or space. In *Os Maias'* opening scene, Carvalho introduces the enigmatic Ramalhete, the Maias's mansion and Carlos da Maia (Fábio Assunção), by using a long tracking shot of the front of the house, captured through and obscured by its black front gate. In the case of *HDM's Primeira Jornada*, Carvalho presents each of the main characters residing at or around the *casa do sítio* by first showing them individually through images that are fragmented or obscured by pieces of vegetation or branches, as is the case with Madrasta, Joanhina, Pai, and Maria. Alternatively, Carvalho often shoots characters from an uncommon angle. For example, the Pássaro Incomum, while flying above the ground, is

shot straight down upon from a crane, as if the camera were flying directly above the bird.

In the instances where Carvalho fragments the image, he visually creates a symbolic representation of an important physical, psychological or emotional aspect of a character. Take *Madrasta* and the *Pássaro Incomum*, for instance; with regard to both, Carvalho's visual representation first foreshadows then parallels the narrative in that, the obscured images of *Madrasta* and the *Pássaro Incomum* symbolically represent to the spectator that these characters are not exactly whom they appear to be. However, they differ on what exactly is hidden. Initially, *Madrasta* portrays herself as kind and sweet, but is actually selfish and cruel. The *Pássaro Incomum* is not actually a bird, but rather Maria's future lover, Amado. Carvalho hints at the bird's mythical nature through its clear artificiality as a puppet constructed of cast-off materials and by frequently blinding out or obscuring images of the *Pássaro Incomum* with the piercing sun or bright lights (Figure 2.10).



The recycled construction of the Pássaro Incomum, the other puppets, and a number of metal figurines that appear throughout the work literally integrates physical elements from the past into the formation of these characters or objects. Similarly, with regard to the obscured framing of the bird, Carvalho reaches back in time, drawing visually from his own past works. In fact, he does something similar with *Nevinha* in *FBP* and does it, as he himself mentions, incessantly in *Renascer* with Patrícia França's character Maria Santa. He says, "Eu a [Maria Santa] via como uma heroína aprisionada de contos de fadas e senti que deveria aprisioná-la também na câmera. Por isso todas as suas tomadas, internas e externas, eram feitas por trás de uma moldura que representava a pequena janela da sua casa" (*As Perspectivas* 115). Like Maria Santa, the Pássaro Incomum is also an imprisoned figure. However, rather physical and terrestrial like that of the heroine, the bird's imprisonment is fantastical, belonging to another realm.

Carvalho enacts a similar technique with regard to Maria. The spectator first sees Maria from Madrasta's perspective, through the branches of a tree. While scanning the farmhouse and its surroundings, Madrasta fixes her eyes on Maria, who appears to be far off in the distance behind some barren tree branches. Because of the use of a long shot and of the tree branches to frame the image, Maria is distant and fragmented. In the subsequent scene, Maria lightly skips away from the house towards the countryside. However, as Maria theatrically does so, she comes into focus, revealing her white linen dress and her hair tied in pigtails with red bows. The visual construction of Maria is a direct reference to Portinari's *Menina de Tranças* (1955) (Figures 2.11 and 2.12).



Carvalho creatively combines the obscured framing of Maria and her attention-grabbing body movements, with ancestral references to Portinari's depictions of rural Brazilian children and to Brazilian folk music and Brazilian Modernism, simultaneously embodied in Carvalho's frequent reference to being inspired aurally by Villa-Lobos's piano re-appropriation of the *ciranda*. Together, these distinct elements function as a means for an external representation of Maria's internal emotional state or way of being. Throughout this sequence, every shot of Maria is taken from an angle that falls somewhere between her eye-level and ground level. This works to reinforce Maria as the primary character, rather than diminishing her presence by shooting from an angle that looks down at her. It also establishes the gaze or perspective of a child, highlighting the grandeur with which she sees her surroundings. Her white dress is representative of her purity and innocence and her skip to the non-diegetic sound of the *ciranda* represents an internal playfulness and carefree state. Maria's innocence, playfulness, and purity are all

seemingly linked in part to the rural location of her home, which, at least initially, presents itself as a children's utopia. This space, as well as Maria's represented psychological state, is to an extent Carvalho's creative interpretation of Portinari's mid-20<sup>th</sup>-century visual narratives of the Brazilian countryside. As a result, Carvalho presents Maria as the space upon which different aesthetic elements and intertextual references converge for the depiction of a diverse, artistic, and ancestral Brazil.

### ***Brazilian Ancestralidade and an Ethically Reflective Aesthetic Hybridity***

In the microseries' second and third episodes Carvalho elaborates on Brazilian *ancestralidade* and the aesthetic construction discussed above with regard to *HDM's* opening scene. Of particular interest here are the scenes leading up to and following Maria's encounter with the Dois Executivos (two businessmen) and Pai's encounter with the three *cangaceiros* (bandits). While these scenes are representative of the *ancestralidade* and aesthetic hybridity that characterize Carvalho's works, together they also exemplify the director's broader attempt at constructing what he deems to be an ethical aesthetic, that is, an aesthetic embodying an ethical reflection.

With regard to *HDM*, Carvalho states that his position as a television director obligates him to ethically treat the implicit relationship between creator and consumer by providing the latter with an artistically complex work that challenges both the facile televisual norm and the elitism of Brazilian film. Furthermore, Carvalho recognizes that a significant portion of his audience does not have access to much of the culture and art that inform his work. With this in mind, Carvalho embeds distinct artistic forms and

intertextual references in his audiovisual language, while simultaneously contextualizing them in relevant social issues. He says,

Sabendo da dimensão que a televisão alcança neste nosso Brasil, tratá-la apenas como diversão me parece bastante contestável. Precisamos de diversão, mas também precisamos nos orientar e entender o mundo. Minha estética é apenas uma pequena consequência disso... Então, algumas questões estéticas que eu realmente gostaria que chegassem a uma classe social excluída, ao homem pobre e comum, me parecem hoje mais ligadas ao meu trabalho na TV do que no de cinema. É por tudo isso que continuo acreditando que se faz necessário aos verdadeiros artistas que trabalham em televisão pensarem em uma nova missão para o veículo. Essa nova missão estaria, no meu modo de sentir, diretamente ligada à educação. Todo meu esforço será sempre, em primeira instância, o de propor uma ética artística verdadeira para a TV. (“Educação” 23)

The ethical and aesthetic association Carvalho refers to is not drastically different, at least in theory, from TV Globo’s practice of social merchandising. According to the network’s website, which dedicates an entire page to what it calls “socio-educational action,”

Globo's high-standard dramaturgy includes the dissemination of knowledge, the transmission of socio-educational messages and the incentive for debate and behavioral change... Since 1995, just in *telenovelas*, approximately 12 thousand socio-educational content scenes have been broadcast... The innovative practice of Social Merchandising earned TV Globo in 2001 the Business in the Community

Awards for Excellence, the most prestigious Social Responsibility award in the world in the Global Leadership Award category. (“Socio-Educational Action” *Rede Globo*)

The difference between Carvalho’s and his employer’s objectives is the importance each gives to the aesthetic treatment surrounding a particular ethical question. Whereas TV Globo claims to disseminate *knowledge* through its fictional programming, Carvalho is decidedly more concerned with disseminating the *richness of art* through his aesthetic. Thus, while Carvalho shares ethical reflections, these are always, first and foremost, a consequence of the aesthetic construction, rather than the overarching objective. In short, for Carvalho, and this is where he moves well beyond TV Globo’s mission, the aesthetic treatment is itself a matter of ethics.

In the second episode, Maria takes part in a number of important interpersonal encounters while traversing the barren País do Sol a Pino. Specifically, Maria interacts with the following characters: the Maltrapilho (ragamuffin) an abandoned, sick man; the Dois Executivos (two businessmen); the Mendiga (beggar), a homeless woman; and the Retirantes (migrants), a group of northeasterners wandering in search of water. Each of these encounters provides Maria, the other party, and the audience with a moral lesson relevant to contemporary Brazilian society. As such, they manifest Carvalho’s effort to construct a unique audiovisual language with a level of moral reflection.

In the first example, Maria comes upon the Maltrapilho sitting alone alongside a small creek. Rather than exchanging greetings, the two initially communicate with one another by singing “Sapo Jururu,” another traditional song that Villa-Lobos adapted to

his repertoire. In addition to being whimsical and stimulating the senses, communicating in such a manner suggests that two very distinct individuals, a young girl and a middle-aged ragamuffin, having never before met, actually partake in a shared *ancestralidade*. “Sapo Jururu” connects their individuality and interaction to a spatio-temporal place that transcends their own. The ethical reflection comes after the song, when the Maltrapilho breaks the fourth wall by looking directly into the camera as if speaking to the spectator, a common occurrence in all of Carvalho’s microseries, and letting him or her in on what Maria does not yet know. Theatrically sharing his wisdom as if delivering a brief monologue, the Maltrapilho says, “Esse é um mundo que tá pra ser feito e, no fundo de tudo, um defeito é degrau importante na escada do perfeito. Torto, pobre, ou malfeito, todo vivente pode andar reto, porque humano não é ruim, nem bom, humano é ser incompleto” (*Hoje DVD*). The Maltrapilho’s words allude to one of the primary messages of Maria’s journey: no matter what, do the best you can and always continue your journey toward betterment.

Shortly thereafter, Maria comes across the wandering Retirantes. The depiction of the migrants is both a direct evocation of Candido Portinari’s series *Retirantes* (1944) and to Carvalho’s own *UMVS*, in which he depicts a similar version of the scene (Figures 2.13, 2.14, and 2.15).



In fact, in both the *UMVS* and *HDM* scenes, despite the eleven years that separate the two works, Carvalho even uses the same actor (Nanego Lira) as the primary migrant figure. Similar to the *UMVS* scene, in *HDM* the *Retirantes* appear in white linen suits and dresses, singing in unison to the sound of a *rabeca* and a deep drum base, played in scene by renowned *rabeca* musician Mestre Salustiano, and his son, Pedro Salustiano respectively. As is the case in *UMVS*, Carvalho purposefully shoots the *retirantes* out of

focus as they move slowly towards the camera. The blurred image of the *retirantes* simultaneously echoes the macabre nature and impressionist technique used by Portinari and exhibits Maria's tiredness and resulting difficulty in seeing them. The dialogic interaction between the distinct works represents an intertextual recycling that alters, for those with the appropriate cultural disposition, how those works might be viewed.

The intertextual aesthetic richness of this scene, like the allusion to a shared *ancestralidade* in the Maltrapilho scene, comes before the ethical lesson, and is therefore prioritized. In their brief conversation, the migrants encourage Maria to continue her journey by informing the fatigued young lady that “tamos todos na mesma jornada” (*Hoje é DVD*). Later, the Mendiga (beggar) echoes this sentiment when she says, “Tô aqui desde que o mundo é mundo. Você é que não percebeu” (*Hoje é DVD*). Each of these encounters further reinforces Carvalho's message that, despite a perceived disconnectedness brought on by the influx of globalization, we all partake in the journey together and we share an *ancestralidade* that extends itself through time beyond the individual via a number of different vehicles. Maria, who represents all that is good, seems to understand this message inherently, always remembering the lesson and doing what she thinks is best. Not surprisingly, for Maria this means placing her newfound acquaintance's needs before her own. She treats the Maltrapilho's leg wound, she tells the Retirantes she will cross the desert, never forgetting them, and she gives the Mendiga her last drop of water. Finally, in the Dois Executivos scene she saves the indebted deceased from another spanking by the insufferably insistent and non-sensical businessmen.

Like the previous examples, in the Dois Executivos scene Carvalho fleshes out the ethical message through its aesthetic construction, in this instance a hybridization of cinematography, music, stop-motion animation or pixilation, and theatrical body-movements. Exhausted, Maria searches for some shade where she can momentarily rest and seek refuge from the sun. Here, Carvalho inserts a non-traditional cut that works against classical audiovisual narration, potentially disorienting the spectator. Facing the camera, Maria moves towards a barren tree where, upon arriving, she turns 180 degrees to her left so her back is now to the camera. As soon as she does so, there is cut to a tracking shot of the flying Pássaro Incomum, captured closely from above. Below the bird, whose marionette strings are clearly exposed, Maria is now facing the camera as she looks for a place to sit below the tree. As a result, in this particular shot Carvalho breaks the 180-degree rule of continuity editing by crossing the axis of action. Moreover, in line with Carvalho's use of objects to fragment, obscure, or frame a particular shot, he further experiments with this shot by placing the puppet in a position where it is initially the subject, but later, as the image unfolds, is the obscuring object that moves to reveal Maria below at the base of the tree. These non-traditional cinematographic techniques are a precursor to the strange aesthetic amalgam of elements that follows with the appearance of the Dois Executivos (two businessmen).

Situated beneath the tree, Maria talks to the Pássaro Incomum. As she utters the word "*noite*" there is a cut to a profile of her sitting and resting her head against the tree. The cut, however, is masked by the sound and out of focus image of a hand striking a match. Hearing the sound Maria turns quickly to see a man, the Homem do Olhar Triste

(the man with the sad face) (Rodolfo Paz), who is dressed in a northeastern cowboy outfit à la Portinari's *Cangaceiro* (1958) (Figures 2.16 and 2.17).



Even before he tells Maria that they [the Dois Executivos] are coming, one can hear the ruffle of an engine in the distance. The sound of the engine grows louder and the sound of the vehicle backfiring masks a cut to the businessmen appearing on a vintage beat up motorcycle and sidecar. Carvalho strives for these aural cuts in his works:

Uma seqüência de que eu gosto, de certa forma, chama a próxima. Internamente, invisivelmente, elas indicam a próxima. É como se existisse uma camada, um subtexto feito de imagem já contido na seqüência anterior, corporificando a seqüência que está por vir. E essa camada que pode ser um ruído, uma música, um tempo de duração do plano, enfim, alguma coisa do conjunto da linguagem já faz brotar a outra. (*Luiz Fernando Carvalho* 58)

Thus, the editing related to Maria's interaction with the bird and to the sounds summoned by the striking of the match and the motorcycle engine backfiring, exemplifies the seamless narrative construction Carvalho aims for in his work.

Dressed in black suits and ties and wearing black rubber wigs, the Dois Executivos emerge as mere caricatures of businessmen. After circling chaotically around Maria in their motorcycle and sidecar, the Homem do Olhar Triste and the Defunto, a dead mannequin abandoned in the middle of the dirt, the executives get off their motorcycle and do a comedic, ritualistic dance prior to beating the body with wooden sticks. Carvalho's mixes the cartoonish music with pixilation to animate the actors' overtly theatrical and absurd body movements and facial expressions, thus linking the two to the figures of Tweedle Dee and Tweedle Dum from Disney's animated *Alice and Wonderland* (Figures 2.18 and 2.19).



Cuts back and forth between the men and Maria, who also exchanges gazes of disbelief with the Homem do Olhar Triste, reveal that she finds the situation to be utterly ridiculous. Maria learns that the executives have appeared to collect an unpaid debt from the dead body. She also learns that they do this daily and will continue to do so until they receive their money. Obviously, this situation is nonsensical, and for Maria, who is still an innocent child unconcerned with such issues as money and debt, their malicious behavior is even more ludicrous. Thus, what the spectator sees—the actors’ theatrical or comical body movements, their over-the-top manner of speaking, and their costumes and black rubber wigs, combined with the music and pixilation—is actually the manifestation of Maria’s perspective, which accentuates their ridiculous behavior, motivated by greed and capitalism. In other words, the Dois Executivos, as the spectator sees them, are merely sensorial and tangible projections of Maria’s imagination, and therefore a return on Carvalho’s part to the representation of the pre-verbal or that which exists in the imagination into something visible and concrete.

Whereas Maria’s encounters tend to deal with belonging to and participating in a social process for the broader good, Pai’s encounter with the three *cangaceiros* focuses on the specific question of corruption. In the third episode, while wandering through the harsh *sertão*, Pai seeks a momentary rest below a barren tree. As he sits beneath the tree, the approaching sound of horses galloping can be heard. Suddenly, a bright light fills the screen. In the lower half of the image, through the light, three *cangaceiros*, evocative once again of Portinari’s *Cangaceiro* (1958-1961) series, appear on horses. Realistic sounds seemingly emitted from the horses accompany a harsh screeching sound coming

from a non-diegetic *rabeca*. Although the horses' heads and bodies are to scale and look and move in a realistic manner, something the onomatopoeic sounds also help to underscore, their glass and plastic construction and the wheels upon which they are mounted clearly reveal their artificial nature. If there is any doubt regarding their artificiality on the spectator's part, Carvalho dispels it through an establishing shot from behind Pai, who stands directly in front of the three *cangaceiros* on their horses. In this shot, which is symmetrically framed, Pai stands nearest the camera and is bathed in a dark shadow. The *cangaceiros* and horses, however, are brightly lit by the sun or spotlight, which shines directly down upon them (Figure 2.20).



The horse's artificiality, juxtaposed with a realist interpretation on the part of the actors and real sounds emitting from the soundtrack, highlight a creative dichotomy used throughout all of Carvalho's microseries. Renato Luiz Pucci Jr. argues that this back and forth between naturalism and antinaturalism and the *HDM's* "rupturas ostensivas"

(ostensive ruptures) both characterize it as a novel attempt at televisual creation and link it to post-modern cinema (5).

This scene is important for two reasons. Firstly, it highlights the re-appropriation of a motif that is one of *HDM*'s primary creative motors. Secondly, it is another example of Carvalho's effort at constructing an aesthetic that embodies an ethical reflection. The rendering of an artificial horse is an aesthetic marker first used by Carvalho in *UMVS*, with similar versions appearing again in *A Pedra* and *Capitu*. In each instance the horse is an isolated example of Carvalho's larger objective of creating a form of audiovisual communication that moves beyond the didactic and pictorial in search of a participatory hermeneutic construction of meaning on the part of the spectator (Figures 2.21, 2.22, 2.23, and 2.24).





As a result, in this particular scene, Carvalho invites spectators to consider yet another very real and contemporary Brazilian social issue, namely corruption, within the fantastical context of Pai's journey. In order to pass through *sertão*, the armed *cangaceiros* demand that Pai pay them a *propina* or an illicit fee. Like his daughter before him, Pai exhibits morally sound behavior, informing the *cangaceiros* that "Propina num pago a homem nenhum nesse mundo. O que tiver de pagá, é só com Deus que faço o acerto" (*Hoje é DVD*).

In each of the encounters analyzed above Carvalho provides the spectators with an aesthetic depiction of contemporary social issues. In doing so, Carvalho puts Shklovsky's idea regarding the transformational power of art into practice: "After we see an object several times, we begin to recognize it. The object is in front of us and we know about it, but we do not see it-hence we cannot say anything, significant about it. Art removes objects from the automatism of perception in several ways" (16). Thus, the

explicit defamiliarization of the aesthetic elements involved through their hybridization functions to extract the pressing social matters from their place in the ubiquitous, and therefore generally desensitized news headlines, potentially infusing them with renewed meaning for the spectator.

### ***Mambembe Theater***

During the latter half of the *Primeira Jornada* Carvalho adds a *mambembe* theater to his cannibalization of distinct aesthetic elements. The word *mambembe*, in addition to meaning something of poor quality or ordinary, refers to an amateur and itinerant theater group (Houaiss, *Minidicionário* 474). Likely deriving from the medieval Italian itinerant theater groups known as the *saltimbancos* (from the Italian *Saltare in Banco*) and then later from the *commedia dell'arte*, the *mambembe* troupes originated in Rio in the late 19<sup>th</sup> century. These theatrical groups traveled to different areas of Rio to present low-budget, circus-inspired plays. In 1977 Carlos Alberto Soffredini created the Grupo Teatro Mambembe, whose objective was to create popular theater that integrated traditional Brazilian dramatic theatrical styles with formal experimentation (“Grupo de Teatro Mambembe”). Itaú Cultural describes the formation of Soffredini’s troupe in the following manner:

Com o término do apoio do Sesc, em 1977, as pessoas que se identificam com essa forma de trabalho criam o Grupo de Teatro Mambembe. Montam no mesmo ano *A Farsa de Inês Pereira*, de Gil Vicente, e *O Diletante*, de Martins Pena, com adaptação do português arcaico para o corrente, e com a incorporação da

linguagem do circo-teatro das revistas musicais brasileiras da virada do século XIX para o XX. Apresentam-se em bairros da periferia, sempre testando a eficiência da linguagem, já que os textos em questão têm origem e destinam-se a um teatro popular. (“Grupo de Teatro Mambembe”)

Based on these definitions and descriptions, it is possible to draw a couple of conclusions regarding *mambembe* theater. First, it derives from a long-tradition of itinerant theaters. Second, and related to said tradition by taking theatrical works from the fixed locations and performing them in different regions, *mambembe* theater seeks to popularize the medium through its introduction to areas that would otherwise not have contact with theater. Moreover, incorporating an influence from the circus, *mambembe* theater inherently mixes high-brow and low-brow culture. This is clear in Soffredini’s group’s endeavors as it sought to actualize an archaic Portuguese within the modern world via artistic experimentation. To an extent, this is precisely what Carvalho does in his microseries *Capitu* insofar as he modernizes Assis’s novel from the turn of the century. What is interesting about Soffredini’s group is that it attempted to popularize older forms vis-à-vis the incorporation of more modern elements. Again, this is precisely what Carvalho does not only in *Capitu*, but also in *HDM* and *A Pedra* by incorporating, for example, stop-motion animation. Moreover, the latter two, through their explicit incorporation of *mambembe* theaters and spatio-temporally diverse aesthetic elements in their respective stories, could potentially be seen, at least metaphorically, as a form of *mambembe* television.

One of the microseries most beautiful sequences unfolds first from the dressing room of Rosa and Quirino's *mambembe* stage (Figures 2.25 and 2.26).



In this long sequence, Carvalho mixes theater, poetry, acting, *mise-en-scène*, cinematography, and music to represent both Quirino's deep love for Maria, and the latter's unalterable love for Amado. The sequence begins with Quirino looking into an old, distorted mirror in the *mambembe* stage's small makeup room. The room is cramped and dimly lit by candle. Quirino is shot from behind his shoulder into the mirror,

providing the spectator with the obscure view that Quirino himself sees (Figure 2.27).



Since at least *Renascer*, Carvalho has frequently defamiliarized shots of main characters by capturing their images as reflected in mirrors. For more than two minutes, all that the spectator sees and hears is a tightly framed, close-up shot of Quirino in a mirror putting on makeup to the sound of a melancholic violin. Quirino paints his face to make it appear as if it were that of a sad clown, a theme Carvalho uses first at the end of *UMVS* and then repeats in *FBP*, *A Pedra*, and *Capitu*. Despite the lack of spoken lines, Carvalho fuses the non-traditional framing with the music and the acting, allowing the spectator to infer that this scene represents the moment in which Quirino realizes he truly loves Maria. That is, he loves her so much and that she is unattainable, makes him sad.

Not long thereafter, seemingly the next time Quirino sees Maria, he appears from behind the curtains on the *mambembe* stage to give a performance to the excited audience. The whimsical tone created by the sound of Rosa's upbeat accordion, her enthusiastic declarations, the audience's clapping, and Maria's brimming smile, is quickly substituted with Quirino's sad clown appearance and melancholic tone emitted by

his sulking gestures. Quirino cautiously steps out onto the stage where he looks at sadly at Maria, who is riding an old stationary bike placed behind the audience in order to use the bike's light to light the stage. Undeterred, Quirino recites a poem, implicitly declaring his love for Maria (Figure 2.28).



Clearly moved by the beautiful poem, Maria hugs Quirino and tells him he is an artist. The hug is followed by a two-minute non-verbal communicative exchange between Quirino and Maria, wherein the two of them trade gestures, looks, and facial expressions. Thus, the only words spoken in this scene are those Quirino recites from the poem. In line with Artraud's suggestion of an all-inclusive aesthetic, Carvalho foments the abstract artistic communication therein contained not with dialogue, but with non-verbal forms of communication, thus raising the level of the spectator's active participation.

Whereas Maria and Quirino communicate non-verbally, suggesting, in this case, an impasse between the two, in the subsequent scene Carvalho inserts a musical exchange between the Maria and Amado as a manifestation of a passion so deep it can only find

true expression through an artistic expression. In the dark forest, lit by soft silver “moonlight”, the two lovers sing an operatic duet of Villa-Lobos’s *Melodia Sentimental* (1950).<sup>35</sup> The action in the three-minute long scene is visually put together by cross-cutting Maria singing and navigating through the forest looking for her lover with shots of Amado singing from a cage in the trees in which Quirino has imprisoned him out of jealousy (Figures 2.29 and 2.30).



By the end of the sequence originating on the *mambembe* stage, Carvalho has seamlessly constructed a televisual amalgam of popular and high-brow culture (theater, poetry, physically emotive acting, and music) through the lens of a camera that moves through

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<sup>35</sup> “Melodia Sentimental” was originally supposed to be a part of the score for Mel Ferrer’s *Green Mansions*, a 1959 filmic adaptation of William Henry Hudson’s 1904 novel *Green Mansions: A Romance of the Tropical Forest*. However, displeased with the way the music was used, Villa-Lobos used the score as the basis for his 1959 cantata *Floresta do Amazonas*.

the space in a sensorial and subjective manner, searching out visual expressions of the character's psycho-emotional states.

### ***Segunda Jornada—an Urban Musical***

In the *Segunda Jornada*, Carvalho substitutes the *mambembe* stage for an urban musical. Broadly speaking, the insertion of an urban space in the *Segunda Jornada* functions as a narrative and aesthetic counterpoint to the *Primeira Jornada's* largely rural settings. In the urban setting, the slow-paced narrative of the *Primeira Jornada* drastically accelerates. Moreover, Maria's seemingly limitless journey through the rural spaces becomes, in the city, almost claustrophobic, both in terms of the closed, dark *milieu* and the amount of people, often represented by mannequin dolls. Finally, in the city loud, sometimes abrasive, global pop and rock music replaces the light-hearted national music that characterizes Maria's Arcadian expedition in the *Primeira Jornada*. Nonetheless, despite some of the clear visual differences between the *Primeira* and *Segunda Jornada's* *mise-en-scènes*, Carvalho's continues with his broader objective of constructing an aesthetic that embodies an ethical reflection. As such, Maria finds herself faced with issues ranging from homelessness to child labor exploitation. Like in the *Primeira Jornada*, Carvalho constructs an aesthetic with an ethical reflection by drawing upon a diverse *ancestralidade*.

From the beginning, Carvalho makes it clear that the *Segunda Jornada* is spurred by Maria's dream and that in this dream music is one of the primary vehicles of expression. In fact, roughly half of the *Segunda Jornada's* dialogue is transmitted

through song and dance. The story picks up with Maria standing on a beach while the narrator (Laura Cardoso) invites all listening and watching to participate in the mysterious and fantastical tale to follow: “Noite! Antão, começo assim de supetão, dizendo pra quem crê que na vida tem muito mistério e que o mundo ainda é o império onde tudo é possível!” (*HDM DVD*). Despite the sound of the crashing waves, a couple shots of Maria and the surrounding space reveal the ocean to be man made (Figure 2.31).



Softly, a chorus of female voices accompanies the sounds of the waves crashing, singing “Ah-mar, Ah-mar, Ah-mar! Maior mistério da vida é amar...” (*HDM DVD*). A subsequent image reveals the music to be diegetic as the narrator, along with the other main characters from the *Segunda Jornada*, sings. Moreover, the characters are seated à lá puppets against a wooden wall, which sways back and forth as if floating above waves (see figure below). As they sing “Vai, Maria, vem...balançar nas águas, mergulhar o teu sorriso. Vem, Maria, vai...” their voices, which mimic the fluctuation of the ocean, soothe

Maria, putting her into a state of sleepiness and inviting her to lose herself in the depths of her imagination.

In this surreal scene, Carvalho pulls back the metaphorical curtain to reveal the artifice behind the moving waves. Carvalho uses a long panning shot to show a small orchestra of men dressed in black suits and wearing black top hats, playing string instruments and a *pifano* and a steel bike wheel mechanism being turned manually to make the waves move. As the camera continues to survey the space there is shot of the artificial waves from the bottom up, revealing Maria who standing, bathed in sunlight, looking out over the waves (Figure 2.32)



As such, it is as if Maria teeters on the border between reality and the dream world.

However, the dream world ultimately wins out when, suddenly, an animated Maria falls into an animated ocean, initiating her transportation through time and space to a far off land, eventually ending up in a 1920s version of a city (Figure 2.33).



Although possessing greater visual depth, the urban space functions much like a stage. The opening scene's chorus is taken a step further in the urban space, broadly becoming the means by which characters communicate. For example, Maria's first encounter with an individual in the city occurs when a salesman (Daniel de Oliveira), who is wearing makeup to make him look like a puppet or doll, asks her what her dream or wish is (*sonho*). When Maria tells him that she wants to go home to be with her family, the salesman breaks out in song and dance, informing Maria of the wonderful homes available in the city (Figure 2.34).



Moreover, and in addition to a great number of scenes that are presented through song and dance, a choir composed of nearly the entire *Segunda Jornada* cast appears in different moments moving throughout the city in a choreographed manner, singing songs about the space or the dream world (Figure 2.35).



As is the case with virtually all of Carvalho's aesthetic experimentation and hybridization, the creation of an urban musical is an attempt on his part to distance his audiovisual language from the that of everyday Brazilian television. In addition,

Carvalho's inclusion of the urban space and non-Brazilian music into the *Segunda Jornada*, is a recognition on his part of a broader *ancestralidade*, one that transcends Brazil's expansive territory, while also serving as a creative source from which he can borrow. Additionally, in retrospect, the inclusion of a universal *ancestralidade*, especially when juxtaposed with the decidedly more local elements that characterize the *Primeira Jornada*, serves as precursor to Carvalho's subsequent development of the *Projeto Quadrante*. Throughout the two microseries that thus far compose this project, the topic of the Chapter 3, Carvalho includes, elaborates on, and sometimes even simplifies all of the aesthetic elements represented in the *Primeira* and *Segunda Jornadas*. *A Pedra do Reino*, for example, is clearly a visual elaboration of certain aspects pertaining to the *Primeira Jornada*, mainly those that have to do with the País do Sol a Pino. On the other hand, *Capitu* simplifies the visual excessiveness of the *Segunda Jornada*, while maintaining and elaborating on the overt mixture of Brazilian and global *ancestralidades* (Figures 2.36, 2.37, 2.38, and 2.39).





As such, Carvalho consciously constructs an *oeuvre* that is self-reflexive in its continuous intertextual dialogue with a seemingly never ending flow of creative sources.

### ***Renascimentos: Alternative Ancestral Aesthetics***

From the beginning of *HDM*'s pre-production process one the principal guiding creative concepts was the re-appropriation of discarded objects. Carvalho's general idea was to create the majority of the fictional world through the repurposing of "peças usadas e que foram deixados 'de lado'" ("Figurino" *Hoje é*). In "Educação Pelos Sentidos", written and published after the completion of *HDM*, Carvalho highlights the aesthetic centrality of re-appropriation in the creation of his first microseries:

Nesse sentido, não vou pela ação extravagante da produção, trabalhamos com os restos das coisas, com o que aos olhos dos outros está morto. Gostaríamos de reencontrar a antiga vida daqueles objetos assim como a alma daquelas histórias,

a tal da ancestralidade de que falei anteriormente. Objetos que, largados no tempo, mesmo em frangalhos, assim que colocados lado a lado a outros restos, nos possibilitam o renascimento de um objeto novo, de uma forma nova, sem abrimos mão da precariedade, muito ao contrário. Hoje é dia de Maria é, então, saída de uma antiga gaveta de brinquedos velhos, quebrados, faltando peças e partes, mas que carregam uma dose de imaginação aos olhos de quem vai bulir com eles, pois estão carregados de sonho humano. (27)

In these comments Carvalho refers specifically to the repurposing of actual physical objects. Indeed, *HDM* exemplifies such repurposing on both the levels of the macro, e.g., the dome, and the micro, e.g., the majority of the costumes (some made of or adorned with discarded candy wrappers, for example) and the tin can from which Asmodeu first magically appears. Carvalho's conceptualization, however, of re-appropriation in *HDM* extends beyond the realm of the discarded or forgotten physical objects to include ideas, stories (oral and written), and symbolic goods as intertextual references or instances of artistic influence.<sup>36</sup>

Carvalho's desire to re-appropriate the discarded or undesirable broadly falls within the context of Brazilian cultural production's long artistic tradition of aesthetic

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<sup>36</sup> In his doctoral dissertation Fábio Sadao Nakagawa makes a similar point, arguing that "o projeto de reciclagem não está vinculado apenas à reutilização física de 'sobras' de materiais, mas ele abrange a idéia de pôr novamente em circulação signos, textos e fragmentos de textos que, por algum motivo, foram considerados ultrapassados, demasiadamente usados ou sem função, mas que possuem, ainda, uma alta capacidade em potência de representação" (90). Moreover, with regards to what he would refer to as narrative recycling, Nakagawa details the folk stories Carvalho and his co-writer Luís Alberto de Abreu borrowed, in full, in part, or simply a single element, such as a character's name, from Cascudo and Romero's folktale compilations (103-104).

recycling. In “Hybridity and Aesthetics: The Case of Brazilian Cinema,” Robert Stam astutely argues that Brazilian cultural discourse, in addition to those of Latin America and the Caribbean, has to an extent been characterized by the denominating of “alternative aesthetics” aimed at positively reassessing that which was formerly viewed as a negative through a process of artistic inversion (“Hybridity”). Using the example of the abjectly viewed ritual of cannibalism, made famous in the Brazilian cultural context with the publication of Oswald de Andrade’s *Manifesto Antropófago*, Stam goes on to argue that concept “becomes with the Brazilian *modernistas* an anti-colonialist trope and a term of value. At the same time, these aesthetics share the jujitsu trait of turning strategic weakness into tactical strength. By appropriating an existing discourse for their own ends, they deploy the force of the dominant against domination... (“Hybridity”).

Stam’s argument points to these aesthetic hybridity’s politicized as they enact an artistic inversion of an existing power structure through the incorporation of distinct formal sources. On this basis it would seemingly be easy to exclude Carvalho’s work from Stam’s argument, considering the employment the former maintains at the socially, politically, culturally, and economically dominant TV Globo. However, *HDM*, like Carvalho’s other microseries, both utilizes and inverts TV Globo’s power by taking advantage of its immense resources, normally reserved for the factory-like production of *telenovelas*, to create a highly intimate and artesian product rarely seen on Brazilian television. In doing so, Carvalho and his cast and crew re-appropriate on both levels of formal style and narrative construction, ultimately combining the two into an organic whole that is *ancestralidade* as a *novidade*.

### Chapter 3

#### *O Projeto Quadrante—Ancestralidade and Aesthetic Hybridity in A Pedra do Reino and Capitu*

This chapter situates Carvalho's microseries *A Pedra do Reino* (2007) and *Capitu* (2008) within his *Projeto Quadrante* to further demonstrate how the television *auteur* differentiates his work from other Brazilian television programming through the eclectic hybridization of distinct formal elements. As a part of the analysis, I will examine the director's artistic connection to Ariano Suassuna via the latter's *Movimento Armorial*. Finally, I will deal with question of adaptation specifically with regard to *Capitu*, analyzing how Carvalho literally adapts Machado de Assis's *Dom Casmurro*, despite a clearly distinct figurative treatment of the text, characterized by an anachronistic and cannibalistic aesthetic hybridity.

#### **The *Projeto Quadrante*: Educational Aesthetics**

In early 2006, shortly after the completion of *Hoje é Dia de Maria*, Carvalho initiated what he called the *Projeto Quadrante*, conceived as a four-work special with two primary objectives: 1) adapting national literary works from different regions of the country's expansive territory and 2) shooting and producing those works in the geographical region in which their narratives take place. The first two microseries of the *Projeto Quadrante* were *A Pedra do Reino*, (2007), an adaptation of Ariano Suassuna's 1971 *Romance d'A Pedra do Reino e o Príncipe do Sangue do Vai e Volta*, and *Capitu*

(2008), an adaptation of Machado de Assis's 1899 masterpiece *Dom Casmurro*.<sup>37</sup> The other two as yet uncompleted adaptations were to be Milton Hatoum's *Dois Irmãos* (2000) and Sérgio Faraco's collection of short stories *Dançar Tango em Porto Alegre* (1998).<sup>38</sup> According to Memória Globo, the *Projeto Quadrante*

[foi] idealizado para mostrar a diversidade cultural do país através da adaptação de obras literárias nacionais filmadas na região onde se passa a história original, com a participação de elenco e mão-de-obra locais. O projeto visa descentralizar o processo artístico e de produção, além de ajudar na formação de novos profissionais, criando um viés educacional. (“A Pedra” *Memória Globo*)

The description of the project's objectives raises a number of important questions regarding Brazilian television production, its long-standing relationship with canonical literature, its potential role as an educational vehicle, and its unchallenged centralization of production in the country's two major economic and socio-political powers, São Paulo and Rio de Janeiro.

As mentioned in the introduction, from its origins in 1950 to the present, Brazilian

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<sup>37</sup> Interestingly, in a 2006 interview, while still shooting *A Pedra*, Carvalho revealed that the second installment of the project was originally supposed to be João Paulo Cuenca's *Corpo Presente*, also set in Rio. “Será uma estada no sertão de Copacabana, para fazer ‘Corpo Presente’, de João Paulo Cuenca” (“Sertão é ‘semente’”). Although there is no clear documentation of this, it seems that TV Globo shelved the adaptation of Cuenca's work in favor of producing *Capitu* as a celebration of the centennial of Machado de Assis's death. For his part, Cuenca was one of the screenwriters, along with Carvalho, Cecelia Gianetti, and Michel Melamed, for *Afinal*.

<sup>38</sup> Following the completion of *Capitu* in 2009 reports surfaced that the project had been suspended indefinitely, despite Carvalho's denial that the project was initially set to air with a pre-determined regularity (“Projeto Quadrante”). Then in August of 2010 the *Folha de São Paulo* reported the project to be back on with the pending production of *Dois Irmãos*. Finally, in October of 2011 journalist Daniel Castro reported the project to be on hold once again due to the relatively high production costs needed for *Dois Irmãos*.

television has a long tradition of adapting literary texts to the small screen. Hélio Guimarães highlights this commercially artistic tradition in the introduction to *Literatura em Televisão*, wherein, drawing extensively from Antonio Candido's seminal essay "Literatura e Subdesenvolvimento," he points out the historical importance of Brazilian television in the dissemination of both international and Brazilian literature:

Desde a instalação da televisão no Brasil, os programas de maior prestígio e/ou audiência das diversas emissoras regularmente realizaram adaptações de textos literários. Nos anos 50, os teleteatros consistiam basicamente na transposição para o vídeo de obras da literatura internacional. A mesma fórmula logo em seguida foi aplicada às telenovelas, que ganharam crescente popularidade até se tornarem, nos anos 60, fenômenos de audiência. Na década de 70, criou-se um horário para exibição de telenovelas baseadas em textos literários, desta vez exclusivamente brasileiros. A partir dos anos 80, as adaptações de obras brasileiras deslocaram-se para as minisséries. (5)

Not touched on in these comments is literature's privileged position in Brazilian society as a cultural good that belongs almost exclusively to the upper middle class and elite. Traditionally, this has to do with the country's literacy rates as well as the exorbitant cost of books in general. Television then serves as bridge, linking canonical literary texts with its enormous audience, many of who would otherwise never come into contact with such texts. Carvalho's *Projeto Quadrante* continues and elaborates on the tradition described by Guimarães by explicating the connection between the microseries and its role as a pedagogical tool and by dislocating production from the aforementioned cultural and

socio-politically dominant centers to different areas of Brazil.

The question of television's role as a pedagogical tool arises in large part due to the cultural importance of the adapted literary works and to television's dominant position as the primary source for cultural dissemination in Brazil. With regard to Brazilian television, often times the communication vehicle serves simultaneously as the public's primary source for both entertainment and information. In his essay, Candido recognizes this phenomenon while commenting how popular culture serves as a substitute for traditional cultural sources such as literature:

Quando alfabetizadas e absorvidas pelo processo de urbanização, passam para o domínio do rádio, da televisão, da história em quadrinhos, constituindo a base de uma cultura de massa. Daí a alfabetização não aumentar proporcionalmente o número de leitores da literatura, como a concebemos aqui; mas atirar os alfabetizados, junto com os analfabetos, diretamente da fase folclórica para essa espécie de folclore urbano que é a cultura massificada. (142)

According to Candido a large number of Brazilians experiences a process wherein more traditional cultural fields such as literature are passed over due to social, political, and economic questions, resulting in a technologically urbanized folkloric tradition as being their primary cultural source. If Candido is in fact correct in his argument and a disproportionate amount of Brazilians' cultural competence is the result of their contact with television and other popular culture vehicles, then his commentary is important and especially enlightening when placed in the context of Carvalho's work and what ethical and educational obligations the latter sees artists as having.

As mentioned in chapter two, on a number of occasions Carvalho has provided his thoughts about what he sees as television's obligatory pedagogical role in Brazilian society. The most explicit example appears in his already cited essay "Educação Pelos Sentidos" where he echoes Candido's words arguing, "Sabendo da dimensão que a televisão alcança neste nosso Brasil, tratá-la apenas como diversão me parece bastante contestável (23). Obviously, such a statement necessitates an alternative option on the director's part. For Carvalho, the *Projeto Quadrante* is that alternative insofar as it is a "modelo de comunicação e educação onde a ética e a estética andam juntas" ("Educação" 25). Although one could take issue with Carvalho's view as possibly representing a paternalistic approach to communicating with the television audience, it nonetheless touches on a real cultural gap that exists in the country, and it is in line with a long-standing tradition in Brazilian cultural production, which, since at least Brazilian Modernism in the 1920s, television's *fase elitista* in the 1950s, and Cinema Novo in the 1960s, has situated the artist as a didactic disseminator of culture to the masses.

Beyond the sensorial cultural education proposed by Carvalho in "Educação Pelos Sentidos," the paratexts surrounding the *Projeto Quadrante* further exemplify an aesthetically didactic element central to the project's objective. According to Memória Globo, the *Projeto Quadrante* was the first TV Globo program that spanned the communication giant's extensively diverse media platforms. For example, around the same time as the airing of *A Pedra do Reino*, which was produced in part as a celebration of Suassuna's 80<sup>th</sup> birthday, Globo's GNT, a news and journalism focused cable channel, aired a documentary about the work and life of Suassuna. Moreover, another of TV

Globo's cable channels, Multishow, aired a special edition of *Revista Bastidor*, documenting the making and filming of *A Pedra do Reino*. Meanwhile, Globo's radio stations transmitted interviews with some of the microseries' actors as well as with artists that adhere to the *Movimento Armorial*. These different paratexts provide distinct cross-sections of Brazilian society a deeper contact with Carvalho's microseries. Because paid television is still expensive and therefore out-of-reach for many Brazilians, the two programs on the TV Globo cable channels were targeted to upper-middle class spectators. On the other hand, the interviews on the radio, which is, along with television, still the most accessible mass communication vehicle in Brazil, were directed at all classes.

Following *A Pedra's* completion and in line with the *Projeto Quadrante's* aim towards a cultural and structural inclusivity extending beyond Rio de Janeiro and São Paulo, special screenings were held in August and September of 2007 in movie theaters in Rio de Janeiro, São Paulo, Belo Horizonte, Brasília, Fortaleza, João Pessoa, and Porto Alegre. Divided into two parts, the first showing episodes one, two, and three and the second, following an intermission, episodes four and five, the screenings marked the first time in Brazil's history that a program created specifically for television was shown in movie theaters without alteration ("*A Pedra*" *Memória Globo*). Further elaborating on the project's educational element, Carvalho, his cast, and his creative team were present at some of the screenings in the different cities, where they engaged in question and answer sessions with the audience ("*A Pedra*" *Memória Globo*).

In addition to the audiovisual and radiophonic paratexts, Editora Globo, the communication conglomerate's publishing company, also released two separate volumes

dealing with the production of the microseries. The first volume is a beautiful six-piece box set of the facsimile of the annotated shooting script and a cast and crew diary. In the shooting script, which is divided into five separate books corresponding to the five episodes, are Carvalho's personal notes, commentaries, and drawings. The *Diários de Elenco* is a collection of comments and musings from a diverse selection of the cast and crew. The second volume is a photo book that captured different moments in the creative process. Also, during the month while the microseries was airing, the Centro Cultural da Ação da Cidadania (Cultural Center for Citizen Action) put on an exhibit of a selection of the work's set and costume design and some of the visual art pieces created specifically for the microseries.

A number of paratexts associated with *Capitu* also spanned TV Globo's communication platforms. Two instances are of particular interest. First, for the release of the DVD, Carvalho and TV Globo promoted a widespread technological interaction with unknown spectators. Referred to as a DVD crossing, two thousand copies of the *Capitu* DVDs, complete with a previously unreleased scene, were left in undisclosed public places in São Paulo, Rio de Janeiro, Belo Horizonte, Recife and Brasília. Those that found the DVDs received instructions to watch them and publish their reactions at the site [www.passeadiantecapitu.com.br](http://www.passeadiantecapitu.com.br), especially created for the event. After completing these steps, the participants were asked to pass the DVDs on to someone else so as to create cultural chain (Memória Globo, *Capitu*). Second, Carvalho and TV Globo fomented the largest ever collective reading of a Machado de Assis's work. Once again, TV Globo created a site, [www.milcasmurros.com.br](http://www.milcasmurros.com.br), where they divided *Dom Casmurro*

into a thousand distinct passages. Internet users from all over the county were invited to read and film respective passages. Once this step was finished, the collected readings were put together as a complete reading of the novel (*Memória Globo, Capitu*).

The *Projeto Quadrante*, in addition to the efforts made at externalizing the educational exchange via the paratexts, also offers a type of formal education to certain individuals through its decentralized, on-site production and shooting. Executive producer Maria Clara Fernandez notes that

Fora do eixo de produção audiovisual Rio-São Paulo, qualquer coisa que se distancie passa a ser uma grande dificuldade, porque significa infra-estrutura e mão-de-obra zero. Montamos uma estratégia partindo do desejo de Luiz Fernando de fazer um projeto de inclusão. Desenvolvemos um esquema de pré-produção para buscar profissionais locais. (*Diários 14*)

The lack of individuals with the necessary skill set, easily obtainable in Rio and São Paulo, forces Carvalho and the producers to seek out willing participants and train them in the specifics of the audiovisual production. In practice this means that inhabitants of Taperoá, the small northeastern Brazilian town in the state of Paraíba, and the surrounding region underwent a selection process to fill the various production needs, satisfying one of the project's goals of training local professionals. Thus, by shooting in the northeastern village, away from the entertainment centers in the southeast, and by incorporating and training locals in the production process, the *Projeto Quadrante* enacts an educational exchange whereby different regional patrimonies are shared among the participants. Carvalho says,

Estarmos aqui no sertão é fundamental na preparação de tudo. O território é a semente. É como se estivéssemos entrando no espaço da ancestralidade. Não só do autor, Ariano, mas da minha, que tenho parte da família nordestina, e dos atores, que são todos nordestinos. (“Sertão é ‘semente’”)

Carvalho is clear about how a professional interchange between the workers is embedded in, and therefore a manifestation of, their *ancestralidade*. This is because such an exchange draws upon the participating individual’s *habituses*, which they manifest within and through the structure of the production process.

This type of exchange also occurs on the macro-level, that is, in the final product between the actors and the audience. Although it is not uncommon for a Brazilian television program to have actors from all over the country, the *Projeto Quadrante* is unique in that it makes a very conscious effort to cast actors from the region where the particular work is being shot. With regard to *A Pedra do Reino*, a majority of the actors are originally from the northeastern region of the country. For example, Irandhir Santos, who plays Quaderna, is from Barreiros, Pernambuco; Mayana Neiva, who plays Heliana Swendson, is from Campina Grande, Paraíba; Jacksyon Costa, who plays Clemente, is from Itabuna, Bahia; and Luiz Carlos Vasconcelos, who plays Arésio, is from Umbuzeiro, Paraíba. Additionally, four of the cast members were actually from Taperoá itself and were selected during local casting calls (“A Pedra Reino” *Memória Globo*).

By conducting regionally specific casting the project set up an experience wherein TV Globo’s diverse audience spread throughout the country’s vast territory comes into contact with individuals dramatically representing some aspects from the culture from

which they hail. In fact, as far as Carvalho is concerned, the project as he sees it could must have actors from the region in question. He says, “Impossível (eu diria) de ser alcançada por um ator que não tenha a vivência do território sertanejo— suas coordenadas éticas e estéticas (moral, geografia, clima, música, dança, canto...)” (“Caderno de Anotações). For Carvalho choosing local actors results in a realistic interpretation insofar as they naturally embody the source text’s geographical and cultural characteristics, both of which are embodied in one’s *ancestralidade*. Although Carvalho is not formally concerned with realism per se, it is important that the actors he chooses authentically embody, rather than interpret, their roles. As a model, Carvalho has frequently cites Luchino Visconti’s *La Terra Trema* (1948), which was shot on-site in the southern Italian fishing village of Aci Trezza (*Luiz Fernando Carvalho* 81, 82).

A precursor to Cinema Novo, Visconti’s neorealist film uses non-professional actors and on-site shooting so as to most realistically depict them, their culture, and their physical environment. This is, for Carvalho, of the utmost importance and is a driving factor in his realizing his artistic vision. He says, “Criar um processo de a partir de talentos locais é minha alegria. É o que no momento se torna cada vez mais necessário e imprescindível para mim. *Soaria tristemente imitativo falar de um Brasil tão profundo de uma forma tão oficial*” (emphasis added) (*Diários* 14). Thus, despite creating fantastic alternative universes, characterized by formal hybridity, Carvalho achieves a realistic depiction of the culture in question via the *Projeto Quadrante*’s ideological tenet of on-site shooting and use of local actors.

In short, the *Projeto Quadrante* and its multiple paratexts represent Carvalho’s

attempt at creating work of art that is aesthetically innovative while at the same time taking advantage of its platform to provide its mass audience with a sensorial content that goes well beyond a standardized, easily consumable symbolic good. Carvalho says,

Sabendo da dimensão que o veículo alcança no Brasil, tratá-lo apenas como diversão me parece contestável. Faz falta uma modulação entre os gêneros, formatos e, principalmente, temas. Fica a sensação de que, na maioria das vezes, a ficção televisiva é apenas imitativa, caminhando descolada das referências do mundo. Há ainda um excesso de clichês, fórmulas e situações que se repetem. Isso reduz a verossimilhança da própria narrativa. Mas essa não é uma crítica negativa, ao contrário. Queria uma TV mais diversificada, contemplando talentos de todas as regiões. (“Luiz Fernando Carvalho Mergulha”)

As such, the *Projeto Quadrante* is more than a group of microseries, it is a cultural event, a manifestation of Carvalho’s understanding of his responsibility as an artist to communicate with his broad audience socially, culturally, and artistically, and an attempt to expand the possibilities for television production as well as its resulting aesthetic.

### ***Armorial, Ancestralidade, and Aproximações***

Carvalho first began his artistic collaboration with Suassuna during the televisual staging of Suassuna’s *Uma Mulher Vestida de Sol* in the mid-1990s. Their working relationship, which includes Carvalho’s *A Pedra do Reino* (2007), revolves largely around their northeastern ties and Suassuna’s eclectic vision for creating art, which he lays out in his artistic movement known as the *Movimento Armorial* (1970).

One of Brazilian theater's most important playwrights and the author of the epic novel *Romance d'A Pedra do Reino e o Príncipe do Sangue do Vai-e-Volta* (1971), among others, Suassuna's creative production is strongly tied to his Northeastern origin. Born in João Pessoa, Paraíba, following his father's assassination, while still a young boy Suassuna moved with his family to Taperoá, which later serves as the physical and narrative setting of Carvalho's *A Pedra do Reino*. After only four years in the small northeastern town, he and his family moved definitively to the state capital, Recife. Suassuna's northeastern origin is not only central to his work. Moreover, along with a shared love for theater, literature, and Brazilian popular culture, northeastern Brazil unites Suassuna with Carvalho, serving as a catalyst for their collaboration in *UMVS*, *FBP*, and *A Pedra do Reino*.

Like Suassuna, although he was born in Rio de Janeiro, Carvalho emphasizes his maternal tie to northeastern Brazil as an important influence in his aesthetic search:

Antes mesmo de tudo é necessário então dizer que sou filho de mãe nordestina— Glícia Carvalho, daí é que eu tiro o meu nome, o meu nome de guerra, vamos dizer assim. O meu nome inteiro é Luiz Fernando Carvalho de Almeida, mas o Luiz Fernando Carvalho é de uma certa forma um carinho, uma homenagem à minha mãe” (*Luiz Fernando Carvalho* 13).

Additionally, in search of a deeper connection to his deceased mother, who died when he was only four, he speaks about how a trip to Northeastern Brazil forever altered his aesthetic approach:

Antes de começar a gravar *Renascer*, puxando uma meia dúzia de anos para trás, eu tinha realmente decidido encarar de frente a questão da figura materna, no sentido de recuperar a figura materna, de ir em busca, juntar retalhos...

Fui até o Nordeste, na região onde minha mãe passou a infância e conheci Maceió, que não conhecia...Então paralelamente ao conhecimento de minha mãe, eu fui, sem ter esta consciência, promovendo também um conhecimento da cultura brasileira, em especial a do Nordeste....Logo que chegamos desta viagem a Globo me chamou para passar a minha primeira direção geral—*Renascer*. Então eu estava assim mergulhando na questão da brasilidade, da necessidade de colocar na televisão alguma coisa menos estereotipada, mais humanizada, com mais verdade, privilegiando o rosto local... (*Luiz Fernando Carvalho* 27-29)

For Carvalho, an attempt to rediscover his own mother results in a deeper understanding of himself and Northeast and Brazilian culture in general. As a result, beginning with *Renascer*, he incorporates both the Northeast or the maternal figure as central themes in his work, the latter of which remains constant through his penultimate microseries, *Afinal, o que Querem as Mulheres?*.

Theater is also an important point of contact between Suassuna and Carvalho. In theater in general and in Suassana's plays in particular, Carvalho finds a distinguishing source for his work in film and television. He says, "Primeiro, uma grande paixão pelo teatro como elemento mítico também...O mítico como negação do naturalismo, o mítico como uma possibilidade e uma necessidade de transformação do naturalismo em algo mais essencial....Caminhei privilegiando o teatral desde sempre" (*Luiz Fernando*

*Carvalho* 52-53). Theater, as Carvalho sees it, represents an artistic tool available to him for use in challenging the standardized production guidelines and the overly generalized realism characteristic of contemporary Brazilian television, which, for him, is largely a byproduct of its industrialized and commercial nature.

In addition to synthesizing Suassuna and Carvalho's Northeastern origins as well as their love of theater, literature, and Brazilian popular art, the *Movimento Armorial* serves as an important hermeneutic resource for Carvalho's adaptation process.<sup>39</sup>

Founded by Suassuna in 1970 in Recife, the *Movimento Armorial* is an artistic movement open to artists from all fields and is an attempt to fuse together erudite and popular cultures, promoting "formas artísticas novas que traduzem esta expansão do imaginário, além das fronteiras estabelecidas e artificialmente mantidas pela cultura letrada" (Santos, 20). As Idelette Muzart Fonseca dos Santos notes, the movement is a creative and unlimited amalgam of Brazilian cultural production aimed at developing an artistic representation of Brazil:

Entre o popular e letrado, escrito e oral, entre literatura, música, teatro e artes plásticas, Ariano Suassuna criou o Movimento Armorial, na encruzilhada dos caminhos existentes e das vias por percorrer. Propõe-lhe um ambicioso programa de pesquisa pioneira, cujo objetivo reconhecido é participar da elaboração de uma cultura brasileira, em que o caráter nacional e regional universalizar-se-ia graças ao gênio dos seus criadores. (20)

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<sup>39</sup> Although Carvalho has never officially proclaimed to be a part of or adhere to the *Movimento Armorial*, he is certainly aware of it as evidenced by his personal recommendation that I read both Fonseca dos Santos' study on Suassuna's *Movimento* and Suassuna's *Aula Magna* as key sources for understanding his aesthetic project.

Santos's description of the movement is strikingly similar to Carvalho's concept of *ancestralidade*, which Carvalho first formally articulated well after his collaboration with Suassuna. In both, the creative individual has at his disposal an entire history of regional, national, and universal art forms, potentially resulting in an endless realm of artistic possibilities. This is in part why Suassuna's *Romance d'A Pedra do Reino*, published shortly after the advent of the movement, simultaneously includes elements, as Bráulio Tavares notes, "vindos da novela, do conto, do poema, do folheto, de cordel, do monólogo dramático, do diálogo filosófico, da crônica da época, do memorialismo" (Suassuna, *Romance d'A Pedra* 1). Similarly, this is why Carvalho's different microseries—which include elements from film, animation, computer generated images (CGI), theater, regional and universal folklore and fairytales, literature, dance, popular music, and opera, and so forth—have been described as incorporating, devouring, and "almejando totalizar, todas as formas de manifestação artística" (Feldman, "A Pedra do Reino" 4).

Carvalho's notion of *ancestralidade* contains the formal hybridity of the *Movimento Armorial* while moving beyond it by alluding to an entire culture both past and present. This culture as Carvalho sees it is, in addition to all symbolic goods, such as literature, film, and music, is carried through time in the words people speak, how they speak them, and the territory from which they hail. The *Projeto Quadrante* is exemplary of Carvalho's vision insofar as it infuses his characteristic formal hybridity with the inherited and embodied regional cultures of the cast and crew. He says,

O Quadrante é uma espécie de travessia para que se conheça um país que, no meu modo de sentir, é muitas vezes desperdiçado em função de uma visão centralizadora do eixo Rio-São Paulo...Os atores e todos os talentos locais com quem trabalhamos, por exemplo, agora em *A Pedra do Reino*, trazem consigo as suas superfícies, os seus territórios, as suas ancestralidades. E todos eles, mesmo sem uma total consciência sobre isso, além da construção de uma fabulação, promovem, a um só golpe, uma reflexão fundamental para os dias de hoje, que é a busca por um retrato mais justo do país. (“Educação” 25-26)

In extrapolating beyond Rio and São Paulo to other regions of Brazil, Carvalho’s *A Pedra do Reino* (and *HDM*) is an audiovisual, aesthetic investigation into what it means to be Brazilian. That is, *his* vision of what it means. Not unlike Mario de Andrade’s “Poema Acreano” in which the upper-middle class author from São Paulo suddenly realizes that far off in the northern state of Acre is rubber worker who is Brazilian just like him,<sup>40</sup> Carvalho also seeks to explore and highlight the difference within a broader shared identity. Literature provides Carvalho with the proper stage from which to initiate this endeavor.

In relation to literature and film—and television, we might add—Xavier calls attention to the automatic difference inherent in adaptation:

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<sup>40</sup> Included in a letter to Luís Câmara Cascudo in 1925 and later published *O Clã do Jabuti* (1927) the poem reads: “Poema Acreano Abancado à escrivãzinha em São Paulo Na minha casa da rua Lopes Chaves De supetão senti uma friagem por dentro Fiquei tremendo muito comovido. Com o livro palerma olhando pra mim. Não vê que me lembrei que lá no Norte, meu Deus!, muito longe de mim, na escuridão ativa da noite que caiu Um homem alado, negro de cabelo nos olhos. Depois de fazer uma pele com a borracha do dia Faz pouco se deitou, está dormindo. Esse homem é brasileiro que nem eu.”

A fidelidade ao original deixa de ser o critério maior de juízo crítico, valendo mais a apreciação do filme como nova experiência que ter sua forma, e os sentidos nela implicados, julgado em seu próprio direito. Afinal, livro e filme estão distanciados no tempo: escritor e cineasta não têm exatamente a mesma sensibilidade e perspectiva, sendo, portanto, de esperar que a adaptação dialogue não só com o texto de origem, mas com o seu próprio contexto, inclusive atualizando a pauta do livro, mesmo quando o objetivo é a identificação com os valores nele expressos. (“Do Texto” 62)

Every adaptation is a “reading” or interpretation of an already existing text. These readings, as Xavier astutely points out, are informed by their author’s socio-historical contexts or, as Bourdieu and Carvalho might put it, by their *habitus* or *ancestralidade*. Moreover, when a text is adapted from one medium to another, there are differences that automatically occur across various the distinct artistic vehicles. For example, a play takes place on a stage, itself normally limited to the confines of a closed-space theater, in front of a live audience. Consequently, it falls to each individual spectator to follow the narrative as he or she sees fit. That is, a spectator could potentially choose to focus his or her attention exclusively on a specific character, whether that character is central to the narrative at a given moment. A filmed television program on the other hand does not allow such arbitrary viewing freedom insofar as the camera and editing direct the spectator’s attention to what the director wants him or her to see. Additionally, whereas a play may or may not have an intermission, an hour-long program on Brazilian television

will have five commercials totaling roughly fifteen minutes of advertising, disrupting the narrative flow.

Like Xavier, the inherent difference(s) resulting from an adaptation is why Stam argues against fidelity discourse, the idea that a filmic or televisual adaptation of a particular work must remain faithful to its source text (“Introduction” 3-8). For Stam, such a notion is problematic in that it points to a number of preconceived prejudices and hostilities, some of which include, the anteriority and seniority of the source text; dichotomous thinking, which results in a rivalry between literature and film/television; iconophobia, or the prohibition of images; logophilia, or the valorization of the verbal; anti-corporeality, which is the seen as obscene; the myth of facility of the image; class prejudice; and parasitism (“Introduction” 3-8). These prejudices and hostilities, argues Stam, function to place the adapted work in an inferior position relative to the source text (8). Stam’s overarching argument regarding adaptations is that “source-novel hypotexts are transformed by a complex series of operations” such as “selection, amplification, concretization, actualization, critique, extrapolation, popularization, reaccentuation, transculturation.” In this sense, the resulting televisual or filmic hypertext is best analyzed not in the subjective terms of how well it extracts the source-text’s assumed essence, but how it is itself a new, unique, and “automatically” different work (“Introduction” 45-47).<sup>41</sup> Notably, both Xavier and Stam’s arguments regarding

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<sup>41</sup> Stam refers to Gérard Genette’s five types of Transtextuality, which include intertextuality, or the co-presence of two texts; paratextuality, or the relation within the totality of a literary work between the text proper and its paratext— that is, titles, prefaces, postfaces, epigraphs, dedications, Illustrations; metatextuality, or the critical relation between one text and another; architextuality, or the generic taxonomies

audiovisual adaptations point to the importance of the director's creative, hermeneutic reading of the hypotext, thereby creating an entirely new work.

Despite the influence of theater on Carvalho's work, and despite his close collaboration with Suassuna in the production of *UMVS*, *FBP*, and *A Pedra*, the movement from the stage and the novel to the small screen inevitably results in the creation of a new work. Cognizant of the creative process necessitated by the move from one medium to the next and the resulting difference between the two, Carvalho conceives of his works as creative readings of the plays or literary texts in question. During a roundtable discussion of his film *Lavoura Arcaica*, Liliane Heynemann asked Carvalho: "Tanto que você recusa a idéia de adaptação, né?" Carvalho responds, "Recuso completamente. Eu sempre agi como se estivesse em diálogo com aquilo" (*Luíz Fernando Carvalho* 34). While the term adaptation implies a modification of something from a specific context or structure so as to make it a better fit for a different context or structure, Carvalho prefers the term *aproximação* as it represents, for him, a synergistic interaction between himself and the text, rather than a transposition of the text from one medium to the next.

In an interview with Renato Félix in 2009 Carvalho expounds on his idea of adaptation by discussing his thoughts on the term and its relation to *Capitu*. He says:

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suggested or refused by the titles or subtitles of a text; and finally, hypertextuality, or relation between one text, a "hypertext," to an anterior text or "hypotext," which the former transforms, modifies, elaborates, or extends ("Introduction" 26-31). Thus, a hypotext is the source-text, whereas the hypertext is the text that results from an adaptation.

Não acredito em adaptação, no sentido ortodoxo do termo, como injetar num romance novos personagens, palavras, tramas explicativas e paralelas ou mesmo desfechos que não existam. Sou completamente contra esse tipo de assassinato. Procuro entrar no livro como um leitor e extrair uma resposta criativa a essa leitura. Em *Capitu*, não há uma única palavra ou vírgula que não seja de Machado. Logo, o Enigma permanece. Por isso também optei por outro título, *Capitu*, onde a idéia de uma tentativa de aproximação com o romance *Dom Casmurro* ficaria ainda mais clara, revelando não se tratar apenas de uma transposição de um suporte para outro, mas sim de um diálogo com a obra original. (“Entrevistas: Luiz Fernando”)

Carvalho is clear that he has no intention of making narrative changes to the works he adapts to television. This is because, for him, literature is sacred. As such, Carvalho’s rhetoric seems to adhere to a fidelity discourse that places the source text in a superior position relative to the televisual work.

Nonetheless, Carvalho is actually advocating for adaptations, or approximations, that represent intimate close-readings of the source text. In this sense, Carvalho implicitly refers to Bakhtin’s dialogism. Stam, an expert on the subject, defines dialogism as suggesting

that every text informs an intersection of textual surfaces. All texts are tissues of anonymous formulae embedded in the language, variations on those formulae, conscious and unconscious quotations, confluences, and inversions of other texts. In the broadest sense, intertextual dialogism refers to the infinite and open-ended

possibilities generated by all the discursive practices of a culture, the entire matrix of communicative utterances within which the artistic text is situated, and which reach the text not only through recognizable influences but also through a subtle process of dissemination. (*Film Theory* 201-202)

Consequently, informed by his *ancestralidade*, Carvalho's "approximations" can be understood as his own dialogic creative audiovisual essays about how he reads and interacts with the hypotext and what in it interests him most.

### ***A Pedra do Reino***

Carvalho's *A Pedra do Reino* revolves around the whimsical, *quixotesque* protagonist and first person narrator, D. Pedro Dinis Ferreira Quaderna (Irândhir Santos). Quaderna desires to write an epic novel, whose publication will result in his crowning as the *Gênio da Raça Brasileira* (Genius of the Brazilian Race). After arriving with his *mambembe* theater in the small northeastern Brazilian town of Taperoá, in the state of Paraíba, Quaderna begins to tell the local audience the enigmatic tale of crime and bloodshed surrounding the 1930 assassination of his godfather Dom Pedro Sebastião Garcia-Barreto (Pedro Henrique) and the 1935 reappearance of Dom Pedro's youngest son Sinésio (Paulo César Ferreira), *O Rapaz do Cavalo Branco*. Central to Quaderna's story is the Sebastian myth of the fifth empire, his family's connection to Dom Sebastião and their dark, violent past, the unexpected reappearance of Sinésio, the magistrate judge's (Cacá Carvalho) probe into Quaderna's godfather's assassination, the socio-

political unrest of the 1920s and 1930s surrounding these events, and Quaderna's subsequent imprisonment.

Nine distinct time periods shape the narrative's highly fragmented and non-chronological structure. The first time period is sometime in the 16<sup>th</sup> century, referred to by Quaderna so as to establish a familial connection to the mythical King Dom Sebastião, who, at 24 years of age, disappeared while fighting in Morocco against the Moors. According to Samuel Wand'ernes (Frank Menezes), Quaderna's ultra-conservative mentor and faithful follower of Plínio Salgado, Dom Sebastião fled to Brazil, where he left ancestors with ties to Quaderna's family. The second time period covers the years between 1835-1838 in northern Pernambuco at the base of two long, steep rocks, known as the *Pedra do Reino*. During this period Quaderna's great grandfather, João Ferreira Quaderna (Nil Padua), *o Execrável*, declares himself to be the legitimate king of Brazil. In doing so he also causes the death of many of his followers as he calls them to sacrifice themselves in the name of Dom Sebastião's resurrection.

The subsequent time periods, 1897, 1912, and 1918, deal briefly with Quaderna's birth and early formation. Quaderna was born in 1897, not coincidentally, the same as the final year of the Canudos War. The period of 1912 covers Quaderna's initial contact and early fascination with *cavalgadas* (cavalcades) and *cangaceiros* (bandits), especially as told to him in song by his Tia Felipa (Marcélia Cartaxo) and folk singer João Melchíades (Abdias Campos). Moreover, it is during this period that Quaderna first comes into contact with the politically left-leaning Clemente (Jackyson Costa). Along with Samuel, Clemente serves as Quaderna's professor and mentor with regard to all

social, political, and intellectual matters. Together, the two mentors' extreme political positions converge on Quaderna, who, rather contradictorily, manages to be both left and right leaning at the same time. In accordance with his godfather's wishes, Quaderna leaves Taperoá in 1918 to study for the priesthood. Not long after leaving, Quaderna is subsequently expelled due to his radical religious ideas. In 1930, couched within the broader socio-political context of the Coluna Prestes (1925-1927) and the 1930 Revolution, Quaderna's godfather is inexplicably assassinated. Mysteriously, this happened despite the fact that at the time of the assassination he was locked alone in his lookout tower, overlooking his vast land known as the Onça Malhada. On the very day of the assassination, Sinésio mysteriously disappears and is later declared dead. However, in 1935, along with Dr. Pedro Gouvéia (Júlio César da Rocha) and a group of gypsies, Sinésio returns to Taperoá in what Quaderna refers to as the *Cavalgada do Rapaz do Cavalo Branco*. Set between the 1935 attempted communist revolt and Getúlio Vargas's 1937 *coup d'état*, Sinésio's return sets off an ongoing battle between his supporters and those of Arésio (Luiz Carlos Vasconcelos), his older half-brother.

Moved by an anonymous letter the magistrate judge comes from the capital to Taperoá in 1938 to question Quaderna about his godfather's assassination and Sinésio's disappearance and subsequent return. Early on in the questioning, Quaderna reveals that his objective is to take advantage of the probe and the presence of the stenographer, Dona Magarida (Millene Ramalho), telling his tale so as to have his epic, enigmatic story recorded. He notes that he would otherwise not be able to complete his novel, since, due to a stump on his coccyx, he is not capable of sitting for long periods of time. At the end

of the investigation, despite being let free, Quaderna admits that it was he who wrote the anonymous letter that spurred the probe in the first place. Intent on creating for himself a “heroic biography” he asks to be sent to jail where he frantically completes his epic novel. Finally, this is all told in 1970 by a visibly much older Quaderna, theatrically sharing his story as he travels the land as the *Gênio da Raça Brasileira*.

Much like *HDM* before it, *A Pedra do Reino* is largely characterized by Carvalho’s eclectic hybridization of distinct artistic elements. Throughout the microseries Carvalho creatively interweaves components from theater, dance, film, music, literature, and even animation to construct Quaderna’s temporally dialogic narrative. References to theater, for example, are consistently present insofar as Quaderna’s narration’s point of departure is his itinerant theater’s arrival in Taperoá. Much of what follows then is simply Carvalho’s audiovisual treatment of that which Quaderna narrates from atop of his traveling wooden stage.

A fundamental aspect of this treatment is Carvalho’s decision to have the story unfold via three distinct spatio-temporal structures, something he also continues in *Capitu*. The three structures, which together encompass all of the aforementioned time periods, are the following: 1) the present; 2) the past; and 3) the convergence of the two or the dialogic. The spatio-temporal structure of the present is the Taperoá square in 1970. Representative of a theatrical form of narration, this is the period in which the spectator sees an elderly looking Quaderna, whose face is painted like a clown’s, telling his story during a northeastern sun-drenched afternoon. As such, Carvalho transforms

Quaderna's narrative vehicle from the written word in Suassuna's novel into a *mambembe* theatrical presentation.

Characterized by a lyrical or expressive form of narration, the spatio-temporal structure of the past, unlike the singular setting of the square, encompasses a number of different time periods and settings. Although most of the periods unfold within the relatively restricted space of the village square, the *mise-en-scène* necessarily fluctuates depending on which past moment Quaderna narrates. Subtle adjustments in lighting often indicate changes to the spatio-temporal setting. For example, whereas high-key lighting characterizes Quaderna's childhood, adolescent years, and early adulthood, a darker, low-key lighting differentiates other past moments, particularly those marked by violence and death. Independent of a particular scene's brightness or lack thereof, what is important is how the lighting is an expression of Quaderna's emotions and psychological clarity regarding the past events he narrates. His adolescent years, then, are for him clear and evoke positive memories. His family's violent past, however, is for Quaderna both dark and delirious, simultaneously conjuring feelings of guilt and a deranged pleasure.

Finally, the dialogic spatio-temporal structure represents the moments in which the distinct pasts Quaderna narrates audiovisually converge onto the present space of the village square, from where he narrates. Unlike a flashback, for example, which is what the spatio-temporal structure of the past essentially is, the juxtaposition of the present with the past in these scenes results in a mythical, hallucinatory representation of Quaderna's idealistically embellished tale. By bringing together the present and past in the same scene, the dialogic spatio-temporal structure creates a circular and oneiric form

of storytelling, fusing together the aforementioned distinct narrative styles into a non-linear, surreal whole.

In the microseries' long opening scene Carvalho's experimental aesthetic hybridization of cinematography, music, *mise-en-scène*, dance, and theatricality is on full display. Together, these elements establish an ambiguous, mythical space while alluding to the microseries' circular storytelling. In this particular scene Carvalho introduces Quaderna and the cast by way of an elaborate choreographed dance. Following the dance, Quaderna narrates the novel's prologue nearly verbatim from atop the wooden stage.

Indeed the scene is not standard televisual practice. Instead, it is yet another example of Carvalho's overarching attempt at avoiding realist and didactic narration. Through the combination of cinematography, music, *mise-en-scène*, and dance, Carvalho establishes the village square as an indeterminate mythical space. In the first shot, before Quaderna magically falls out of nowhere into the village square, the spectator sees an aerial view of what is likely the Brazilian *sertão*, not entirely unlike the aerial shot Glauber uses in the opening of *Deus e o Diabo na Terra do Sol* (1964). The rising crescendo of percussion, interrupted by the descending pitch of a Galician *gaita* (bagpipe), accompanies the establishing shot. By juxtaposing the sounds of the two instruments, Carvalho provokes the sensation of something rising high into the sky before falling to the ground. Consequently, in addition to setting the narrative's enigmatic and playful tone, Carvalho uses the music to both narratively parallel and aurally mask the cut that transitions the image from the sky to Quaderna's abrupt landing.

The fact that Quaderna has fantastically fallen from the sky down into this indeterminate location immediately establishes the space as one that does not abide by conventional rules. Consequently, Carvalho's audiovisual construction of the first two images disorients the spectator and challenges her expectations regarding what is common or even acceptable for television fiction. Carvalho continues this form of defamiliarization through a cultural and temporally eclectic musical composition, costume and set design, and dance. Upon hitting the ground, Quaderna rolls to his feet and begins to move about to the sounds of the *gaita*, *caixixi* (a maraca-type instrument likely originating in Africa), and the *zabumba* (a type of drum often used in *forró*). Although subtle, the combination of these culturally disparate instruments references northeastern Brazilian culture's Iberian and African influences. Accordingly, the music establishes the region's connection to the diverse geographical sources embodied in the instruments' *ancestralidades* while simultaneously obscuring any one definitive geographic identity.

Like the music, the *mise-en-scène* references the region's diverse ancestry, although also in an ambiguous manner. Similar to *UMVS* and *HDM*, Quaderna's garb, for example, is a nod to Candido Portinari and Glauber Rocha's artistic representations of the northeast Brazilian *cangaceiro* or *jagunço* (bandit or outlaw). However, to this characterization, Carvalho also adds a visual reference to French Baroque print artist Jacques Callot's *Razullo and Cucurucu*. (Figures 3.1, 3.2, 3.3, and 3.4)



Carvalho's version, however, crosses the realistic and popular figure of the *cangaceiro* with that of an idealistic, mythical, and aristocratic knight. Quaderna's appearance becomes even more convoluted through the addition of visual elements evocative of a clown. The purposeful confluence of these three heterogeneous and seemingly

contradictory figures highlights Quaderna's enigmatic and indeterminate nature and, by extension, reinforces the theatrical and expressionistic forms of narration.

Similar to Suassuna's novel, which, in keeping with his *Movimento Armorial*, freely appropriates all literary genres, Carvalho's *A Pedra* references and includes wide-ranging influences. For example the *cangaceiro* figure mentioned above, which Carvalho also includes in *UMVS* and *HDM*, references perhaps Brazil's greatest painter, Portinari's depictions of *cangaceiros* and Glauber Rocha, arguably Brazil's most important director. In fact, in the chaotic, hallucinatory, and somewhat diabolic scene where Quaderna's great grandfather, *o Execrável*, fanatically calls upon his supporters to sacrifice themselves, Carvalho clearly evokes two similar scenes from Rocha's masterpiece *Deus e o Diabo*. In the first scene a group of devotees follow on their knees religious radical Sebastião as he leads them up a hill. In the second scene, Sebastião sacrifices a baby, which is subsequently followed by his death, the appearance of Antônio das Mortes, and general chaos among the masses (Figures 3.5, 3.6, 3.7, and 3.8).



Although the scenes from *A Pedra* and *Deus e o Diabo* are, narratively speaking, largely the result of religious fanatics inciting impassioned reactions in their followers, what connects them is the way in which both directors, using an Eisensteinian montage fragment the images and sounds of the masses to create a visceral pandemonium.

Another primary example of such intertextual referencing is the village square, which, as already alluded to, is the center stage from which Quaderna's narrative unfolds. Carvalho describes the space in the following manner:

A arena cheia é a configuração de um espetáculo medieval, uma mistura de teatro de rua com auto sacramental. A idéia da arena é a de espremer a história em um espaço único, de forma que cada elemento que entre ali ganhe uma proporção mítica. Como em uma tragédia grega, nessa microssérie não existem cenas apenas para refrescar a narrativa. Não há lugar para o prosaico. (“Sertão é ‘semente’”)

Like the music and Quaderna's appearance, the narrative space in the opening scene is an eclectic, dissonant combination of varied symbols. Inspired by medieval and baroque visual references, Carvalho and his team refashioned the small Taperoá village to look like a baroque tombstone city or, as he calls it “uma cidade lápide” (Figure 3.9).



Suassuna himself comments on how his initial impression upon entering the space for the first time was that it was like a tombstone city:

Assim que eu entrei na cidade cenográfica eu disse: “Olhe, me dá a impressão de uma cidade tumular e eu tenho a impressão de que o Luiz Fernando Carvalho fez isso de propósito para, pela idéia da morte e da lapide, ele chegar a uma eternidade, que é o que eu procuro.” E soube que realmente não havia sido por acaso, eles fizeram uma pesquisa em todos os cemitérios da região e foi assim que construíram a cidade literária e mítica de Taperoá. (“Taperoá” *A Pedra*)

In addition to visually evoking the region’s baroque-inspired cemeteries, Carvalho explicitly cites Italian Renaissance painter, Giotto, as a major influence in the visual construction of the microseries’ setting. He says,

Continuo a pensar muito em Giotto... Essas figuras (os afrescos da Pádua), apesar de personificarem o estereótipo da época, contêm um extraordinário entendimento intuitivo de Giotto da expressão, e seu talento permitiu-lhe conferir a estas figuras um significado profundo. Em algumas delas, conseguiu não só mostrar uma pessoa sob influência de determinada paixão, como também a própria paixão abstrata... Conceber uma figura assim, absolutamente possuída por uma única paixão, implicava numa excursão para além dos limites da experiência—nenhuma observação meramente científica dos efeitos da emoção o teria capacitado a representar a figura da cólera.... Me aproprio desta experiência, desta dimensão de Giotto para me guiar na montagem. Uma montagem que, de sensória, torna-se também abstrata, um ponto de vista superior voltado para o interior da própria linguagem narrativa espelhada e circular... (“Caderno de Anotações”)

Not surprisingly, painting is one of the ‘doubles’ Artaud uses in laying out his view for a new Western theater. Singleton notes,

Painting as a non-verbal art form becomes a suitable analogy for a theatre of the inexpressible in which the metaphysical could be hinted at but not explained away. Painting and theatre are thus indexical forms of communication, providing frameworks, leaving gaps for the receiver, pointing to an unpaintable, uncommunicable world. (Singleton, *Artaud: Le Théâtre et Son Double* 34)

Artaud’s idea is to provide the spectator with a non-descriptive product or image, allowing her to participate in the communicative process by arriving at an individual interpretation of the text.

Similarly concerned with the a deeper form of communication, Carvalho comments on the difficulty of creating an image capable itself of producing a form of non-didactic communication with the spectator: “...em outras palavras, significa dizer que você precisa encontrar alma pra [sic] imagem, pra [sic] que ela se sustente, senão ela fica ali didática, explicativa, não se sustentará enquanto vida, não ficará de pé sozinha, tomba, cai. Esta é a questão mais difícil para mim. Como pôr a imagem de pé, e ela ficar ali, viva” (*Luiz Fernando Carvalho* 104). Carvalho’s ponderings regarding Giotto’s *afrescos* illustrate one of the director’s primary objectives in his microseries—that is, using the passion example he provides above, an attempt at moving beyond the descriptive, e.g., ‘this is what passion looks like,’ to the thing itself, e.g., ‘here is passion’ (“Caderno de Anotações”).

The village square is exemplary of such an undertaking in that Carvalho and his

team construct a space that through its hybridization of visual arts and cinematography transcends the mere depiction of a place. Instead, by infusing it with distinct aesthetic elements that embody spatio-temporally diverse *ancestralidades*, Carvalho transforms the space itself into one of the work's primary characters. Depicted as an enclosed and circular tombstone city, Quaderna's indeterminate, contradictory space represents the place where death and life converge, and where memory pours forth from the symbolic tombstone markings as well as from the living's active remembering of that which has passed. In other words, the space represents the wholeness of time, not as a linear development, but as an all-encompassing circle. The addition of a long, seemingly displaced choreographed dance, for example, to the already present grouping of aesthetic elements reinforces the idea of an ambiguous and mythical space, while representing the circular narration Carvalho employs throughout the microseries.

Although in their individual parts the music and *mise-en-scène* represent a crossing of varied cultural and temporal artifacts, their true power to communicate with the spectator comes through their interaction and juxtaposition with one another. Thus, the addition of the dance, which is a blend of Irish, Israeli, and Russian circular dances, deepens the abstract, sensorial form of communication Carvalho aims for. In addition to being a cultural amalgam, the dance is designed as a concrete manifestation of a mandala, traditionally used as spiritual tool to designate a sacred space. The first image is Carvalho's drawing of a mandala, which is supposed to represent the dance. The second image is a behind the scenes shot of the filming of the dance (Figures 3.10 and 3.11).



and realism as a means for the construction of reality, the mandala's inherently fantastical characteristic represents a creative opportunity for Carvalho to extrapolate beyond realist expectations and thus aesthetically hybridize whatever artistic elements he sees fit.

As Quaderna dances with the local children, he glances over at the square's main gate as if summoning the narrative's characters out of his memory to enter the mythical, sacred space. Once in the square, Quaderna both orchestrates and is the focal point of the dance. Quaderna's centrality to the dance is important because, as Jung notes, "a circular image of this kind compensates the disorder of the psychic state—namely through the construction of a central point to which everything is related, or by a concentric arrangement of the disordered multiplicity and of contradictory and irreconcilable elements" (*Archetypes of the Collective Unconscious* 388). As such, both the aforementioned contrasting artistic elements and the heterogeneous characters that populate Quaderna's memory and make up his story, converge onto him who, despite his own apparent contradictions, serves as their source of reconciliation.

That Quaderna's story will be non-linear, circular, and somewhat disorienting to the spectator is implied by the way the camera playfully moves around Quaderna and the characters as they consecrate the forthcoming epic tale. The shooting of this scene and throughout much of the microseries illustrates Carvalho's employment of a sensorial camera. Regarding the camera's role, Carvalho is clear that his desire is for it to flesh out the characters' psychological and emotional states: "Os personagens são narradores. E, como a história tem que ser narrada de dentro para fora, se a câmara mexe sozinha, o processo já é mais formalista, e portanto não nos deve interessar. Então, é o personagem

que estipula a posição da câmera, é o estado de espírito dele que determina se ela vai mexer ou não. Vem dele, de dentro do seu discurso, de uma sintaxe, de seu centro para fora, e não ao contrário” (“Carvalho Invoca”). The camera is metaphorically sensorial in that it moves about in such a way that it gives the impression that is caressing the space and the characters. If a scene is frantic, the camera movements are likewise frantic and perhaps disjointed. On the other hand, if a scene is meant to be sensual or erotic, the camera will move in such a way that corresponds to the desired sensuality. Combined with the other elements of the *mise-en-scène* such shooting creates a visual sub-text, creating the impression of an emotional depth that supplants nearly all traces of descriptive narration.

With the dance coming to a close after nearly two minutes of audiovisual narration devoid of spoken words, out of nowhere, in the same way Quaderna magically falls from the sky down to the dry, dirt covered land, an itinerant stage appears in the middle of the village square. Suggesting a circular movement in time, like the dance before it the stage rotates to reveal Quaderna telling his story. On the stage, as was the case with the dance, the camera always captures Quaderna from either a low or high angle; a framing that mimics Quaderna’s playful, never quiet forthright narration.

While on the stage Quaderna recites Suassuna’s novel’s prologue and, as is characteristic of epic poetry, evokes the muses in preparation for the pending narrative. Despite narrating directly from atop the stage, the framing and flashbacks infuse Quaderna’s theatrical interpretation of Suassuna’s novel with elements characteristic of film. The hybridization in this sequence of cinematography (e.g., framing, flashbacks,

editing), soft, emotive music (e.g., *pífano*, *rabeca*, accordion), the physical presence of the makeshift wooden stage, literature, and Quaderna's over-the-top theatrical body movements results in an end product that is neither, cinema, music, theater, nor literature, but something that singularly embodies all at once.

Whereas in *HDM* Carvalho inserts the *mambembe* theater towards the middle of Maria's journey so as to create an aesthetic similar to the one described above, in *A Pedra* the *mambembe* theater is not one of, but the narrative's point of departure. Thus, if Maria's period in the forest is, as I argue in chapter two, representative of what might be called *mambembe* television, then *A Pedra* as a whole is such insofar as the narrative unfolds entirely from the stage. Moreover, like *mambembe* theaters' characteristic itinerant existence, the *Projeto Quadrante's* objective is to dislocate production from São Paulo and Rio to different regions of Brazil. As such, in this opening scene and throughout the microseries in general Carvalho takes multiple artistic mediums and elements (literature, theater, film, music, the visual arts, etc.), from distinct *ancestralidades*, and mixes them together as if he were mixing colors prior to painting a picture. In keeping with the analogy, Carvalho's canvas in this case is television; a traveling television that has gone to the northeast to create a site-specific microseries designed to be shared with every corner of Brazil via television sets. As a result, like the village square where Quaderna dialogues with the past and present, with the dead and living, for Carvalho television as an artistic vehicle represents a space in which his, the cast's, and the spectator's currently embodied *ancestralidades* converge, resulting in a work that is their communal interpretation and creation.

## *Capitu*

In *Capitu*, the second installment of the *Projeto Quadrante*, Carvalho continues to meld together seemingly distinct aesthetic elements as part of his conscious reaction to everyday Brazilian television fare. Not unlike *HDM* and *A Pedra*, *Capitu* is in part reflective of Carvalho's overarching desire to ponder Brazilian culture:

Capitu faz parte de um projeto maior chamado Quadrante, que surgiu da minha necessidade de refletir sobre o país. Para isso, me agarrei na produção literária nacional e hoje estamos apresentando a nossa Capitu. Cada autor traz uma visão de mundo e o conjunto desses autores produz uma idéia multifacetada do Brasil. Com Capitu, eu me agarro na literatura de Machado de Assis para contar uma faceta do país. (Carvalho, "Papéis Avulsos" *Capitu*)

However, unlike *HDM* and *A Pedra*, or any of his other works for that matter, in *Capitu* Carvalho moves away from depictions of a folkloric regionalism to a global urbanism. In doing so, Carvalho situates *Capitu*, and by extension his reflection regarding Brazil, within the broader context of contemporary globalized pop-culture.

Carvalho's microseries is a literal adaptation or, to use his term, an *aproximação* of Machado's *Dom Casmurro* in that it includes the work's text verbatim and closely adheres to its plot.<sup>42</sup> Despite the microseries title, which is a symbolic inversion of the

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<sup>42</sup> Carvalho's *Capitu* does not include *all* of the text from Machado's novel; rather, only a selection. However, the text it does include, that is, all of the text in *Capitu* was taken directly from *Dom Casmurro*.

protagonist's roles, *Capitu's* website highlights the literal "fidelity" of Carvalho's microseries to Machado's novel:

Escrito por Euclides Marinho, com colaboração de Daniel Piza, Luís Alberto de Abreu e Edna Palatnik, e texto final do diretor Luiz Fernando Carvalho, o roteiro de *Capitu* é absolutamente fiel ao que foi produzido por Machado, tanto na forma como no conteúdo. Estão preservados não só as palavras e os diálogos, como também as diversas camadas do texto, ou seja, as divisões em pequenos capítulos, através de cartelas que anunciam a cena que está por vir – "O penteado", "O agregado", etc. ("Oficinas" *Capitu*)

In addition to including Machado's words, *Capitu* maintains the ironic, ambiguous, and psychologically reflective tone carefully constructed by Machado in his novel. However, despite the microseries' literal connection to the hypotext, Carvalho uses it as means for exploring and dialoguing with the contemporary world. Thus, whereas *Dom Casmurro* is a realist narrative set in the socio-historical context of late 19<sup>th</sup> century Rio, Carvalho's anachronistic version is his post-modern reading of Machado's masterpiece. Not unlike *Dom Casmurro's* ambiguous narration, the microseries is then structurally ironic insofar as it embodies Machado's prose while, at the same time, contradicting certain aspects of it through its audiovisual construction.

In his study regarding the generally unchallenged classification of Machado's later works, from 1881 to his death, as being realist novels, Gustavo Bernardo asks, "Vários críticos, porém, condenaram o tom farsesco da minissérie, a mistura de passado e presente, a divisão dos principais personagens em diferentes atores, a

trilha sonora com rock contemporâneo, a exibição em cena de adereços e refletores, em suma: a adoção de uma estética não-realista. Se há mais de cem anos os críticos, os livros didáticos, os professores e as homenagens repetem que Machado de Assis é o maior escritor realista brasileiro, como um diretor de televisão poderia fazer uma adaptação que não fosse realista? (*Problema*)

Ultimately, Bernardo's conclusion is that Machado's novels are unique and do not belong either to the literary periods of romanticism or realism. Moreover, he astutely notes that like Machado, Carvalho constantly call the spectator's attention to the fact that what they are watching is not a depiction of a reality, but a work of art:

[Carvalho] não deixa o espectador se esquecer de que ele é isso, o espectador de uma obra de arte e não voyeur de vidas alheias, assim como Machado de Assis nunca deixou seu leitor se esquecer de que ele era o leitor de uma obra de ficção e não voyeur da vida alheia....Se Bentinho mesmo dizia que a vida é uma ópera, então a estrutura da minissérie se faz operística e teatral, não escondendo que o cenário é um cenário, assim como o escritor lembra seu leitor a cada página de que ele lê ficção e não 'a verdade' (*Problema*)

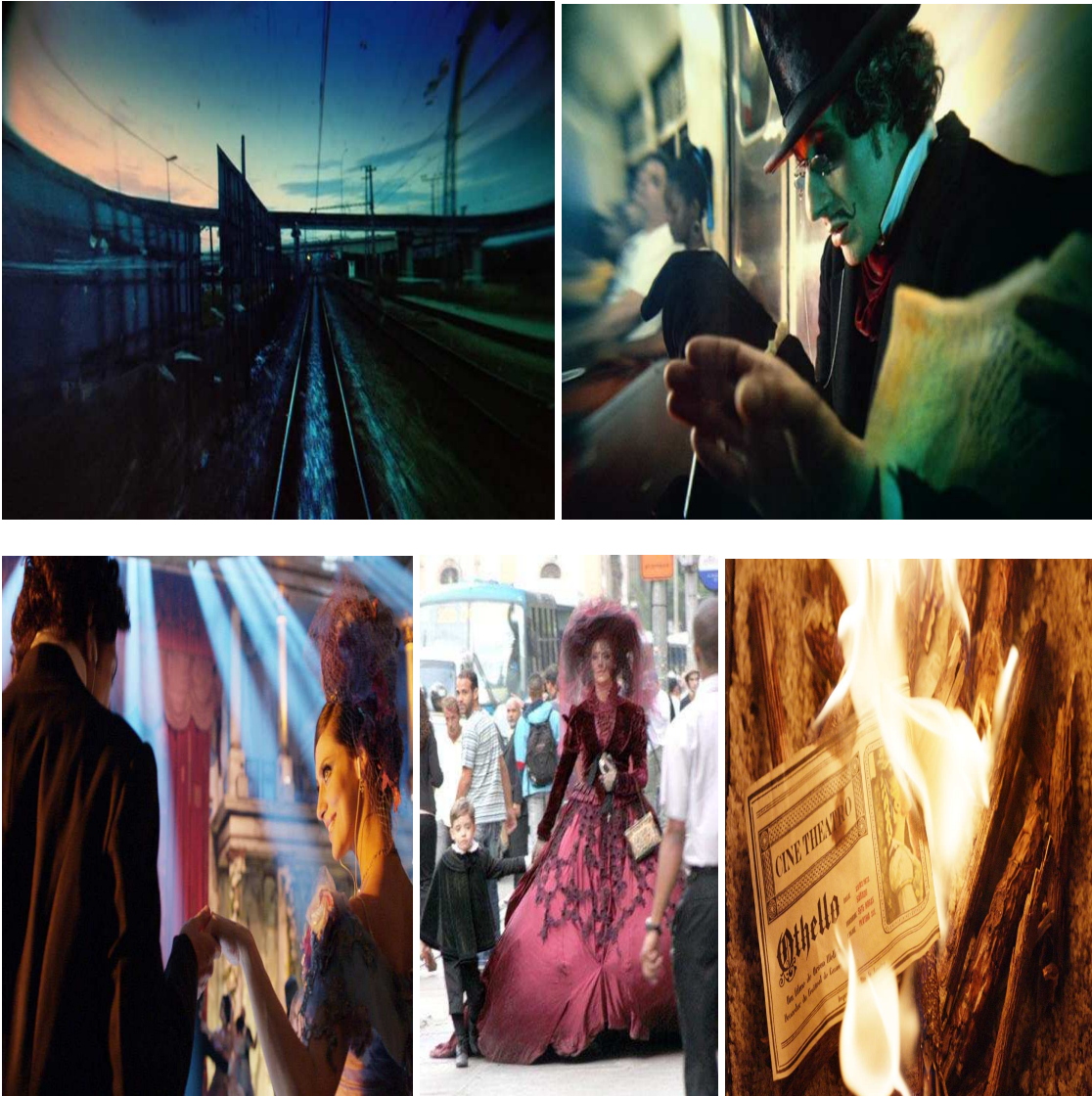
According to Carvalho, one important reason behind the post-modern treatment of *Dom Casmurro* is his attempt to appeal to younger viewers, who might consider Machado's obligatory work to be overly difficult and disconnected from contemporary Brazilian culture. He says,

Na minha maneira de ver, a obrigatoriedade de ler Machado de Assis nas escolas torna sua literatura oficial e sisuda. Quero desconstruir essa imagem. A literatura

dele é muito mais que isso. Vai aí uma crítica ao processo educacional, que empurra *Dom Casmurro* goela abaixo dos adolescentes. Com *Capitu*, estamos lutando contra o preconceito de que Machado é chato e antigo. Ele é atual e moderno. Os jovens precisam entender Machado como um grande criador, interativo, imagético, emocional, irônico, melancólico e atemporal” (“Papéis Avulsos” *Capitu*)

Bernardo agrees with Carvalho that “A apropriação e a canonização de Machado de Assis pela elite e pela escola brasileira tenta torná-lo grave e sisudo” (*Problema do*). In his attempt to re-introduce young people to the great Brazilian author Carvalho creates a work that is more accessible to younger viewers and, in many ways, reveals the playfulness and irony that characterize some of Machado’s best fiction.

Carvalho does this largely by dissonantly actualizing Machado’s novel through the mixing of visual characteristics reminiscent of 19<sup>th</sup> century Rio with blatantly anachronistic elements. For example, in the opening scene Dom Casmurro rides on a modern day train through contemporary Rio. Later, both he and his wife, Capitu, listen to an Mp3 player while dancing at an elegant ball. At other moments, in addition to a short clip from Orson Welles’ film *Othello*, Dom Casmurro can be seen talking on a cell phone (Figures 3.12, 3.13, 3.14, 3.15, and 3.16)



Additionally, Carvalho juxtaposes images of a highly theatrical caricature of Dom Casmurro in an operatic setting with an incongruous, jarring compilation of more current music from artists including Jimi Hendrix, Caetano Veloso, Black Sabbath, and Beirut, among others. Although, like in *A Pedra*, the narrative unfolds through the perspective of three different time frames — 1) the present; 2) the past; and 3) the convergence of the

two, or the dialogic—the anachronistic juxtapositions function to eliminate any realistic spatio-temporal expectations the spectator might have.

As is the case with the novel, in the microseries Dom Casmurro narrates in the present tense as he attempts to “atar as duas pontas da vida, e restaurar na velhice a adolescência” (*Dom Casmurro* 19). Flashbacks of Bentinho’s youth and his adult years married to Capitu, compose the temporal structure of the past. Finally, as an audiovisual answer to Machado’s first-person narrator, Carvalho, much like he does in *A Pedra*, creates the dialogic spatio-temporal structure, placing the present Dom Casmurro in direct physical contact with the memories he narrates (Figures 3.17 and 3.18).



Independent of the spatio-temporal structure used, nearly the entire story takes place within the confines of the Automobile Club.

Shot almost entirely inside the building in downtown Rio, Carvalho uses Rio as the work’s narrative setting and cultural springboard while neglecting stereotypical,

edenic, and realistic visual constructions of the city. Although the decision to shoot in the space was in part a result of imposed budget restrictions, the re-appropriation of an unlikely space in which to tell his story is clearly in line with Carvalho's artistic trajectory as it pertains to his specials and microseries ("Oficinas" *Capitu*). An important aspect of this trajectory, as highlighted in the comments below and already discussed with regard to *UMVS*, *FBP*, *HDM*, and *A Pedra*, is Carvalho's interest in theater as one creative point of departure for his work.

Não interessava a Carvalho fazer uma simples reconstituição de época.

Inicialmente, o diretor pensou em gravar a ação nas ruas do Rio de Janeiro dos dias atuais... Retornando às coordenadas do próprio Machado, que rejeitava o realismo e definia a vida como "uma ópera bufa com alguns entremeios de música séria", o diretor repensou o livro dentro de um formato operístico, moderno e não-realista. ("Oficinas" *Capitu*)

The quote attributed to Machado was actually made by one Machado's characters, Luís Batista, from his first novel *Resurreição* (1872).<sup>43</sup> Nevertheless, what is important is that Carvalho, who repeats this same quote in a number of interviews, understands opera, and

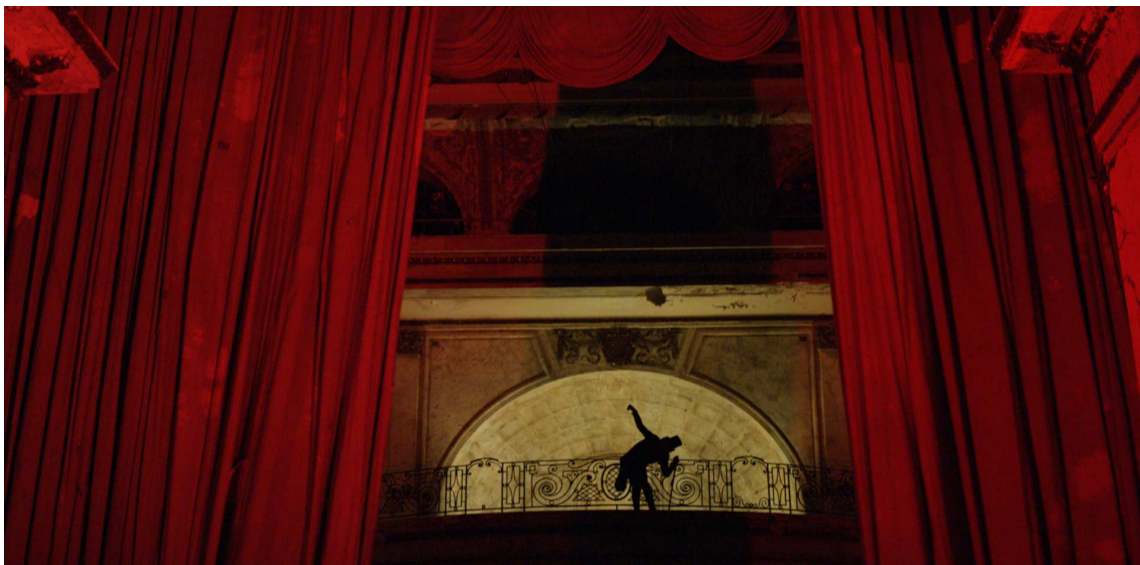
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<sup>43</sup> Found in chapter XX, titled "Uma Voz Misteriosa," the passage reads: "Não desconheço - disse Luís Batista quando concluiu a sua expansão amorosa -, não desconheço que uma aventura destas, em véspera de noivado, produz igual efeito ao de uma ária de Offenbach no meio de uma melodia de Weber. Mas, meu caro amigo, é lei da natureza humana que cada um trate do que lhe dá mais gosto. A vida é uma ópera bufa com intervalos de música séria. O senhor está num intervalo; delicie-se com o seu Weber até que se levante o pano para recomençar o seu Offenbach. Estou certo de que virá cancanear comigo, e afirmo-lhe que achará bom parceiro.

Dizendo isto, Luís Batista engoliu o resto, já frio, do café que tinha na xícara, acendeu de novo o charuto, e recostou-se na cadeira. Félix teve tempo de reassumir a atitude tranqüila que as últimas palavras de Batista lhe haviam alterado" (*Resurreição*).

by extension theater, as a resource for the creation of his anti-realist microseries.

The centrality Carvalho gives to opera as a creative organizing vehicle for *Capitu* is made clear almost at the outset of the microseries through the spoken and written word and select images. Roughly four minutes into the first episode *Dom Casmurro*, returning to Engenho Novo on the train home, breaks the fourth wall to inform the spectator that “a vida tanto podia ser uma ópera como uma viagem de mar ou uma batalha” (*Capitu* DVD). Upon completing this phrase, which is taken from chapter IX, “A Ópera,” in *Dom Casmurro*, there is a cut to one of the microseries’ many chapter title pages. Announced in voice-over, Carvalho presents the spectator with the word opera, both spoken and written. The subsequent cut is to the interior of the Automobile Club. From an extremely low-angle, emphasizing the grandeur of the space, the camera rotates to reveal red curtains characteristic of an operatic stage. As the curtains open to the sound of classical music, the stage lights turn on and a spotlight captures a distant Dom Casmurro up on the stage (Figure 3.19).



At this point Dom Casmurro reinitiates the voice-over narration from the opening scene, finishing his explanation of how the novel received its name. Thus, in referencing what comes only eight chapters later in Machado's novel, Carvalho inserts the opera scene not to explicate the narrative, but to establish its centrality to Carvalho's Dom Casmurro's understanding of his past. Additionally, another example of the work's operatic and theatrical leanings is the representation of the yard between Bentinho and Capitu's parent's homes. Referencing the theatrical staging employed by Lars Von Trier in his 2003 film *Dogville*, Carvalho uses white chalk to draw the fence, trees, and leaves on the painted black ground (Figure 3.20).



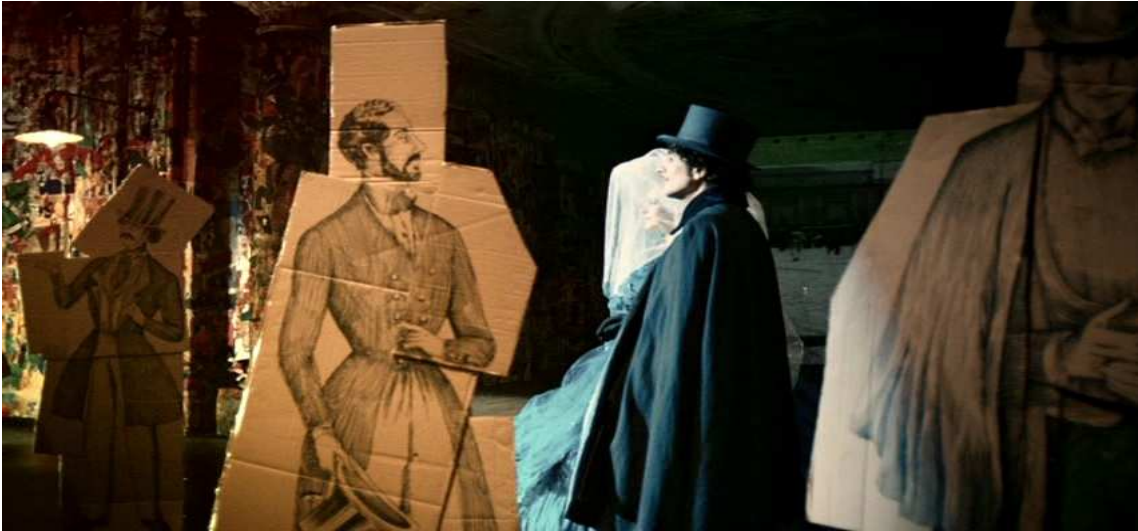
As the two actors lie on the ground interpreting their dialogue, the camera alternates, capturing the characters from high and ground-level angles.

The theatrical space and its staging, along with the aforementioned anachronistic audiovisual insertions, are instances of the assumed artificiality that permeate the microseries, illustrating Carvalho's post-modern reading of Machado's novel. In a scene in which Dom Casmurro recounts a specific afternoon shortly after his marriage to his

marriage to Capitu all of the elements fluidly interact with one another, creating an anachronistic dialogue between the novel and its 19<sup>th</sup> century setting, *Artaudian Theater*, and 20<sup>th</sup> and 21<sup>st</sup> century popular culture, ranging from silent film to alternative rock music. The vehicle through or the stage upon which this dialogue plays out is Carvalho's version of 21<sup>st</sup> century Brazilian television. Narrating verbatim from the chapter "De Casada" ("The Married Woman") in Machado's novel, Dom Casmurro informs the spectator of his wife's desire to get out of the house. During this brief scene we see images of Dom Casmurro looking back in time, juxtaposed with images of the newlywed couple as they go out for ride. In this particular scene Carvalho eclectically joins *mise-en-scène*, music, cinematography, and literature as a means to extrapolate beyond the space's physical and temporal limitations, ultimately deconstructing the spectator's expectations.

As is the case in all of his microseries, in *Capitu*, and the "De Casada" scene in particular, Carvalho once again combines a diverse array of aesthetic elements that, when together, function to supplant their own individuality, ultimately resulting in their osmotic transformation into a singular audiovisual product. Like in *A Pedra*, Carvalho uses aesthetic hybridity as a creative vehicle for moving from Machado's literary text to his own audiovisual reading of that text. This particular reading challenges both the physical limits of the narrative's spatial setting and the meta-physical limits of its temporal setting.

Narratively speaking, the first shot of the "De Casada" scene is of Dom Casmurro and Capitu, both of who are supposed to be walking outside (Figure 3.21).



However, insofar as they are obviously within the confines of the closed space of the Automobile Club, this is not clear to the spectator. Nonetheless, through the utilization of lighting, set design, the visual arts, editing, and framing, Carvalho suggests that things are not necessarily as they appear. As is the case with nearly every scene in *Capitu*, the austere, albeit detailed construction of the *mise-en-scène* in this example is an invitation for the spectator to fill in some rather large narrative blanks. Although the interplay between lighting, decoration, cameras movements, and framing multiplies the physical space into a seemingly much bigger fictional universe, this fictional universe is only as big as the spectator's imagination will allow it to be. So as to spark the spectator's imagination, Carvlho opts to include less; to construct a setting clearly marked by its artificiality: "O cenário é minimalista. Cada espaço ganha vida apenas com o essencial. Não há paredes ou excesso de elementos como na linguagem naturalista, é um cenário aberto à imaginação dos espectadores" ("Oficinas" *Capitu*).

Set off by the sound of a typewriter, highlighting the always present written word,

the spectator sees Capitu and Dom Casmurro walking among some cardboard cutouts of 19<sup>th</sup> century gentlemen outlined in black marker. As the couple walks, a bright spotlight shines down upon them as if they were on a stage, calling attention to their elaborate 19<sup>th</sup> century costumes, a graffiti-like collage adorning the space's walls, and the overtly artificial cutouts. Exemplary of the work as a whole, in this scene Carvalho intensifies the artificial nature of the *mise-en-scène*, creating a dissonant space that is more suggestive than it is descriptive. In doing so, he invites the spectator to suspend his or her expectations formed largely by the ubiquitous presence of naturalism on Brazilian television, and to participate actively in the process of narrative construction.

Carvalho further activates the spectator's participation through editing, whereby he juxtaposes the images of the couple walking with the following shot of Dom Casmurro both speaking and typing his story. Here, Machado's written word is inversely transposed onto the screen as if Dom Casmurro were reading what he is writing (Figure 3.22).



The contrast of the dark, tight, distorted framing of Dom Casmurro typing with the

relatively bright and more open framing of the previous shot of the couple suggests two distinct spaces: the space in which Dom Casmurro writes and the space of the memories he is writing. Thus, through the combination of literature, both spoken and written, cinematography, and *mise-en-scène* Carvalho manipulates the physical space of the Automobile Club to create narrative spaces that are distinct both visually and temporally.

In the subsequent shots, Carvalho heightens the defamiliarized narrative spaces by adding a more explicitly theatrical element, archival footage, and music to the already existing parts. After Dom Casmurro theatrically punctuates the first part of his monologue, the camera pulls back to reveal him standing on a type of stage directly behind the footlights (Figure 3.23).



As constituted, the space evokes the operatic stage from the opening scene, while also suggesting a level of performance ongoing in Dom Casmurro's narration. The performative aspect, however, is distorted through the out-of-focus image of Dom Casmurro. In fact, the lens that exclusively captures Dom Casmurro is distorted by

placing a small retina filled with water directly in front of it. Created by Carvalho, the lens is used as a means to visually treat Dom Casmurro's often-delirious memories.

Nicknamed the 'Dom Casmurro Lens' by Carvalho the lens was used in

cenas de Dom Casmurro e nas que representam o seu ponto de vista observando determinada situação, ou seja, suas memórias e fantasias. A lente foi encaixada à frente da câmera para dar à imagem uma textura aquosa, como o mar de ressaca dos olhos de Capitu, e também simbolizar o estado psicológico de Dom Casmurro, personagem que flutua ou é arrastado pelas águas do tempo. ("Capitu" *Memória Globo*)

Carvalho then employs the presence of the stage and the theatrical reading, captured by the special, distorted filter, to emphasize the ever-present matter of doubt in Machado's novel. The artificiality intrinsic to such a performance leads the spectator to question the reliability of the performer, and is Carvalho's hint to the spectator that he or she should be cautious of Dom Casmurro's broader account as it pertains to his wife's fidelity.

Immediately following the image of Dom Casmurro on the stage, there is a visual insertion of the archival footage that explicitly references the cinematic. This archival footage represents a rupture of the physical narrative space of the Automobile Club. Moreover, the footage's 19<sup>th</sup> century milieu remits the spectator to a period of time more akin to that in which Machado sets his narrative. Additionally, the documentary nature of the footage juxtaposed with the previous images of the theatrical space reinforces the artificiality of the narrative space in which Dom Casmurro writes and remembers.

Whereas the archival footage insertions visually extend the narrative beyond the

enclosed theatrical space, while still corresponding to the 19<sup>th</sup> century setting in which the novel takes place; the subsequent inclusion of Janis Joplin's "Mercedes-Benz" aurally extends the narrative beyond the immediate and concrete, in a blatantly anachronistic manner.<sup>44</sup> The addition of Joplin's 1970 hit to the dissonant use of the other elements, emphasizes the disorienting nature of the narrative. As such, Carvalho's *Capitu* literally incorporates the original text both through the spoken and written word, while, at the same time, radicalizing the figurative audiovisual treatment through an unlikely combination of aesthetic elements, transcending spatio-temporal and narrative expectations.

Another example of how Carvalho is able to construct a narrative that is simultaneously both a literal and figurative treatment of Machado's novel, is the scene in which Escobar, Bentinho's friend from seminary, is introduced. The scene in question is taken from *Dom Casmurro*, chapter 56 "Um Seminarista." Picking it up from immediately prior to the point when Dom Casmurro first mentions Escobar's name, the passage in Machado's novel reads as such:

Era um encanto ir por ele; às vezes, inconscientemente, dobrava a folha como se estivesse lendo de verdade; creio que era quando os olhos me caíam na palavra do fim da página, e a mão, acostumada a ajudá-los, fazia o seu ofício...

*Eis aqui outro seminarista. Chamava-se Ezequiel de Sousa Escobar era um rapaz esbelto, olhos claros, um pouco fugitivos, como as mãos, como os pés, como a fala, como tudo.* (emphasis added 105)

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<sup>44</sup> Although Joplin's song was included in the microseries network airing, it was not included in the commercialized DVD.

Although Escobar is the primary focus of this particular chapter, Dom Casmurro's first mention of him occurs almost in passing, as if his childhood friend suddenly, while remembering another seminary student, popped into his memory—"eis aqui um outro seminarista" (Here is another seminary student). Of course, as is characteristic of Machado's unreliable first-person narrators, the reader would do well to be cautious of any random, or unconscious insertion. As he continues his introduction of Escobar, Dom Casmurro comments on his friend's physical characteristics, hinting at a slipperiness that might perhaps characterize Escobar's personality. In the last part of the chapter Dom Casmurro comments how Escobar was able to gain his friendship and trust. Moreover, using a house as an analogy to describe his soul, Dom Casmurro alludes to how when he first met Escobar as a boy his identity was still in flux. He says,

A princípio, fui tímido, mas ele fez-se entrado na minha confiança. Aqueles modos fugitivos, cessavam quando ele queria, e o meio e o tempo os fizeram mais pousados. Escobar veio abrindo a alma toda, desde a porta da rua até o fundo do quintal. A alma da gente, como sabes, é uma casa assim disposta, não raro com janelas para todos os lados, muita luz e ar puro. Também as há fechadas e escuras, sem janelas ou com poucas e gradeadas, à semelhança de conventos e prisões. Outrossim, capelas e bazares, simples alpendres ou paços suntuosos. Não sei o que era a minha. Eu não era ainda casmurro, nem Dom casmurro; o receio é que me tolhia a franqueza, mas como as portas não tinham chaves nem fechaduras, bastava empurrá-las, e Escobar empurrou-as e entrou. Cá o achei dentro, cá ficou, até que..." (106)

According to Dom Casmurro, Escobar did not just enter his “house,” instead he pushed open the doors. Exactly what Dom Casmurro means by this is not entirely clear. That is, Machado’s use of ambiguous prose in this passage potentially opens itself up to an interpretation that concludes that there were, in the very least, homosexual undertones between Bentinho and Escobar.

Carvalho’s reading of the passage, as manifested in the audiovisual construction of the scene, places such an interpretation at the forefront, while maintaining the novel’s characteristic ambiguity. Immediately prior to the chapter in question we see a montage of images of Bentinho leaving for the seminary with Capitu looking on sadly from her window. Such framing is, as already mentioned with regard to his previous works, a common practice in Carvalho’s works. Archival shots of papal processions fragment the images of the young couple (Figures 3.24, 3.25, and 3.26).





Taken from chapter 51, “Entre Luz e Fusco,” Dom Casmurro solemnly declares in voice-over, “Oh! minha doce companheira da meninice, eu era puro, e puro fiquei, e puro entrei na aula de S. José, a buscar de aparência a investidura sacerdotal, e antes dela a vocação. Mas a vocação eras tu, a investidura eras tu” (97). It is at this point that Carvalho inverts what seems to be made clear through Dom Casmurro’s narration—that is, that the narrator is in this passage referring to his relationship with Capitu. As visual reinforcement of Capitu as being the subject, the end of the narration is marked by another shot of her crying in the window (Figure 3.27).



However, the very next shot is that of the title page “Um Seminarista,” which is also announced in voice-over (Figure 3.28).



The images of Capitu and the title page, as well as the distinct narrations placed in close proximity result in an audiovisual link between them. As such, by following a shot of Capitu with the pronounced title page, Carvalho creates a level of ambiguity where the seemingly is none. The effect is that the voice-over narrations end up sounding like, “a investidura eras tu...” “um seminarista.” By placing the passage from chapter 51 “Entre Luz e Fusco,” wherein Dom Casmurro informs the reader of his last encounter with Capitu and their shared kiss prior to him leaving for the seminary, directly before the “Um Seminarista” scene, Carvalho cuts out, at least as far as Dom Casmurro’s narration is concerned, much of chapters 52 through 55, making it no longer fully clear that Dom Casmurro is in fact referring to Capitu. The verbal references to Bentinho’s purity, when juxtaposed with the visual depiction of Escobar in following scene reinforce the ambiguity created by Carvalho.

If in Machado’s novel Dom Casmurro seemingly remembers Escobar in passing, in Carvalho’s microseries he bursts forth from the narrator’s memory as an apparently

uncontrollable force. Whereas the focus of the narration in the novel falls entirely on Dom Casmurro, that is, he is consciously writing his memory of Escobar, in this scene in the microseries Carvalho delays the voice-over narration and in doing so places Escobar at center stage. In fact, the scene begins with red stage curtains opening to reveal a group of boys praying around a large table (Figure 3.29).



After a cut to a seemingly terrified Dom Casmurro, there is a shot of Escobar kneeling as if praying (Figure 3.30).



Then, to the sound of Black Sabbath’s “Iron Man” (1970), Escobar seductively dances into the space where the other students are congregated. His initial physical distance from the group combined with the heavy rock music and his erotic movements and gestures that take him into and defame the space by diabolically dancing on the dinner table highlight his position as an outsider, perhaps even a sinner (3.31, 3.32, and 3.33).



By prioritizing the audiovisual, that is, by manipulating the original positioning of and delaying the literal narration of Machado’s text, Carvalho accentuates his

interpretation of an existing homoerotic tension between Bentinho and Escobar.

Through the hybridization of Machado's written word, editing, anachronistic music, dark lighting, Escobar's facial expressions and body movements, and Bentinho's seemingly overwhelmed reaction to them, Carvalho radicalizes the literal text, resulting in a figurative treatment that embodies the author's characteristic ambiguity while dialogically creating a new narrative possibility.

The accumulation of these artistic and narrative elements is not only characteristic of Carvalho's work, but is also evocative, as Ilana Feldman argues with regard to *HDM* and *A Pedra do Reino*, of the Baroque:

Na *opera mundi* de Luiz Fernando Carvalho, tanto em *Hoje é dia de Maria* como, mais radicalmente, em *A Pedra do Reino*, a encenação contempla, incorpora e devora, almejando totalizar, todas as formas de manifestação artística, que, ao gosto do *barrocco*, cujo sentido literal é “acumulação”, une e mistura cinema, teatro, poesia, pintura, circo, ópera, literatura, romance, odisséia, sátira, tragédia, picardias, cordel, maracatu, papangus e novelas de cavalaria. Do popular ao erudito, da artesanaria à tecnologia, da ancestralidade à busca da nacionalidade, a mão barroca e o “estilo régio” de Luiz Fernando Carvalho orquestram excessos, intensidades, contrastes, júbilos sem limite, jorros declamatórios e diversos registros e linguagens. (4).

Of course, in this “opera mundi” one could include *Capitu*, which is, more than any of Carvalho's works, operatic in both its formal and narrative nature. Feldman's designation of the works as being Baroque derives from the generally accepted

understanding of the term as referring to a work of art characterized by excess, contrasts, and accumulation. To this we can add Angela Ndalianis's specification of the keys of what she calls the Neo-Baroque logic. According to her, they are: a self-reflexive relationship to the illusion created; playful engagement with a spectator that acknowledges the status of performance; and a tendency towards virtuoso display and spectacle (266). Moreover, Ndalianis argues that "the Neo-baroque combines the visual, the auditory and the textual in ways that parallel the dynamism of seventeenth-century Baroque form, but that dynamism is expressed in technologically and culturally different ways" (267). In his microseries *Carvalho* accumulates all of the elements mentioned by Feldman so as to construct a self-reflexive relationship to the illusion created as well as playfully engaging with a spectator who cannot help but acknowledge the ongoing performance. In the manner of Ndaliani's designation of the Neo-Baroque, *Carvalho* does this through technologically distinct vehicles that range from cinema to animation. The neo-baroque then as far as it pertains to *Carvalho's* work, is but another manifestation of *ancestralidade's* centrality to the director's constant effort at re-appropriating physical objects and ideas.

### ***Afinal*, What does Luiz Fernando Carvalho Want?**

The discussion of Carvalho's microseries thus far has focused largely on how he draws upon a Brazilian and global *ancestralidade* as a creative source for the construction of an audiovisual language whose objective it is to reengage the desensitized spectator accustomed to the dialogue driven, realist *telenovelas* and similar derivations thereof. In order to achieve this, I have argued that Carvalho hybridizes distinct aesthetic elements such as literature, theater, cinematography, dance, music, animation, and the visual arts, all within non-traditional spaces. Moreover, Carvalho's unique use of these elements is such that they ultimately transcend the boundaries of the fields from which they derive, resulting in an aesthetic language that is unlike anything else on Brazilian television. In *Afinal, o Que Querem as Mulheres?* (*Afinal*), Carvalho's first original screenplay for television, the director elaborates on the *ancestralidade* and aesthetic hybridity in his past microseries while also constructing an audiovisual meta-critique of Brazilian televisual fiction. In concluding the analysis of Carvalho's microseries I will focus on the construction and meaning of this meta-critique so as to synthesize Carvalho's broader televisual aesthetic project.

#### ***Afinal*, this is *linguagem***

Starting on November 11, 2010 *Afinal, o Que Querem as Mulheres?* (*Afinal*) aired each Thursday for six consecutive weeks. The story is set in a poeticized version of

contemporary Copacabana, visually re-imagined by Carvalho largely through the use of colored gels placed in front of the camera's lens to evoke something resembling 1960s pop art ("Afinal" *Memória Globo*). André Newmann (Michel Melamed), the protagonist and first-person narrator is a thirty something psychology PhD student completing his dissertation, which attempts to answer the question first proposed by Sigmund Freud, "Afinal, o que querem as mulheres?" (What is it exactly that women want?). Ironically, André's obsessive and incessant focus on answering this question results in the dissolution of his relationship with Lívia (Paola Oliveira), the love of his life. In fact, André becomes so consumed with his work that he begins to have delirious visions of his dissertation advisor Dr. Klein (Osmar Prado) as an animated version of Sigmund Freud. Following his break-up with Lívia, André involves himself in short-term meaningless relationships with a number of different women.

Despite the difficulties it causes in his personal life and its effect on his mental health, André's completed dissertation is a huge success, instantly solidifying its position on all the best-seller lists as well as serving as a hypotext for a television series starring Rodrigo Santoro as André. Although André settles down briefly with the Russian nymphet Tatiana Dovichenko (Bruna Linzmeyer), he longs for a reconciliation with Lívia, who has since began a serious relationship with gallerist Jonas (Dan Stulbach), "*o homem perfeito*" (the perfect man). After dispatching Tatiana by setting her up with Rodrigo Santoro, André engages in what amounts to superficial and seemingly endless sexual encounters with a variety of women. As a result of his excessive behavior André ends up in the hospital where he almost dies. Upon awaking from his comatose state, he

decides to write a book, whose objective it is to answer the question, “Afinal, o que querem os homens” (What is it exactly that men want?), an endeavor that proves to be a huge failure as evidenced by his media marginalization from television to an afternoon radio program. Finally, André settles down, falling in love with and marrying Sofia. Although the two end up divorcing, before doing so they have a daughter named Maria (Maria Alice Martins / Gabriela Carius), who becomes the center of André’s life.

In 2002 Carvalho conceded a long and rather frank interview to Alexandre Werneck of the online film magazine *ContraCampo*. In this enlightening interview, one can flesh out Carvalho’s position and reaction, exemplified in his work, to the Brazilian audiovisual field of production. In response to a question Werneck poses regarding audiovisual quality Carvalho says:

Tudo isso [qualidade] é fruto do uso do vocabulário hegemônico de que falei. Estamos trabalhando em cima de meia dúzia de regrinhas que aprendemos da cartilha hegemônica...hoje se esbarra no fato de que esta é uma geração que não exercitou a linguagem. É uma geração que, em sua grande maioria, não se permitiu o desafio do exercício criativo, uma geração que até hoje opera a partir de estatutos do mercado, o que fez com que muitos diretores reduzissem a margem de criatividade de seus filmes, tornando-os escravos das "regras de bilheteria". O cinema comercial desapropria o aprendizado, rouba o aprendizado do diretor e faz com que ele não exercite a linguagem... Nós não sabemos como fazer, porque nós não nos investigamos o suficiente a ponto de criar um vocabulário. Substituímos essa busca de expressão por uma busca de

mercado....Temos grandes dificuldades de encontrar novas formas de narrar para além daquele convencionalismo... Acreditamos no excessivamente descritivo....

(“Luiz Fernando Carvalho (não)”)

Carvalho’s comments above were taken from the first part of the interview, which focused mainly on film. Nonetheless, one can readily apply these same declarations to Carvalho’s work in television. Indeed, the director himself frequently uses interviews to criticize television’s standardized production. For example, in an interview with Valmir Santos Carvalho says, “em geral as televisões perderam um pouco do espírito aventureiro, que é também o espírito do risco, e que foi também o espírito formador da própria televisão. Mas este não é um fenômeno que apenas recai sobre as televisões, mas também sobre toda a tal indústria que se convencionou chamar de "bens culturais...o público em geral é formado por uma linguagem padronizada e, do meu modo, sigo lutando contra essa aberração, duvidando de certas verdades tidas como absolutas (“Carvalho Invoca”). Along these same lines, in a 2008 interview with Renato Félix, Carvalho goes all the way back to *Renascer* to make a point regarding the factory-like production of Brazilian television: “Em relação a *Renascer*, o pouco que realizei em novelas foi no caminho de tentar humanizar sua narrativa, na maioria das vezes forjada de forma hegemônica e excessivamente industrial. Se na televisão, entre um take e outro, tenho a sensação de estar sendo vigiado por todos os lados, no cinema, ao contrário, é como se [mesmo sem fazer a mínima força para que isso aconteça] estivesse sozinho em meu quarto, fazendo coisas, falando com meus segredos, revelando-me sem ninguém ver:

livre, dentro do cativo do rigor” (“Entrevistas: Luiz Fernando”). Finally, in “Educação Pelos Sentidos” Carvalho writes:

Enfim, revelam [textos literários] uma linguagem, coisa rara hoje em dia...E, para isso, não preciso realmente de tanto mais tempo ou dinheiro, é uma questão de linguagem...O espaço da imaginação do mundo, me parece, é, desde sempre, desde que o mundo é mundo, um espaço selvagem. Selvagem por pertencer muito mais ao inconsciente do que aos sinais pré-determinados da indústria do consumo. (25, 26, 27)

In each of these instances, Carvalho’s concern revolves around a field of production that, as he sees it, has become a model of machine-like efficiency over the years and, as such, produces and is home to creative agents that have lost the capacity or desire to construct a language that communicates with the spectator beyond merely fomenting consumption. In short, as Carvalho understands it, agents apply those rules of production and narrative construction that have proven over time to result in a relatively certain commercial success.

Although Carvalho does not outline what the “*meia dúzia de regrinhas*” actually are or what he understands them to be, it is likely that he is referring to classical narrative’s character centered causality or action/reaction process that often initiates from the main character and is resolved by the end of the film or television program (Bordwell, 19). The easiest way to produce such a narrative is to place actors in situations that allow them to provide the spectator with expository dialogue. Generally speaking, specifically with regard to the Brazilian *telenovela*, such action takes place in highly lit and flatly

staged settings, unfolding visually largely through shot/counter shot editing. In *Afinal*, specifically in the second episode, Carvalho presents the spectator with a parody of the commercially driven narrative he refers to above. In doing so, Carvalho juxtaposes his vision of prevailing Brazilian television with his audiovisual rebuttal to such production.

From the very beginning of *Afinal* Carvalho employs meta-language to situate the characters as well to set the narrative's self-reflexive tone. For example, in the first scene with the title page vignette still on screen we can hear Carvalho in voice-over saying, "Vamos rodar, atenção. Câmera! Roda. Ação!" (Attention, let's start filming. Lights! Camera. Action!). The image then cuts to a shot of André sitting at a desk with his back to the camera. Subsequently, there are three different shots of a second camera on wheels entering into the room where André is sitting. Before André breaks the fourth wall to inform explicitly the spectator of who he is and what he is doing, a clapperboard appears directly in front of the camera. Again, we can hear Carvalho's voice as he reads what is on the clapperboard: "*Afinal, o Que Querem as Mulheres?* Capítulo 1. Cena 1a. Take 3" (Figures 4.1, 4.2, and 4.3).<sup>45</sup> In retrospect, it is clear that the three opening shots of the camera entering the room where André sits are the previous takes.

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<sup>45</sup> It is worth drawing attention to the lighting and composition employed by Carvalho in this scene. Specifically, the red and blue lighting is similar to that already discussed in *UMVS*. Additionally, Carvalho captures André indirectly through the mirror, something he does frequently in his other microseries.



As discussed in chapters two and three, Carvalho tends to reveal the artificial nature of his work in television, primarily through the construction of an overtly fabricated *mise-en-scène*. Indeed, in *HDM* he even goes so far as to reveal his crew filming Dom Chico Chicote's sentencing (Figure 4.4).



Nonetheless, in none of his previous works does Carvalho so blatantly and self-reflexively call attention to the act of what he is doing and what the spectator is watching. Moreover, this is the first time Carvalho inserts himself into the narrative as a present participant, making it clear to the spectator that what she is about to see is not reality but a construction of a reality, and that there is a director who, as the creative source behind the work, guides this construction.<sup>46</sup> Thus, from the outset Carvalho establishes himself, more than the story or any of the characters, as the point-of-departure.<sup>47</sup>

Similar to the opening scene, throughout the microseries, but primarily in the first two episodes, Carvalho frequently uses both a figurative and literal meta-language to refer the spectator to the construction of this reality. With regard to the figurative, Carvalho inserts a number of visual references to cinema. For example, while remembering the

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<sup>46</sup> Carvalho narrates in voice-over in *Lavoura*, however, such narration does not draw attention to his position as the work's director.

<sup>47</sup> Carvalho's positioning himself as such is not surprising considering his own belief that *Afinal* is his most artistic work. In an email exchange with the director he wrote me the following: "Eli, este é certamente meu trabalho mais autoral."

first time he met Livia, André pauses near a poster for Woody Allen's *Manhattan* that adorns his apartment wall. Moreover, as André remembers, which is visually represented with a countdown of numbers similar to that which used to precede the beginning of films shown in movie theaters, we see that he and Livia met at a movie theater where both had gone to watch Stanley Kubrick's *2001: A Space Odyssey* (Figures 4.5 and 4.6).





The visual references to Allen and Kubrick's films, one a realist, romantic comedy set in New York, the other a poetic science-fiction film set in space, reinforce Carvalho's *oeuvre's* general deconstruction of the realist/fantastical dichotomy. Instead of such a limiting distinction, Carvalho extrapolates beyond standardized audiovisual practice, by signaling that his work is fiction, and in fiction anything is possible.

In addition to this type of figurative meta-language, Carvalho introduces a number of the work's central characters, André, Lívia, the actress that plays a version of Lívia for the television adaptation of André's dissertation (Lavínia Vlasak), the director of this series (Alexandre Schumacher), and Rodrigo Santoro, by using a clapperboard with their written names or titles on them (Figures 4.7, 4.8, 4.9, 4.10, and 4.11).





By introducing *Afinal's* main character, André, and his love interest, Livia, with the same clapperboards Carvalho uses to introduce the director and the actors interpreting roles of the protagonists, Carvalho signals to the spectator that, in his work, there is no difference between reality and fiction. Instead the two interweave deconstructing the false dichotomy that pits realism versus fantasy. As such, Carvalho's objective is to remove the widely accepted rules from the very beginning so as to allow himself creative liberties not possible in the commonly used production model. Carvalho further exemplifies that this the case during the long sequence that deals with Andre's newfound fame and the filming of his adapted television series. Moreover, in doing so Carvalho artistically reveals his position with regard to other televisual programming through the construction of a meta-critique.

André begins the second episode by directly addressing the spectator: “Como vocês viram na semana passada, ao mesmo tempo que terminei a minha tese sobre o que

querem as mulheres, perdi a minha própria, Livia. Ela agora iniciou um romance com Jonas, o homem perfeito. E eu? Eu conheci uma russinha maluca, Tatiana. Meu livro tornou-se um best-seller! E vai virar seriado de TV, estrelado por ninguém menos do que o Rodrigo Santoro! Vejam!” (*Afinal* DVD). Although *HDM*'s omniscient narrator frequently begins and ends each episode with a somewhat similar narration, within the context of Carvalho's microseries and his general avoidance of anything didactic, such narration alerts the spectator to the work's artificial nature or distance from a realist narrative. Gustavo Bernardo makes a similar point with regard to *Capitu's mise-en-scène*,

O diretor filma quase toda a minissérie num único espaço, um prédio abandonado no centro do Rio de Janeiro, com o cuidado de deixar sempre à mostra os elementos cênicos. Dessa maneira, não deixa o espectador se esquecer de que ele é isso, o espectador de uma obra de arte e não voyeur de vidas alheias, assim como Machado de Assis nunca deixou seu leitor se esquecer de que ele era o leitor de uma obra de ficção e não voyeur da vida alheia... Se Bentinho mesmo dizia que a vida é uma ópera, então a estrutura da minissérie se faz operística e teatral, não escondendo que o cenário é um cenário, assim como o escritor lembra seu leitor a cada página de que ele lê ficção e não “a verdade” (2-3).

In *Afinal*, however, Carvalho complicates the distinction between fiction and truth by having André interact with actual artists and personalities playing versions of themselves. For example, *Afinal's* co-screenwriter João Paulo Cuenca, whose novel *Corpo Presente* was initially slated to be Carvalho's second microseries for the *Projeto Quadrante*,

makes a brief appearance during Andre's book signing to congratulate André "the author" (Figure 4.12). As such, Cuenca, the real author and co-creator of Andre's character, congratulates the actor who is playing an author.



Additionally, André's friends watch him on television as he appears as a guest on Sérgio Groisman's popular late-night TV Globo talk show *Altas Horas* (Figures 4.13 and 4.14).



André's appearance on Groisman's TV Globo produced program blurs the lines between fiction and reality. Regardless of the striking similarity of Groisman's interaction with André to what he does or how he interacts with guests on his actual show, Groisman is

playing a version of himself as host of a version of his late-night talk show. Finally, world-famous Brazilian actor Rodrigo Santoro appears as Rodrigo Santoro the actor. That is, Santoro plays the widely-accepted version of himself as being a *galã* (heartthrob); a version that is itself a reality construct complicitly created by Rodrigo, the media, and the spectator.

The figurative and literal meta-language discussed thus far culminates in the filming of André's adapted television series, resulting in Carvalho's personalized meta-critique of Brazilian audiovisual production. During the scene in question we see André arriving at the television set where he meets the director and the actors, watches the filming, and, finally, inserts himself into narrative. What stands out in this scene is Carvalho's parody of standardized Brazilian television, which he constructs by criticizing the *mise-en-scène*, the creative participants such as the director and actors, and the didactic dialogue driven narrative.

In the first part of this scene we see the nameless director entering the set with André. A number of production assistants hover around the two of them as they make their way into the space. The director can be heard telling André, "Todos aqui somos grande fãs do seu trabalho," and, with his voice trailing off, "cenógrafos de primeiríssima qualidade!" The director's affirmation of his access to high quality set designers is undercut by the subsequent image that reveals a space lacking any visual depth (Figures 4.15 and 4.16).



A comparison of the first two images with, for example, one from André's mother's apartment highlights the ironic tone Carvalho employs to describe the series' narrative

setting while also underscoring his disdain for visual constructions that are overly pictorial or descriptive (*Luiz Fernando Carvalho* 102-103) (Figure 4.17).



Whereas the series' set is thrown together with seemingly random items lacking any depth and sensorial catalysts or meaning, Andre's mom's apartment is a visual representation of an eclectic woman who has both an excessive and kitsch taste. Thus, the television set is merely a necessity so that the dialogue has a place within which to unfold. Carvalho's *mise-en-scène*, however, almost inevitably attempts to construct a visual representation of a character's emotional or psychological state; nothing in it is by chance. Another example of this attempt, is the juxtaposition of the paintings shown in the series's set versus those that Lívia paints (Figures 4.18 and 4.19).



The paintings in the first picture are portraits of Rodrigo Santoro that most intermediate art students could paint. Lívia, however, is an artist, and her paintings are supposed to be representative of her talent and the emotion with which she exerts such talent. In fact, Lívia's paintings of anguished faces and later of colored flowers were actually composed

by Sandra Burgos and Dirce Frett, both of whom are working visual artists.<sup>48</sup> Thus, like the distinct narrative spaces, the juxtaposition of the paintings reveals one example, the fictional series' paintings, that is lacking depth, creativity, and thoughtfulness, while the other, Carvalho's *Afinal*, is a purposeful visual manifestation of all three.

In the unfolding of the scene Carvalho implicitly asks and answers what the director's role is constructing such a *mise-en-scene*? For Carvalho, as it pertains to the standardized television that he is criticizing, the director's creative role is of very little importance. In fact, Carvalho's critique of the series' director, who is not even given a name, is the harshest of them all. In perhaps one of the microseries' funniest moments we can hear the director call out for makeup. Initially, it seems that he is asking for makeup to come and touch up one of the actors, an understanding the makeup artist apparently has as he goes toward Santoro. However, the director stops him and quietly says, "Não, é pra mim." As such, Carvalho implies that the director is more concerned with his appearance, something that is absolutely ridiculous within the context of the

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<sup>48</sup> Carvalho elected to hold *Afinal's* premiere party during the opening of an art exposition that featured a number of artists that worked on the microseries: "Até o próximo domingo, dia 06, a exposição na galeria de arte Silvia Cintra + Box 4 estará aberta ao público. No local, há obras das artistas plásticas Ana Maria Tavares, Brígida Baltar, Chiara Banfi, Cristina Canale, Laura Erber, Leda Catunda, Marcia X, Maria Klabin e Rochelle Costi. Entre as mulheres, há a participação especial das pinturas de Olaf Hajek, ilustrador que mora em Berlim e cujos quadros foram escolhidos pelo diretor Luiz Fernando Carvalho para compor a abertura do seriado. Algumas obras e objetos de "Afinal, o que querem as mulheres?" também estão expostos na galeria. Na trama, a protagonista Livia (Paola Oliveira), o grande amor de André Newmann (Michel Melamed), é artista plástica. As obras da personagem na primeira fase são da artista plástica Sandra Burgos, em que ela pinta rostos com uma expressão angustiada e solitária. E os florais extremamente coloridos, que ela pinta em outro período de sua vida, são de Dirce Fett ("Exposição de Arte").

production process, than with the construction of a work of art. In this same scene Santoro's inability to encounter a capital letter on the computer keyboard causes a frenzy in which the director asks for someone to find it, to which the production assistant yells for the art department to come and help. Carvalho's depiction of the director and his crew is that of them being mid-level employees that, due to their lack of artistic sensibilities, are interchangeable and not capable of or unwilling to go against the commercially imposed rules.

Indeed, Carvalho reveals his understanding of them being as such when, during an interview, he is asked about his fame of being difficult to work with: "Imagino que meu rigor possa incomodar aos descansados funcionários públicos, espalhados pelos mais diferentes cargos e funções e, confesso, sou bem duro com eles. Os que me acompanham sabem que a trajetória é árdua mesmo, estamos lutando contra muitos monstros e suas fórmulas tecnocratas, e isso exige rigor e alguns não estão preparados" ("Uma Comédia"). Implicit in these comments is Carvalho's belief that some of his colleagues at TV Globo are not artists, but employees that could just as easily find themselves in any bureaucratic position. Carvalho states this more directly through Sônia, a character from *Afinal*. Responding to André's question about what it is she wants, she says: "Quero um homem que me banque!...O negócio é apostar nos funcionários públicos! Aqueles federais, estatais, os *globais*!" Sônia's comments explicitly group *funcionários públicos* (civil servants), which, as used here, is an insult implying mediocrity, with the *globais* (TV Globo employees).

In addition to Carvalho's critique of the *mise-en-scène* and the director, he parodies the actors' interpretations and the use of an overly superficial and expository dialogue. As André watches the filming, the actress and Santoro interpret their lines:

**Actress [standing next to a painting she is clearly not painting]:** “Você? Como está?”

**Santoro [sitting at a desk typing, although unconvincingly]:** “Acho que estou chegando lá querida”

**Actress [in sweet, docile voice]:** André, essa sua pesquisa está te deixando tão...tão pálido. Há alguma coisa que posso fazer por você?

**Santoro:** Quem sabe...um cafezinho

**Actress [smiling happily]:** Claro!!

The dialogue is interrupted when Santoro informs the director and crew that he cannot continue because the liquid he put in his eyes so as to be able to cry during the scene is preventing him from seeing who is standing in front of him. As we see in the first episode, the interaction between André and Lívia, upon which the above scene is based, is marked by sadness, anger, and disappointment, resulting in the dissolution of their relationship. Moreover, Santoro and the actress are shot in high-key lighting, using a close-up or medium close-up framing, which eliminates the space's visual depth, placing the communicative onus on the dialogue. The lighting in the scene between André and Lívia, however, is more natural and the space in which they interact is given equal attention through Carvalho's typical use of non-traditional framing. The juxtaposition of these two scenes reveals an example of Carvalho's understanding and implementation of

Artaud's argument for a theatrical language that, rather than relying merely on dialogue, incorporates all aesthetic elements at its disposal.

As I have attempted to show throughout this work, Carvalho's microseries are representative of the director's broader objective of constructing an audiovisual language that, through a general rejection or defamiliarization of the standardized rules for television production, is the product of an eclectic hybridization of distinct, often times seemingly incongruous artistic elements. In part, the combination of Carvalho's *habitus*, cultural competence, and his irritation with the state of Brazilian television has positioned the director in direct opposition to the dominant, commercially driven, and superficial aesthetic that permeates the medium. He says, "no meu trabalho na TV o que eu via, me irritava profundamente, me deixava muito solitário, muito agoniado. Eu não acreditava naquilo ("Luiz Fernando Carvalho (não)"). For Carvalho, there is a falseness in communication that is structured by market expectations rather than an artists' necessity to create. He does not believe in generalized rules and formulas for production and success ("Luiz Fernando Carvalho (não)"). For this reason his oppositional response begins by deconstructing television's factory-like production by putting his cast and crew through a long, elaborate, and intimate pre-production process. Directly linked to the pre-production process is Carvalho's reliance on *ancestralidade* as a creative source for the construction of a work. In practice, the spatio-temporally infinite nature of *ancestralidade* provides Carvalho with an open platform that allows him to transcend market-imposed creative limitations by drawing upon and combining distinct cultures and artistic forms. Regardless of the end result, that is, whether the poetic and expressionist

minimalism of *UMVS* or the neo-baroque excessiveness of *A Pedra*, Carvalho's objective is to produce a work that embodies an aesthetic language that cannibalizes images, sounds, artistic forms, and cultures so as to meaningfully communicate with the spectator on level that supersedes that with which he or she is overly familiarized.

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