

**Mediatization and expressive logic featured in historical miniseries:
the cases of *O Primo Basílio* and *Os Maias***

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ABSTRACT

This article investigates the reconstruction of the narratives of *Primo Basílio* and *Os Maias*, by Portuguese author Eça de Queirós, into TV miniseries produced by the Globo Television Network, from the standpoint of the reconfiguration of objects. Based on the notions of *materiality* and *conditions of the production of presence* (Gumbrecht, 1998; 2011), we deal with the technological and aesthetic conditions involved in the construction of images, sets and costumes. We argue that the entire process of rationalization to which television has been subjected with regards to the production, image quality, organization of work and the very nature of professional research, especially with regards to costume design, has resulted in a series of characteristics that are features of mediatized language.

Keywords: Historical miniseries, costumes, materiality, mediatization

INTRODUCTION

The miniseries *O Primo Basílio*¹ and *Os Maias*² were aired by the Globo Network in 1988 and 2001, respectively. Adapted from novels of the same name by Eça de Queirós, these miniseries, when studied together from the standpoint of their expressive resources, seem to us to provide a significant opportunity for investigating the

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¹ O PRIMO Basílio. Miniseries by Gilberto Braga, collaboration by Leonor Bassères. Direction Daniel Filho. Rede Globo, 16 episodes. 9 Aug./ 2 Sep. 1988.

² OS MAIAS. Miniseries by Maria Adelaide Amaral, collaboration by Vincent Villari and João Emanuel Carneiro. General direction by Luiz Fernando Carvalho. Rede Globo, 44 episodes. 9 Jan./24 Mar. 2001.

broadcaster's media communications construction process. We decided to investigate these two miniseries together due to the fact that they present an approach to social life that may be complemented in thematic terms: the values of the well-heeled classes, the bourgeoisie and the decadent Portuguese aristocracy of the end of the 19th Century. Although in *O Primo Basílio* the tone is more naturalist while in *Os Maias* the notion of tragedy conflicts with realism, objects are abundantly described in both works. Furthermore, from the perspective of these miniseries considered together in two different moments in which they were aired, the discussion of the issue of the broadcaster's technological and organizational conditions has proven to be exemplary. Within this context, we will work from two conceptual axes that complement each other. On the one hand, the notion of *materiality* and *conditions of the production of presence*, and, on the other, the *concept of mediatization*.

The first field of investigation implies in calling attention to the material manner of how the costumes are produced and what impact they cause on the viewer. How was the production undertaken? How was it constituted? What material, fabric and forms were used to reconstruct the past? How did the costume designer take possession of the forms, colors and textures of the era in question and recreate them? The issue of materiality in this work is expressed not only from the standpoint of material objects (sets and, above all, costumes) but also from the epistemological standpoint. Systematized by Gumbrecht (1998) and taking into consideration the work of several authors, such as McLuhan (1967), Benjamin (1936), Derrida (1967) among others, the field of materiality is an approach that is made around this reconstruction of materiality. It is about understanding how material conditions effect and collaborate towards the emergence of meaning. Thus, we start to see the concrete conditions of the production of sets and costumes as a way of aggregating meaning to the narrative. Under these terms, it is necessary to include the process of rationalization to which television is subjected with regards to production, image quality, work organization and the nature of the research. This is the context in which it is possible to say that the meaning of these miniseries is irresolutely linked to the way in which they are produced and to the process of modernization and rationalization which television has been through as a whole. In other words, it is from this epistemological requisite that we will be

discussing how the production conditions of the set and the costume contribute to the emergence of meaning in these miniseries.

Simultaneously, we deal with what Gumbrecht (2011) calls “production of presence”. Both Huyssen (2000) and Gumbrecht observe that there is a desire for presentification in the subsequent spaces of nostalgic culture. In the first, there is a discussion around the quest for the past to serve as an anchor in these times of globalization; in the second, an invitation for a focused investigation on the effects of presentification. Judging by the practices and fascinations of the present, Gumbrecht observes that

the techniques of presentification of the past tend [...] to emphasize the dimension of space, because only through spatial exhibition can we manage to have the illusion of being able to touch objects that we associate with the past (Gumbrecht, 2001: 153-154).

The author relates the introduction of these techniques with the growing popularity of museums, as well as a renewed interest in the reorientation of the historical subdiscipline of archeology (Gumbrecht, 2011: 153-154). We can also add the historical movies and miniseries that television and the cinema have as a support. Thus, the specificity of historical fiction compared to other types of fiction is that the question of the narrative dramatizes the past, coveting it with historical facts and situating the viewer on a level of a special experience, near that of fascination. This is a tendency that can be seen from the second half of the 1980s, and it has intensified in the subsequent decades, in the development of audiovisual productions with subject matter related to Brazilian history, whether in the format of miniseries produced for television or movies for the cinema.

It is within this context that we judge resource to Gumbrecht as appropriate. According to the aforementioned author, communications phenomena oscillate between meaning and presence. The miniseries *relives* and dramatizes the past of the elite Portuguese of the 19th Century in the form of colors, forms and textures, executing what Gumbrecht calls the *production of presence*. Having said this, we reiterate this *production of presence* bias as the first axis of investigation.

The second axis of investigation pertains to the notion of mediatization. Since television production is inserted into the logic of a market in which the miniseries or the *telenovela* is a kind of merchandise that is commercialized around the world as a

cultural asset, we consider, in our analysis, the idea that globalization interferes with the very characteristics of the construction of an audiovisual product. The consequence of this is that productions tend to lose their local flavor and assume characteristics necessary to adapt them to different audiences in different places. Within a context in which collective memory is exported and globalized – the miniseries *Os Maias*, for example, was a joint production between Brazil and Portugal – we can suppose the existence of narrative mechanisms that aggregate the greatest number of people possible, not only in its text but also in its own expressive resources. In other words, what we are interested in showing is how these expressive resources will be consolidating some mediatization mechanisms, which we will define later.

Thus, our investigation is loosely based on the issue of mediatization and we must outline it here as we understand it. We base our findings on the supposition that mediatization, in the context of this investigation, means that the medium (the broadcaster) attempts to accommodate different fields that had previously been autonomous, without mediating this communications vehicle. From an elaborate process of rationalization, television, especially the Globo Network, competes to transform international culture into media culture in Brazil, in a paroxysmal manner. Even though this transformation is not complete and it always presents gaps and (re)meanings – aspects that also need to be emphasized – it is useful to accommodate the concept of Fausto Neto (2008), based on Verón, on the media culture and the performance of media today. According to them,

media culture is converted into a reference on which the sociotechnical-discursive structure is established, producing zones of affectation on several levels of organization and the dynamic of society itself (Verón apud Fausto Neto, 2008: 93).

In this context, media would be the place “in which the ‘work’ with regards to social representations would take place in the sphere of global society” (Ibid).

The authors also suggest that media works much better than the abstract representation of the concept of society held by the television viewer. According to them, media “constitutes an engendering reference of society’s way of being, and in the processes and interaction between institutions and social players” (Fausto Neto, 2008: 93). Although extreme, Fausto Neto observes:

The expansion of mediatization as an environment, with technologies electing new forms of life, with interactions being affected and/or configured by new strategies and organizational modes, would place everybody – producers and consumers alike – in the same reality, the one of flows and it would enable us to know and recognize at the same time. Nothing would be outside the borders of its constitution, since there would not be any object to be represented, because everything would be contained in a multitude of relationships and codeterminations, to be manifested in the mode of existence of this environment of flows and resubmission(s) (Fausto Neto, 2008: 93).

Another very useful author for our discussion is Braga (2007), because besides accompanying the reflection above, he provides us with categories for the analysis of phenomena. The author admits that the process of media centrality and hegemony is not complete and that, evidently, creative outputs are possible. But the strong point of his reflection is the conceptual instrument that may be operationalized. Thus, we can take advantage of this author's suggestion to analyze the media products in the entertainment field and ascertain the possibility of whether the visual culture of the miniseries operates according to these mechanisms. According to Braga, these mechanisms are: rapidity in communications, geographical and populational coverage, capturing, objectivity, transformation, transmission and circulation of types of information and behaviors and the possibility of using them directly in social interactions. This logic of media culture to which the visuality of the miniseries are subsumed to a certain point, according to our hypothesis, would also have as a characteristic the expanded and decontextualized circulation of images and/or sounds, objects and situations through means of communication. Thus, just like this media culture to which Braga refers, the visuality of the miniseries would be based on dereferencing and abstraction of the more contextual experience. Thus, based on this logic, any event that was face to face and presencial now becomes a growing process of abstraction. Braga remembers that the transition from abstraction gains potential from the interaction of oral and written reporting for mediatization, decontextualizing and dereferencing the *here* and *now*.

It is within this conceptual context of mediatization that our analysis of the historical miniseries originating from the work of Eça de Queiros is driven. He we propose to investigate the issue of transformation that operates between the capturing and objectivation or materialization of historical data (between information and behavior of the time) with its expanded (re)configuration and circulation. Issues such as verosimilarity, updating and glamorization are surely a part of these procedures. By

verosimilarity we understand the effort with which professionals adapt the set and the period costumes represented in their details. This is a notion that is related to the modernization process of the production conditions and expression of the *telenovelas* that we will cover later. The notion of updating, on the other hand, implies in the approximation of the historical data to references of the modern world in such a way as to provide viewers with familiar references. And by glamorization, we understand the fact that the historical object has depicted as something more attractive and idealized and it actually was.

MODERNIZATION OF IMAGE PRODUCTION

It is probable that the conditions of the emerging mediatization reside structurally in the general conditions of improvement of the image and the system of industrial operationalization that accompanies them. Renato Ortiz and Silvia Borelli, among others, have observed how the trajectory of television since the 1960s has been abandoning radio-style language, which characterized it as radio with pictures. We know that increasingly with advanced technologies, television as a vehicle for pictures has been gaining specificity. But an entire process was necessary. According to Borelli:

from the 1950s/60s to 1970, significant transformations related to technology, management, the qualification of professionals, the strengthening of the telecommunications segment and the narrative model have been observed [...] in the 1950s/60s, the following marks stand out: a quest for a dedicated televisual language (distancing itself from radio, cinema, theater): melodramatic narratives, with a tendency towards tearjerkers, productions with more artisan bases than industrialized ones; technical improvisation and the absence of criteria for the division of work; migration from cultural producers – authors, directors, actors and other components of the process – coming from other fields, such as radio, theater and cinema; a large number of *telenovelas* adapted from literary texts; the experimental process of forming authors, directors, actors and other agents. In the 1970s, however, the transformations were linked to a set of events [...] such as: the rise of videotape; lighter movie cameras that produced a better quality of images; the introduction of color; investments in the training and formation of personnel; effective division of labor; nationwide broadcasting (for some broadcasters) and coordinated actions among telecommunications segments and potential for new technologies, which grew quickly over the period (2011: 63).

All this technological and organizational process may have been responsible for the improvement of *telenovelas* and, especially, miniseries. One of the consequences of this improvement is the approximation between the on-screen image and real life. This is not only at the narrative level, in the sense that plots are progressively anchored on

more concrete realities, but also in the photographic sense of the image. This all favors the process of viewer identification. By incorporating the external environment as well as the studio (with landscapes and streets), the *telenovela* distinguishes itself from teletheater. And by working with few camera takes and in such a manner as to maintain continuity of the image without fragmenting it, as in the *telenovela*, the miniseries is closer to a cinema style of language. Finally, particularly with the introduction of digital technology, television generally seems to have entered a new phase.

Within this context, the miniseries *O Primo Basílio* (1988) and *Os Maias* (2001) were produced at different stages. Contrary to *Os Maias*, the external scenes in *O Primo Basílio* were not produced in Portugal, as the financial burden was deemed too great. They were reconstructed in Bonsucesso (RJ) and recorded on a flat area of land in Guaratiba (RJ), where in a city set preceding Projac, in Jacarepaguá (RJ), was constructed. For many of the scenes, the solution was chroma key (a resource that permits the addition of an actual figure projected onto a constructed background) and the newsmate technique (which enables the insertion of one images cut from another), the latter used for depicting the São Carlos Theater in Lisbon, a baroque building from the XVIII Century. In the opinion of António Casimiro, a Portuguese set designer and consultant for the Globo network for miniseries, who gave us a statement for this study³, in *O Primo Basílio*, in interiors of the spaces imagined by Eça de Queirós were reproduced, but the reconstruction of these spaces in external scenes was poorly executed. In *Os Maias*, on the other hand, a lot more was invested in adapting legitimate Portuguese environments or ones that were close to the true context, which increased versimilarity a great deal.

With technological evolution, technical resources overall have improved. The necessity for filing the production of images is thus created, something unthinkable decades previously. But, although things had progressed a great deal, cataloging was still in its infancy in 1988. Thus, for example, while in *O Primo Basílio* there were few references to cataloging and set objects and plans were hand drawn, in *Os Maias* there was a greater amount of data sorted into files and plans were digitally processed. In 1988, the data on the files was limited to a few items: program, set, place of recording and date. The plans of the city set where the houses of the characters of Jorge and Luísa

³ Interview provided for this work in January 2009.

and some other anonymous characters are sketched to reconstitute the environments of Lisbon, and they are still hand drawn, without any digital processing. With the indication of the pen-written material, we find a wealth of details for the indication of material such as PVC piping, tin, wooden handrails, iron grates, and glass fiber balusters, among other elements. The use of synthetic material to imitate premium material such as *Peroba* [a native Brazilian hardwood] and lining made of superior fabrics was of particular note.

The technical credits on *Os Maias*, years later, was more sophisticated, is it featured a greater number of items: the names of professionals, the set, direction, project managers, project analysts, the take number, location of recording and review date. These technical credits are more complex than previously, suggesting a greater division of labor. Furthermore, every art production consultation may be researched from digital records. These are visual elements that facilitate the production work of sets and costumes. Photos, drawings and caricatures of motifs such as: types of fabric and lace, furniture, living room, rugs, teapots, China vases and cutlery, among others. These records feature the following items: subject or name of the piece, description, historical mark of the period depicted, type of file, function of the file and technical data (1. software program and version – extraction, size in MB, code; 2. management – restriction of the document, legal restrictions, legal recommendations). There are also records that pertain to the characterization of the characters: on a take board, the photo of the left profile of the actor; in the middle the alterations to be made (dye hair, add hair to eyebrows, sideburns, etc.); and in the following photo, the results of the previously cited changes using Photoshop.

From the standpoint of images, we can say that, despite progress made in set design, especially with Mario Monteiro, set designer for *O Primo Basílio*, visual quality has advanced, but there is still a restriction with regards to the techniques, cameras and lighting. The narrative force is still the interpretation, such as the acting of Tony Ramos at the moment he discovers that his character, Jorge, has been betrayed. There are two Ikegami cameras, which capture his pain and anger at that moment with great majesty. In the case of *Os Maias*, more sophisticated cameras, electronic editing and post-production effects imply in a dilution of characters in the aesthetics of the image. Thus, in 2001, it was observed that television is already improving the television language in

such a way that visual resources integrate the narrative itself in a more intrinsic manner. Very probably, these must have been the effects that led Luis Fernando Veríssimo to comment, in the DVD presentation that followed the miniseries:

The extraordinarily mobile camera of Luiz Fernando Carvalho “frequented” more than it filmed the frivolous Lisbon of the time and all the ambiance of romance. But in the end there was that majestic progression, from the first scene, to the last, the moving camera carried us like a slow tragic subject that reenacts a symphony. Never was a TV camera so complicit, or so romantic (*Os Maias*, 2004. [DVD]).

Besides the image quality, the attention to detail of the objects in the historical context is also great and, from this standpoint, *Os Maias* had, without a doubt, a greatly more polished production. The set objects and costumes ratify the sensation of the past. The heavy Ramalhete curtains, the rugs that cover every room, the easy-going and artistic manner in which the plates are arranged on the table for dinners. The choice of objects, which bring with them the memory of other times: wine glasses decorated with a light design, the flower arrangements in the middle of table tops that respect 18th Century decoration cannon, lit candles that offer yellowish and dull light to the rooms. Furthermore, in *Os Maias* in particular, a tactile language of the objects and textures has been instituted. As Cardoso observes, the new technology of the processes of capturing, transmitting and receiving images, including the digital system and high-resolution screens, added to the acceptance of natural effects caused by electronic screens, such as that of the *moiré*, have brought to the screen the extremely detailed textures of the rooms of the Portuguese aristocracy of the mid-19th Century, with their saturated and contrasting colors (Cardoso, 2008: 78).

In this case, there is a strong synesthetic component. The objects in the image require a mix of senses: we feel with our eyes that which would be reserved for the touch; the velvety tactile nature of an overcoat or the levity of a silk dress worn by the protagonist. The aristocratic coziness of the red tones that the aristocrats’ palaces portray during their verbal discourse is ascertained with the eyes. We find out about the lifestyle of the Portuguese elite with our senses. Said another way, the synesthetic language of the set objects and costumes intensified by the resources of lights and cameras currently stands out as a characteristic of audiovisual language of miniseries in particular.

Besides that construction of this synesthesia that will culminate in *Os Maias*, other modernization processes of the broadcaster facilitate the immersion of viewers into the image. These details of the sets and costumes are also constructed scientifically. These are the very objects that infuse the narrative with versimilarity.

If in the past the precarious nature of Brazilian television meant that images had a metaphoric dimension, currently it tends to describe the real nature of a more photographic form. This conquest is not simply a fact that can be ascertained, it is the fruit of a policy that aims to place the viewer closer to reality. This philosophy permeates the different sectors of *telenovela* production. As one set designer states, conscious of the importance of his work:

When putting together a set, my concern is not to decorate. Everything must have a purpose on the set, from the walls, the spoon that the actors use, a miniature statue. Whether an object appears to be a period piece or not is of fundamental importance (Ortiz, 1988: 140).

It is these details of the sets and costumes that are becoming increasingly scientifically constructed. It is they that can bestow versimilarity on the narrative. And this will not prevent conscious deviations, as we will show later.

COSTUMES PRODUCTION AND MEDIATIZATION

Work on objects of the costume have modernized, since their organization has been improving along with the development of television. In fact, the consolidation of *telenovelas* and their recognition in the eyes of the viewers has led to the technical and conceptual evolution of the costumes.

At the beginning, in a time known as the era of Glória Magadan, author of *O Sheik de Agadir* (1966), the visual nature of the sets was inspired by adaptations of plots of universally classic literature. *Telenovelas* had fantastic characteristics, a lack of definition of specific periods, sets and costumes characterized by excess, by the mixture of styles, materials and genders, with forms and constructions that are typically carnivalesque in nature (Arruda e Baltar, 2007: 40-41).

It may be understood that it was from there that the costume used at the beginning of the *telenovela* began to be discerned and costumes that were different from the characteristics of costumes used in the theater and with new characteristics incorporated into the plot. This is the same as saying that, especially with the Globo

Network, from the end of the 1970s, there was a real survey of tendencies, marked at the beginning by costume designer Marília Carneiro in her urban hunting work for *telenovelas*. It is also the same as saying that a somewhat scientific process was initiated in the quest for historical research data for period *telenovelas* and miniseries. It is work that, despite bringing with it the ambiguous nature of the artisan, has become increasingly well organized in terms of research and production.

Thus, the care taken around presenting the characters with a costume that is coherent with what was used in the 19th Century, thanks to consistent historical research, can be observed in both *Os Maias* and *O Primo Basílio*. However, in *Os Maias* an evolution in working conditions and in the provision of productive resources compared to the previous work in *O Primo Basílio* can be observed. Besides the several recordings in Portugal, the resources were more abundant and more historical and technological research of the period costumes was undertaken. That is what Beth Filipecki observes:

I had a open access to the Museu do Traje (Lisbon) [Costume Musuem], where I was able to touch the clothes and feel their weight. It was very exciting. I really consider this to be a mature work. You cannot fool around when you do Eça, you cannot tinker with being a playwright, with regards to how we build the miniseries. It was a great experience. The quest for perfect modeling, the right fabric, the correct fit, the weight, the color, the form and the volume of the silhouette, were all present as essential elements of the costume (Arruda and Baltar, 2007: 275).

It is possible to say that the strictness of the research covers the details laid out by Eça de Queirós, both in the characters' clothes and in the subtle balance of fabrics, models, accessories and characteristic ornaments that each one of them uses in the social strata covered by the author. The costume includes both the visual nature of the forms and the respect for many of the construction techniques of the clothing of the time. If we look closer at the jackets of the male characters in *Os Maias* (Carlos da Maia, João Ega, Craft, Damaso and Castro Gomes), we realize that the tailoring of the articles on the shoulders, which joins the front and back parts, is not exactly over them, as in modern jackets, but it is displaced slightly to the back, a little above the shoulder blades, as was the custom for jackets at that time. The use of false collars and cuffs over male shirts is also observed. This was how they were used at the time, which gave men an air of formality and vanity. These are the details that the production of miniseries, above all in *Os Maias*, managed to reproduce with skill.

But the issue that matters here is how the broadcaster crosses over from the literary context to the audiovisual one. The work of Queirós makes reference to clothing by means of minor inclusions regarding the quality of material, inserting here and there suggestions and clues such as color, texture, stiffness or fluidity. Barthes states that it is “necessary to learn and decipher the accumulation of significant things (...) [in order to] introduce a structural definition of taste” (Barthes, 2005: 297). This statement is essential for the visual reproduction of works by the author in question. It is not his style to go deep into a description of the clothing used by his characters. For example, the first time that Pedro da Maia saw Maria Monforte was when “he found himself in front of M.^{me} Levaillant’s door, a blue barouche where an elderly gentleman with a white coat was emerging, and a blond lady, wrapped in a Kashmir shawl.” (Queirós, 2012: online); or even when Alencar reports the time he saw her at the São Carlos Theater:

When she crosses the room, one’s shoulders stooped under the marvelous aura that came from that magnificent creature, dragging with a goddess’s step her train, always low cut as on gala nights, despite being single and laden with jewels. (Queirós, 2012: online)

Proceeding with the recognition of Queirós’s style when narrating the clothes of the characters, there is a description of Leopoldina, from *O Primo Basílio*: “I always used tightly fitting clothes, with a justness that stuck to my body like a film, without a large amount of fabric held back”. (Queirós, 2012: online)

What can be left to readers’ imagination in the literary sphere required clarification in the audiovisual one. The visual aspect must be constructed down to the smallest details in order to transform not only the characters into images, but the entirety of the physical reality that surrounds them. It is in the materialization of the works of Eça de Queirós that so much respect for its original content is found, as in the tools of the production of art; furthermore, it is how we can read the procedures and strategies that the mediatization will emerge. Thus, we once again take up our own discussion when we say that there were procedures that could favor characteristics of mediatization such as dereferencing, decontextualization, glamorization and updating. Therefore, this is about very close concepts that often may intertwine, with no strict boundaries between them.

DEREFERENCING AND GLAMORIZATION

By bringing the Portuguese subject of the 19th Century, described critically by Eça de Queirós, the broadcaster already includes a dereferencing situation in and of itself, since the reference and identity of Portugal are questioned within the novel itself. In fact, Portugal placed itself in a situation of dependence with regards to other European nations, such as France and England. With an identity still linked to the colonial days of the 16th Century, Portugal remained a mainly agrarian economy, while its European neighbors were already players in the Industrial Revolution. Portugal orbited around these countries also with regards to lifestyle and clothing, entertainment and the way of doing things, on the fringes of social distinction.

The elite's preference for French fashion and for English suits, and the displacement of Port wine by champagne in the place of honor at their tables can be observed. French fashions in clothing, food, behavior and entertainment expanded through the press boom at the beginning of the 19th Century. And Eça himself writes:

in recent times, Lisbon – seeing American trams in its streets, French newspapers nailed to the doors of its theaters and photographs of *cocottes* in its store windows – imagined that this was Civilization, and started to consider itself a civilized city. Since then, Lisbon has carefully corrected some of its wild defects, it has cleaned itself up in order to keep its position as a cultured and sophisticated capital, imposed on itself certain habits and ruling out certain poses. Lisbon now wears a coat at night; the boulevards are awash with people; it pretends to understand knick-knacks; it has been going to the races and betting with courage its five shillings: – and Lisbon, after all, does not reject its men of letters (Queirós: 1912, posthumously).

It is no coincidence that the pages of *O Primo Basílio* and *Os Maias* are full of words in French and English. Daiane Pereira (2008) emphasizes French and English references in the texts of *Os Maias* and states that Eça de Queirós uses French over and over again to specify the elegance of Carlos da Maia: “We have Carlos as a model of a well-dressed man, but almost all the characters with the their *paletots*, their *cache-nez*, their *gris-perle* gloves and their *robes de chambre* are a measure of their elegance (Pereira, 2008: 100).

It is within this context that the research team coordinated by Beth Filipecki, costume designer for both miniseries, would build up a file of several sources originating from the European universe. With regards to the miniseries *Os Maias*, of which we have more production data, we find, in the memory department of the Globo

Network (Cedoc), there are a series of records originally stored on boards and digitized on the computer: paintings, details of ornaments, photographs of visiting rooms, textures of furniture and the colors of painters of several places in Europe, not specifically of 19th Century Portugal, but also of different countries in Europe and of the eras that turned over between the 17th and 19th Centuries.

For *O Primo Basílio*, specifically, we found information in an interview with Beth Filipecki that the impressionist painter Klimt served as a guiding influence for the clothing of the protagonist Luísa, of *O Primo Basílio*. According to her, this was intended to transform the sensorial and impressionist narrative of Eça de Queirós into words.

Within the universe of the registration of the data on costumes and sets, it is interesting to emphasize the existence of a globalized European identity in which Portugal, lacking an autonomous existence, will be retaken and updated with a modern globalized context. Thus, the choice of a subject whose reach intends to be global implies in raising broad characteristics. This is the way that the broadcaster will exaggerate in dereferencing for the second time – since, as we have seen, there is a first degree of indetermination of Portuguese references. This condition is surely one of the strategies of media language. This language may belong to all, get close to or superimpose several contexts and not maintain strong links with the singular experience.

According to Portuguese set designer António Casimiro, Globo Network consultant, both in *O Primo Basílio* and *Os Maias*, habits and costumes were not very well depicted. The type of hat used, for example, was wrong, although it was actually used in Portugal. The way people ate was also wrong:

The bourgeoisie did not eat much in the mornings. It was just bread and butter, toast. Breakfast was not like that....very abundant, with fruit. Lunch was not like that. People didn't eat cod like that. Cod was eaten by poor people. The way of dealing with others, of greeting was also different from reality. The character of Juliana, the cook, another example... Marília Pêra appeared with gold ornaments, decorated, but they didn't do that... (Interview given to the authors in May 2009)

Let us examine the issue of the ornaments, especially in earrings. The Globo TV production follows, almost to the letter, Eça de Queirós's description of Juliana, Luísa's maid. As in the book, the video presents Juliana as a thin, bony, dimpled, tired lady. Her

costume, in principle, consists of very few articles, used over and over again in all the episodes. Her clothing changes when she blackmails Luísa and starts to receive some articles of clothing and accessories from the latter. Most of these modifications are plausible in their styling for the video. However, the earrings that the maid wears in all the scenes detract from reality. Thus, Eça at no moment mentions this article, which shines and draws attention on the television screen. Could this use be an aesthetic issue? A little shine on the somber face of the character, who uses dark clothes and hair? We do not have this information, but the fact is that the earrings used by Juliana seem a lot like the earrings of the traditional Portuguese goldsmith, which shows a small variation in models including *arrecadas*, a type of gold or silver-plated earring. Taking into account the importance of adornments and earrings, especially for traditional Portuguese women, and considering that the models of *arrecadas* originate from similar popular items, one can understand the use of the earrings by the character. Although these earrings have not been described by Eça, their use allies the character Juliana with an iconic object from Portuguese folklore, a component which has become known through traditional images disclosed by Portuguese culture. Stereotyped images that could quickly become known to all. A reference index was sought for Portugal in the middle of a dereferencing universe. As we have observed, this dereferencing was first executed by Eça de Queirós and then by the Globo Network. However, this time, with some superimposed elements that remind us of the familiar idea we have of Portugal.

Another issue that needs to be addressed with regards to dereferencing is the way peasants are glamorously depicted in the miniseries. In the first case, this is almost a post card in which there are no actual references to poverty and the situation of these workers. For example, in the short chapters that narrate the trajectory of the little Pedro da Maia in Santa Olávia, two popular festivals take place: the corn festival and the grape festival. The grape festival is preceded by scenes of the harvest, when the fields are full of people picking dark bunches. If we analyze the scene carefully, we see a group of women peasants, all with a very similar appearance; that is, dressed in variations of blue, scarves on their heads, shawls on their shoulders. What seems false in this scene is the fact that these women seem to be uniformed. Uniformed peasants, considering the abject poverty rampant in Portugal in the 19th Century? The uniformity of these clothes – which also appear among men, when they are stamping on grapes in wooden bowls –

is excessive. Furthermore, following the grape stamping scene, all the men are wearing vests. At a party, it could be considered that the peasant would use fine clothes, but at a party that involves a kind of manual labor, they would run the risk of spoiling these clothes. In the case of this segment of the population, which would have at the most two sets of clothes, the way in which the miniseries shows the harvest becomes very cinema-like, almost like a post card of the lower classes working (and in this case, happily).

Furthermore, a case of dereferencing and associated glamorization is the number of costumes for the character of Luísa, out of proportion to her context of bourgeoisie. During the episodes exhibited, Luísa appears with at least 31 different looks. She wears a variety of dresses and outfits comprising of skirts and blouses, skirts and vests and jackets. The character appears with seven hats and one head arrangement, as well as at least six different lacy tops and three long capes, fake collars, fake cuffs and two parasols. Such a wardrobe is too rich for a common bourgeoisie to exhibit, a woman whose husband's income is a state-provided wage, that is, he does not live from investments and income and, apparently, his only possession is the small homestead they live in. Although the looks presented in the series are often comprised by separate articles and combinations can be formed among them that result in different outfits, the idea that is transmitted to the viewer, who has no knowledge of the techniques of costume production, is that Luísa is the owner of a wardrobe full of different items. The combinations of models with accessories, hats, collars, broaches, earrings, lacy tops, vests, overskirts and veils that enable Luísa to almost never have to repeat an outfit. Thus, in order to produce clothes at this time, many meters of fabric were necessary, which led to the fashion of voluminous skirts full of folds, an expensive endeavor for the average family household, as research by Diana Crane (2006) indicates.

Once more, there is a distortion between the reality portrayed by *Eça de Queirós* and sustained procedures of mediatization. The costume has always been an appreciated characteristic of products of the entertainment industry and when it made such a high investment in Brazilian productions, as in the cases of the miniseries, TV Globo also used it as a means of adding value to its product. Luísa would not be able to afford such a wardrobe, but TV Globo does and puts it on air, thus confusing the perceptions of common viewers with regards to history.

DECONTEXTUALIZATION AND UPDATING

By raising the fact that the costumes are situated in historical periods that are different from that in which Eça indicates, we are, strictly speaking, dealing only with historical decontextualization. For stylistic purposes and also maintaining a certain degree of coherence with the narrative, costume designers often disregard historical detail. Examples of this abound in both miniseries. Thus, we can observe such a situation in the costume of Afonso da Maia. In a scene at the beginning in which he is playing snooker with friends, Afonso is featured in shirt sleeves and a vest, having taken off his jacket. Up to this point there is no preciseness in historical research. However, when we examine the fabric of his vest, we realize that it is pin-striped. Although this fabric is still today perceived in the world of male tailoring as being traditional and sophisticated, it comes mostly from the celebrated English tailors, and it is a type of fabric that was commonly used from the first decades of the 20th Century onwards. With the lack of an appropriate bibliography to check this information, we consulted Graham Cottenden, a specialist in period tailoring, who is also responsible for the undergraduate course in costume design at the Arts University of Bournemouth in England. According to this specialist, pin-stripes only appeared in male tailoring records from the 1920s and 1930s onwards. It is a thinner fabric, uncommon in the 1850s, which were characterized by male clothes that were made of robust, thicker and coarser fabrics, such as those derived from wool. Although the fabric is thus inappropriate for the historical period, its modern reputation helps in the formation of the style of the character of D. Afonso da Maia, reinforcing the characteristics of nobility and pride originally emphasized by Eça de Queirós. Furthermore, it is possible that the quality of the image that the fabric exhibits, together with other details of the costume, have the option more aesthetically harmonious.

Another example is the one that is seen in the last scenes of the first part of the *Os Maias*: after the delivery of his daughter Maria Eduarda, Maria Monforte, in the middle of a recital, falls ill and when the doctor examines her, he says she is pregnant again. Soon afterwards, in the couple's bedroom, Maria is at ease, wearing a robe, but she is still corseted. And when we see the corset up close, it is light in color and covered in lace. It is a corset more akin with the concept that we have of this kind of article as

being one of feminine seductiveness. However, the corset as underwear only started to be decorated from the last quarter of the 19th Century, when industries offered new fabrics to the market and ready-made accessories (industrially produced lace and ribbons). Until then, the corset was an article that was strictly functional in nature. Made of thick and tough material designed to execute the role it was intended for, that of tightening the waist and raising the breasts, it did not have any decorative aspects in its structure. Again, here we have a situation in which the aesthetic effect predominates over historical data. Another example of historical decontextualization, which occurs during the sequence in which Maria and Pedro date and chat, chaperoned by the complacent João Monforte – is the decontextualized historical data of the use of crinoline. In all the scenes, Maria uses a crinoline under her dresses, thus introducing an article of clothing in 1850 that would only come to be adopted by women from 1856. A crinoline is a cage made of metallic rings that helped sustain the excess circumference and volume of the skirts used in Europe from the second half of the 1850s, especially from 1856, when it began to be marketed. It was adopted as a replacement for the numerous layers of petticoats previously used to sustain the volume of female skirts (Join-Diéterle, 2008: 19). When using the crinoline, actress Simone Spoladore, who played Maria Monforte, could not perform a scene which required her to roll around on a lawn. Of course, in order to actually record this scene, the crinoline had to be temporarily removed. Maybe there again we have the notion of the stereotype of the clothes associated with women of the 19th Century, but one that does not necessarily correspond to reality. Before a familiar representation of a set of knowledge of the average television viewer. Within these sequences of the couple, another part this is incompatible with ergonomic reality is the scene featuring Maria Monforte on the swing, because of the same crinoline that should have been under her skirt. By being compressed to enable women to sit down, the crinoline occupied a large space around them, which would prevent her from holding the ropes of a swing. The miniseries *Os Maias* takes examples of behavior in society that are not adapted to the physical realities of the time to viewers. It kindly and subtly approximates the eighteenth century narrative of Eça de Queirós to the more common habits of contemporary life. Updates, therefore. At Maria Monforte and Pedro's wedding, again we see a discourse that is more aligned with contemporary representations rather than the period in question.

Maria wears a white bride's dress, in accordance with the prevailing modern idea of nuptials. In fact it was the English queen Victoria who, when she married in 1840, ushered in the fashion of white dresses for brides. However, this fashion did not spread quickly or directly. White came into vogue little by little throughout the 19th Century. In old photographs of European weddings, it was usual to see brides wearing functional dresses, ones that they would use again later. Another costume update, therefore. This was an update that viewers can recognize and identify with. Still another example: the prince of Naples that elopes with Maria Monforte goes to recover at Pedro da Maia's home. The men's meeting around the noble folk makes Maria jealous. When the prince of Naples, who is to become Maria Monforte's lover, is in bed, with his shoulder bandaged, he is naked. This may be a modernization of the male appearance, even though he is ill. He would probably be using a night shirt, protecting his body (from wind and weather), rather than exhibiting his naked chest. It is this scene that leaves Maria Eduarda's lady-in-waiting in ecstasy.

FINAL REMARKS

It was our intention, in this study, to understand how the technological and aesthetic procedures used in the treatment of costumes of *O Primo Basílio* and *Os Maias* are inserted in the processes of mediatization typical of our globalized society. Working through the bias of expressive resources and within a context of the production conditions of this mediatization, we show how rationalization and scientification of the broadcaster corroborated in this process.

The globalization that the television products are subject to dereferences, decontextualizes and idealizes or invests the historical data of glamor. The media language tends to make an audiovisual product somewhat compiled from references to common sense. As we have seen, earrings, the icon of Portuguese folklore, and crinoline outside its time, Luísa's excessive quantity of clothes, among other elements, are objects that can alter the reference of the specific and singular context. Although an element of the costume, this visual content has also been part of the language of the narrative and to a certain point it deviates from the idea that Eça de Queirós presented in its reference and context. This aspect was also perceived by the consultant António Casimiro, when he observed that

Portuguese society at the time was not that ostensible. The Brazilian producers have exaggerated the luxury, maybe as a demand of the director. Lisbon was not Paris nor London, nor even Vienna. The Lisbon ambiance of the end of the 19th Century was not portrayed and they did not want to accept much of the advice given, although the final result was a beauty (Interview given to the authors in May 2009).

On the other hand, it is ironic that a broadcaster from the old colony is precisely responsible for this process of (re)configuration of the Portuguese identity; a kind of reverse colonization process. Recently, while we were writing this article, an exhibition on the work of Fernando Pessoa was publicly launched in Lisbon, sponsored by the Roberto Marinho Foundation (a part of the Globo Organizations). With elements of presentification, such as colors, lights and movements, it is the concept of 19th Century Portugal that is being (re)configured. This isn't exactly a criticism, but a question of to what degree the products of mediatized language may be adding to culture. Certainly they do, but we presume that this is another nature. Doubtlessly a post-modern nature.

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