Eça de Queirós as *Telenovela*: Class, Gender, and Melodrama in Brazilian audiovisual adaptations of Portuguese nineteenth-century literature



Guilherme Perdigão Murta
St. Catherine's College
University of Oxford

Thesis submitted for the degree of
Doctor of Philosophy
Hilary 2019

Guilherme Perdigão Murta
St. Catherine's College
DPhil Thesis
Hilary Term 2019

Abstract

Eça de Queirós as *Telenovela*: Class, Gender, and Melodrama in Brazilian audiovisual adaptations of Portuguese nineteenth-century literature

This thesis examines the ways in which Brazilian film and television appropriate works of Portuguese literature. Using the oeuvre of nineteenth-century Portuguese author Eça de Queirós, this research analyses the mismatches between the novels *O Primo Basílio* (1878), *Os Maias* (1888) and *Alves & Cia* (1925) and their audiovisual adaptations produced in Brazil (two films, *Amor & Cia* [1998] and *O Primo Basílio* [2007], and two miniseries, *O Primo Basílio* [1988] and *Os Maias* [2000]). My assessment of the Brazilian adaptations is built on the understanding that their narratives are heavily informed by the country's *telenovela* tradition, which impacts the ways in which characters and contexts are presented, depoliticising the material on which they are based. I use comparative close readings in order to identify key mismatches between literary and audiovisual texts, demonstrating how subtle, seemingly unremarkable changes operated by the directors of the adaptations in fact promote discourses that are at odds with those found in Eça's texts. I argue that through appealing to melodrama, sensuality, cordiality and humour the films and series neutralise or dilute the socio-political satire that underpins the Portuguese writer's work, resulting in films and miniseries that support the very rhetoric the novels sought to challenge. This thesis furthermore sheds light on the complex mechanisms at play in transnational adaptations,

exposing the pervasive power of the *telenovela* mode of storytelling to undermine subversion while at the same time artfully promoting conservative values and outdated morals.

Guilherme Perdigão Murta
St. Catherine's College
DPhil Thesis
Hilary Term 2019

Long Abstract

Eça de Queirós as *Telenovela*: Class, Gender, and Melodrama in Brazilian audiovisual adaptations of Portuguese nineteenth-century literature

The doctoral research that follows investigates Brazilian film and television adaptations from the works of canonical nineteenth-century Portuguese author Eça de Queirós (1845-1900), attempting to draw, from this limited corpus, a wider theoretical framework to explain how the pervasive *telenovela* values and aesthetics shape other narratives and forms of visual storytelling in Brazilian media. The crux of this thesis is the investigation of strategies deployed in the films (*Amor & Cia.* [1998] and *O Primo Basílio* [2007]) and miniseries (*O Primo Basílio* [1988] and *Os Maias* [2000]) that form the corpus to depoliticise literary works that are widely accepted as challenging and ridiculing the status quo (namely, the novels *O Primo Basílio* [1878] and *Os Maias* [1888], and the novella *Alves & Cia.* [1925]). The thesis examines the ways in which certain characters and situations in the adaptations are exaggerated and others forged anew so as to reframe social critique as moments of heightened emotion – be it via light humour, sensuality, or melodrama.

The chosen corpus represents the totality of Brazilian adaptations of Eça de Queirós and it provides a broad yet coherent panorama of adaptation in Brazil at the turn of the twenty first century, with a balance between mainstream and independently produced works, as well as cinema and television. The study of adaptations *as adaptations*, however, presupposes a level

of understanding of the texts on which they are based. Thus, the starting point of this research was the writer Eça de Queirós, his oeuvre and the society in which and about which he wrote. Researching Eça and the reception of his novels enabled me to form clear ideas about how and to what end the author used irony, humour and sexual transgression in his work. Subsequently, literary adaptation as a practice was examined, which provided me with an understanding of how the field was formed and developed, making it possible to establish how the examined adaptations fit in with the wider panorama of that area of studies. It became clear early on that within the subsection on Transnational Adaptation I was to work with an even narrower framework: that of Revisionist Adaptation, the type in which adapters operate key changes so as to push forward different values and ideologies from those found in the source texts (Stam, 2017:239). Since the thesis frames the Brazilian adaptations through the influence of *telenovela* over their storytelling, it was necessary to perform a literary review of that popular form of television programme. The review highlighted that existing studies tend to focus on explaining the success of the model in Latin America, rarely contemplating textual aspects of the programmes, such as intertextuality between *telenovelas* and other art forms and their influence over different cultural products. The review also demonstrated that scholarly work on *telenovela* tends to come from the Americas, with little interest having been shown on the topic in the UK or Europe.

Having reached an understanding of Eça's work, adaptation as a cultural practice and *telenovela* as a genre, I was able to move on to start weaving the three together. In order to achieve this, I selected key passages in the novels and series/films in which characters seemed to be fulfilling contrasting roles. Subsequently, I performed comparative readings of the literary and audiovisual texts. This enabled me to observe that the mismatch between

source material and adaptation always lay in the way that heightened emotion (in the latter) effectively neutralised the challenging or questioning of hegemonic values (in the former).

My thesis lends fresh eyes to the field of *Estudos Queirosianos*, in the sense that it allows for readings that demonstrate that Eça, who was active as a writer over a hundred years ago, can still be seen as less conservative than certain contemporary voices. While the films and series analysed by this thesis were produced in the last thirty years, the examination of the veiled traditional and elitist values promoted by them is more pressing than ever in the strangely reactionary times we live in both in Brazil and UK. That said, the most interesting contribution made by this research lies in the field of adaptation studies, as 'revisionism' tends to be a concept applied to ground-breaking, progressive works that insert certain adaptations into a contemporary, more diverse, and forward-thinking society. I aimed, through this thesis, to prove that conservative revisionism not only exists but also is a topic worthy of research. Another innovative dimension of this thesis is its historical mapping of the practice of literary adaptation in Brazil, encompassing film and television and showcasing the logic that has guided the choice of certain adapted titles at specific junctures in the twentieth century and into the twenty first.

The analysis establishes links between all the Brazilian adaptations of Eça, suggesting that, whether in a film or in a miniseries, the changes operated in the characters and the contrasting importance given to setting and context (in literary and audiovisual texts) impact the wider narrative considerably. Demonstrating that the adaptations promote different ideologies from their source material, I proved that the *telenovela* tropes are the scaffolding for a system of emotional manipulation that corrals viewer perception.

The research process was incredibly rewarding since the findings of the thesis complement existing material in British scholarship on Brazilian Culture and American studies of

adaptation, with which I could dialogue and upon which I could build. The effort was worth making because film and television adaptation are two immensely popular forms of entertainment in Brazil and elsewhere and the category of 'conservative/regressive adaptation' has been touched upon although never in a systematic manner – for instance, not having a designated name. This research not only identifies a clear category of adaptation, but it also showcases the ways in which it is constructed.

Through my weaving together knowledge of Brazilian anthropology, Brazilian media, literary adaptation and Portuguese literature in a cohesive, coherent and original form, this thesis has succeeded in pushing adaptation studies into an often unexplored realm and most of all, in creating a framework for adaptation criticism that can be used again in future studies of the practice. While perfect for the openly melodramatic Brazilian mainstream television and cinema, I suspect the framework can be tested on adaptations from varied cultural traditions and using distinct types of text.

Different scholars have provided useful tools for approaching the diverse intertextual strands of this work, and the academic whose research dialogues most closely with mine, on the surface, is Antunes Sobral (2016). She performed a thorough analysis of Portuguese adaptations of Eça and concluded that recent Portuguese adaptations were guided by commercial, market logic, rather than by a desire to reinterpret Eça's novels for purely artistic purposes. My research does not challenge her findings, having come to similar conclusions in a Brazilian setting, but rather builds upon them, identifying the tools that create and promote the clashes between literary and audiovisual forms. Moreover, while she worked within a Portuguese context, my thesis is exclusively interested in Brazilian strategies of adaptation. While a number of academics have analysed these adaptations before (Matos Cruz, 2000; Maciel, 2003; Bernardes, 2008; Reis, 2012), scholarly articles to this date have

only considered the films and miniseries individually and often from a fidelity-based perspective. This thesis looks at films and miniseries in question through the prism of what Leitch (2017:5) called "Adaptation 3.0", an up-to-date approach to adaptation studies that examines what lies beyond the mere intertextualities between source and adapted text.

This research is based on a combination of interdisciplinary methodological techniques. The novels and films/miniseries were analysed in detail via comparative close readings of relevant passages, while theories from Film and Gender Studies (Mulvey, 1975), literary adaptation (Stam, 2017; Hutcheon, 2013), and *Estudos Queirosianos* (Berrini, 1982; Reis, 2012; Vieira, 2014) were brought together with studies of Latin American media generally (Canclini, 1995; Sadlier, 2009) and the Brazilian *telenovela* more specifically (Tufte, 2000; Zeini Cruz, 2014) in order to examine the adaptations. The audiovisual texts were also read through a framework of Brazilian-ness created by anthropologists such as Gilberto Freyre (1933), Sérgio Buarque de Holanda (1936) and Roberto daMatta (1979), revealing that their understandings of Brazilian society may be old but are, paradoxically, still relevant today. Podalsky's (2011) understanding of Affect Theory in a Latin American context helped bring all these seemingly disparate strings together, as her work ties in political engagement, visual image and the power of emotions in art.

The first chapter of the thesis traces back the practice of adaptation in Brazil from the early days of cinema and television, painting a comprehensive picture of the intertwining of literary and audiovisual in that national culture. It shows how practices developed differently in each medium, but also how similar film and television languages have become of late. The second chapter centres on Carlos, the protagonist of *Os Maias*, and shows how minor changes in characters around him allow him to be presented as a *telenovela mocinho*, a

traditional leading man, whose behaviour is inspirational and looked up to, instead of denounced and challenged. The impact of such a change is that the critical eye over Portuguese society and upper-class values is emptied by the miniseries' forging of identification between Carlos and the audience. The following chapter examines two versions of Luísa, a central character in *O Primo Basílio*, and director Daniel Filho's choice to retell the novel's story twice, once in film and once in television, both times with a much greater focus on the romantic and sexual relationship between Luísa and her cousin than on broader ethical concerns and the place of women in society. The analysis shows how Luísa is first infantilised and then sexualised, assessing the ways in which her body is objectified at the same time as her sexual fulfilment gains in narrative importance. The chapter that follows focuses on the three main characters of *Amor & Cia.*, the only adaptation whose narrative makes space for ambiguity, a crucial element of the literary text. As the analysis shows, the trio of protagonists is turned into a much more rounded set of characters than they were in the original novella. Although gaining in depth, their new versions play up to tropes of Brazilian *telenovela*, not necessarily connecting with Eça's literary creations. The chapter analyses how the liberties taken by the director influence the viewers' understanding of the narrative.

The thesis concludes that there is relevant common ground between all these adaptations, diagnosing a tendency in Brazilian audiovisual culture to magnify traits perceived as national, such as cordiality, sensuality, and *malandragem*, in order to support discourses that confirm and support the authority of the existing power structures in that society. The conclusion points out the instances in which the adaptations function as missed opportunities to engage with pertinent contemporary Brazilian issues. I end by asserting that beneath the surface of the inoffensive *telenovela* mode of storytelling lies a really convenient machine for manipulating emotions and disabling political engagement.

Acknowledgments

I am thankful to the Faculty of Medieval & Modern Languages for granting me a 3-year studentship that enabled this research as well as to the Sub-Faculty of Portuguese and St. Catherine's College for awarding this project the Magellan Prize.

I would like to express my gratitude to my supervisor, Dr Claire Williams, for her generosity, camaraderie and knowledgeable feedback. I am also immensely indebted to each of my colleagues and fellow graduate students in the Sub-Faculty of Portuguese, without whose motivation, inspiration, and good company, this enterprise would have certainly been harder and much less fun.

My thanks to all my superbly encouraging friends and family, especially to my parents and to Andrzej Stuart-Thompson, who so kindly agreed to read my work at a crucial juncture.

To my husband, Barnaby Coughlin, without whom, to quote PG Wodehouse, this thesis would have been finished in half the time – but without whom it may never have existed in the first place. To my students, who inspire me year after year and to Dr Stephen Parkinson, without whom I would never have thought that the University of Oxford was a place for me.

Table of Contents

Introduction **1**

Methodological Approach 4

Adaptation Studies in Brazil 9

Indigenisation 13

Thesis Structure 15

1 – The Brazilian adaptations and adaptation in Brazil **22**

The Early Days of Film 23

Chanchadas and the Brazilian Studio System 26

Cinema Novo 28

Post-Cinema Novo 29

Pre-Retomada: the Trapalhões Era 33

Post-Retomada 36

Cidade de Deus 37

Beyond *Cidade de Deus:* Globo Filmes and Television 39

Television and Adaptation 41

Other transnational adaptations and the Eça adaptations 45

O Primo Basílio – Television miniseries, 1988 48

Amor & Cia – Feature length film, 1998 49

Os Maias – Television miniseries, 2000 49

O Primo Basílio – Feature length film, 2007 50

2 – Perverse cordiality: the entanglement between work and personal relations in Luiz Fernando Carvalho's *Os Maias* 52

Gertrudes, the Mother Figure 55

Vilaça, Two Friends in One 61

Melanie, Eduarda's Only Friend 68

The Perversity of Cordiality 71

Servicing and Being Served: Carlos as a professional 73

The Servant's Job 80

4 – The three Luísas: melodrama and sexualisation in adaptations of *O Primo Basílio* 83

Melodrama: The Personal Drama 86

Luísa as female character in Eça: "Condição Feminina" 89

Constructing Luísa in Film and Television 91

Sexualising Luísa 98

Being Looked At: Luísa and the Male Gaze 106

Juliana 110

"Deemphasizing National Commitments" 114

5 – Either Amor or Companhia: Helvécio Ratton's approach to Eça de Queirós' *Alves & Cia* 119

The Brazilian Melodrama 117

Ridiculing Alves 126

Ratton's Alves 129

Alves and Machado: Vaudeville and Melodrama 134

The *Malandro* and the *Caxias* 140

Ludovina 142

Ludovina and others 148

The Child: *telenovela* ending or the ultimate cynicism? 149

Local Colour 151

6 – Conclusion **156**

Affect in the adaptations 159

Post-colonial adaptations? 164

7 – Bibliography **168**

Primary and Secondary Sources 168

Online Databases 180

Films Cited 181

Television Programmes Cited 187

Index of hypotexts 192

8 – Appendixes **196**

Appendix 1 – Top grossing national films in Brazilian box office 1970 – 2002 per number of tickets sold i

Appendix 2 – Top grossing national films in Brazilian box office 1970 – 2019 per number of tickets sold ii

Appendix 3 – Interview with Daniel Filho, director of *O Primo Basílio* (1988, miniseries) and *O Primo Basílio* (2007, feature length film) iv

Appendix 4 – Interview with Helvécio Ratton, director of *Amor & Cia* (1998, feature length fil) xvi

Introduction

In a recent comprehensive collection of essays by leading scholars in the field of adaptation studies, a chapter is devoted to existing research on how adaptation processes take place in *telenovelas*, which are Latin America's number one media export. Based on the understanding that the act of importing texts from foreign cultures and implanting them into specific national contexts has become increasingly popular in an ever-globalised world (Hutcheon, 2013:145), the chapter "Telenovelas and/as Adaptations" (Joye, Biltereyst, and Adriaens, 2017) puts forward the idea that adapted television fiction serials, especially those originating in Brazil, Colombia, and other Latin American countries "manage to reconcile the well-known tension between global and local appeal and between familiarity and novelty" (357). The authors make this claim after observing a particularly successful phenomenon in *telenovela* adaption,[1] but while their study presents valid evidence to explain the success of international remakes, it fails to explain what the end product of that friction between the universal and the regional is. This thesis departs from Joye, Biltereyst, and Adriaens and other existing criticism on adaptation in Latin America, be it on television (Guimarães, 2003) or cinema (Dennison, 2003), as it moves away from debating fidelity (an outdated debate, as Jellenik [2017:37] explains) and beyond merely discussing levels of intertextuality, the concept with which Stam realigned the field in 2004.[2] This thesis identifies intertextualities as just the starting-point for a thorough analysis of a more intriguing and often overlooked approach to adaptation studies: investigating the mismatch in the discourses supported by

[1] This is the adaptation of Colombian *telenovela Yo soy Betty, la Fea* (1999-2001, directed by Mario Ribeiro Ferreira), which has been resold to, and remade in, 25 countries around the world. They trace how the *telenovela* was reshaped and recast in accordance with local cultures while the main narrative thread was kept intact.

[2] Leitch (2017:5) credits a revolution in the field of adaptation studies to Stam's series *A Companion to Literature and Film* (2004), *Literature through Film: Realism, Magic and the Art of Adaptation* (2005), and *Literature and Film: A Guide to the Theory and Practice of Adaptation* (2005), as the books move the field forward by no longer seeing adapted films as a minor by-product of literature. Stam's three books approach adapted films as works of art that are neither minor nor less creative than the literature on which they were based and focuses on the intertextuality between the texts without hierarchising them.

literary and audiovisual texts. Thus, rather than being primarily focused on finding points of conflict between word and image or "show" and "tell",[3] this research instead examines the divergent forms of rhetoric employed by two distinct texts that seemingly tell the same story.

The stories in question derive from narratives written by José Maria Eça de Queirós (1878, 1888, 1925). Not only is Eça the most celebrated Portuguese author of the nineteenth century, but he is also the most adapted worldwide to this date.[4] While there is no shortage of criticism on Eça's work, with psychoanalysis (Lisboa, 2000; Rothwell, 2003) and gender theories (Pazos-Alonso, 1999; Bailey, 2016) being just two examples of approaches taken by scholars in the past two decades in order to bring the author and his oeuvre into the twenty first century, the transposition of his narratives onto big and small screens is not a subject that has been exhaustively covered. While there have been articles on the subject in Brazil (Maciel, 2003) and in Portugal (Matos Cruz, 2000), Antunes Sobral's (2016) recent study of Eça in Portuguese television is the most comprehensive source on the issue and relates in scope to this thesis – although here both film and television from Brazil will be investigated. In terms of its place within *queirosiano* criticism, this thesis wishes to move beyond the conventional literary approach to Eça in order to create new possible readings of the author, specifically linking them to a Brazilian context.

[3] In *A Theory of Adaptation* (2006), Hutcheon defines three possible modes of engagement between a work of art and those who are exposed to it, without establishing any hierarchy between them: *showing*, *telling*, and *interacting*: "All three modes are arguably 'immersive', though to different degrees and in different ways: for example, the telling mode (a novel) immerses us through imagination in a fictional world; the showing mode (plays and films) immerses us through the perception of the aural and the visual—the latter in a way related to that Renaissance perspective painting and Baroque trompe l'oeil (Ryan 2001: 3); the participatory mode (videogames) immerses us physically and kinesthetically." (22)

[4] Antunes Sobral (2016:126-128) lists Brazil, the Czech Republic, Mexico, Germany, and Argentina as countries which have adapted Eça's literature to film or television. There have been 20 television adaptations and 14 film adaptations of Eça's works. Unsurprisingly Portugal is the country with the highest number of adaptations, being responsible for 15 television programmes (miniseries, *telenovelas* and 1-hour specials) and 10 films (9 feature length films and one short). Brazil comes second on the list, with the four adaptations that form the corpus of this thesis.

This research was born of a desire to investigate processes of transnational adaptation of Portuguese literature into Brazilian cinema and television. Eça was not only the most obvious choice, but, after a preliminary survey, also the only name from Lusophone literature who could be used for a cohesive project of this scope.[5] Forming the basis of this research are two well-known novels and a posthumous novella by Eça de Queirós, namely *O Primo Basílio* (1878) (henceforth, *OPB*), *Os Maias* (1888) (henceforth, *OM*), and *Alves & Cia.* (1925) (henceforth, *A&C*) and their respective adaptations: a 1988 miniseries and a 2007 film, both directed by Daniel Filho, based on and titled *OPB*; a 2000 miniseries, directed by Luiz Fernando Carvalho, based on and titled *OM*; and a 1998 film, directed by Helvécio Ratton, based on *A&C*, with the title *Amor & Cia,* (henceforth, *A&C*). These sets of equivalent and comparable texts do not only exist in different forms of media (as novels or novellas adapted into films or miniseries), but they also differ in terms of time of production (while the literary texts were written in the last quarter of the nineteenth century, the adaptations were made in the late-twentieth and early-twenty-first centuries) and place of production (whereas the books are Portuguese, the audiovisual products are Brazilian). While all of these disparities are of course discussed by this thesis, the findings of this research concern geographical displacement more than the other aforementioned aspects: being Brazilian is the crucial dimension of the adaptations examined by this study, as the research tries to establish the ubiquitous influence of Brazilian *telenovela* culture over the adaptations in the corpus.

Although format specificities are not the focus of this thesis, there are some obvious differences between miniseries and feature-length films, especially in terms of duration and

[5] There have been three Brazilian adaptations of Júlio Dinis' *As Pupilas do Senhor Reitor* (1867): first as a film directed by Anselmo Duarte (1961) and then twice as a telenovela, in 1970 on Rede Record and in 1994 on SBT. The 2008 film *Blindness*, directed by Fernando Meirelles based on José Saramago's *Ensaio sobre a Cegueira* (1995), was an international co-production and was filmed across South America using mainly North American actors and spoken in English. There have been no adaptations of Portuguese-speaking African authors into Brazilian film or television.

narrative structure, which are discussed in the first chapter. While the influence of the *telenovela* is more easily noticeable in the miniseries, given that it allows for a replication of certain structural formulas (repetition, fragmentation, slow-pace), a more in-depth look at the mise-en-scène of the films will show that the *telenovela*'s tentacles have reached them as well. The definitions of series, miniseries and telenovela, as understood for the purposes of this research, can be found in chapter 1, in order to allow for clear comprehension of the particularities of each type of serialised television fiction under discussion. Beyond format specificities, this thesis assesses the importance of understanding the context of production of films and television programmes in order to effectively scrutinise them. Three out of the four cultural products here analysed were produced by Organizações Globo, one of the five largest broadcasting and communications groups in the world and a media monopoly in Brazil. As this introduction and chapter 1 will demonstrate, Globo created a successful template for the production of mainstream media in Brazil, to such an extent that occasionally even independently produced films and television programmes emulate that model, as is the case with the *A&C* film adaptation that is part of the corpus under examination. The adaptations analysed by this thesis all share a theme (an unfaithful female protagonist) and setting (upper-middle- and upper-class families); both of these elements belong to the expected configuration of *telenovela*-influenced films and series.

Methodological Approach

This thesis will perform comparative, parallel readings of literary material and audiovisual material, albeit not at all intending to assess the fidelity of the adaptations to the texts on which they are based. Hutcheon (2006) has been just one of a number of contemporary adaptation scholars to highlight how outdated the concept of "fidelity" is in adaptation

studies.[6] In her seminal book *A Theory of Adaptation* the scholar compiles a timeline of studies in the field so as to show that it has moved on from engaging with adaptations using a faithfulness-based approach at least two decades ago. Hutcheon deconstructs the concept of "fidelity" to showcase how it presupposes a superiority of the literary over the audiovisual, proposing instead that both texts be considered as two independent works of art that exist in their own right. Hutcheon's theory dismantles a false dichotomy between the literary and the cinematic, seeing adaptation as a process that has to take medium constraints into account, but which does not establish any sort of hierarchy between forms of art. In order to promote the idea of equality instead of subordination between the two types of text, this thesis uses a nomenclature that points to adaptation being "a derivation that is not derivative" (Hutcheon, 2006:9), neither better nor worse than the literary text: "hypotext" shall be used to refer to the novels and novella and "hypertext" to refer to their respective film and television adaptations, using denominations brought to adaptation studies by Robert Stam (2017).[7]

With that in mind, the initial idea behind this research was to look into representations of national cultural identity, performing a kind of Brazilian ethnography akin to the work Antunes Sobral (2016) has done in identifying elements of Portuguese society in the television adaptations of Eça made in Portugal. At the start of the research process I thought to be interested in tracking a similar movement in a Brazilian context, certain that my objective was to catalogue when and which elements of Brazilian national culture manifested

[6] From Stam (2004) to Leitch (2017), adaptation scholarship post-2000 is unanimous in condemning "fidelity".
[7] Stam (2017:241) appropriates Gérard Genette's (1997) pre-existing categories of transtextuality to define what he calls "aesthetic commons": "(1) intertextuality or "the effective co-presence of two texts" in the form of quotation, plagiarism and allusion; (2) "paratextuality", or the relation, within the totality of the literary work between the text proper and its "paratext" (titles, prefaces, posfaces, epigraphs, dedications, illustrations; in short, all the accessory messages and commentaries that come to surround the text and which at times become virtually indistinguishable from it); (3) "metatextuality," or the critical relation between one text and another, whether the commented text is explicitly cited or only silently evoked; (4) "architextuality", or the generic taxonomies suggested or refused by the titles or subtitles of a text; and (5) "hypertextuality", or the relation between one text, which Genette calls "hypertext" and an anterior text or "hypotext", which the former modifies, elaborates or extends". Stam first used the concepts in *Film Theory: An Introduction* (2000).

in what was originally conceived as a reflection of Portuguese nineteenth-century society. In order to do this, the early days of the research process consisted of making detailed annotated viewings of the adapted works, during the course of which a much more innovative perspective arose. When considering the ways in which Brazilian-ness manifested itself on screen, I came to the realisation that certain noticeable elements of national identity in the films and miniseries were not merely *interferences*, as I had previously called them, but rather that they transformed the hypotexts, at times radically, in terms of discourse, subjecting them to a particular logic that is far removed from Eça's Portugal.

Ferreira's (forthcoming) comparative reading of *OM* as a Brazilian miniseries adaptation and a Portuguese feature-length film (also titled *Os Maias* and directed by João Botelho, 2014) provided the general framework for this thesis. Her article traces the transformation undergone by Afonso from page to screen, as the patriarch of the Maia family in Eça's dynastic novel is turned into an archetypal Brazilian *coronel* in the Globo miniseries *OM*. The plantation owner, also referred to as *coronel,*[8] is a figure of authority that populates the Brazilian imaginary, appearing in novels such as José Lins do Rego's regionalist masterpiece *Menino de Engenho* (1932) and Jorge Amado's classic *Gabriela Cravo e Canela* (1958) but also taking centre stage in *telenovelas* such as *O Rei do Gado* (1996, directed by Luiz Fernando Carvalho) and *Meu Pedacinho de Chão* (2014, directed by Luiz Fernando Carvalho). In the television adaptation, Afonso da Maia, a character whose moral choices are shown to be inconsistent throughout the literary narrative and whose presence slowly fades as the novel progresses, becomes a major player and an imposing father figure for Carlos da Maia, framed and performing a narrative function akin to that of the *coronel* protagonist of many Luiz Fernando Carvalho-directed *telenovelas* – tellingly, in the miniseries Afonso is

[8] Zeini Cruz (2018:412) highlights that the *coronel* was a figure of authority whose title had no link to the armed forces: "The rich landowners who held power locally were called Coronéis or Colonels. It was not a military title but one that recognised wealth and influence." (2018:412)

referred to as Dom Afonso, with the title as a nod to the figure of the Coronel.[9] Ferreira's article sparked the idea for a thesis with a new, more critical perspective on transnational adaptation, as it inspired the conclusion that mapping local interferences provided only the foundation towards a fuller understanding of how Eça de Queirós' literature was in fact being appropriated by Brazilian film and television directors. Investigating said appropriations required a much more in-depth engagement with all the texts in the corpus. After annotated viewings of all of the audiovisual material, key scenes that supported the arguments put forward by this thesis were identified and a close reading of them was performed. Subsequently, the equivalent passages were selected from the literary texts and analysed with the same rigor. In the mismatches between hypotexts and hypertexts, so this thesis proposes, lie contrasting points of view: whereas Eça's prose provoked the reader to think and reconsider their own conceptions of Portuguese society by exposing characters' hypocritical behaviour, the films and series seem to corroborate dominant discourses in Brazil. This is evident from the reconfiguration of certain elements, which are presented in a more positive light than they had been in the original texts. The core of this investigation is the recognition of what these shifts reveal about Brazilian society, aided by Gilberto Freyre's, Sérgio Buarque de Holanda's and Roberto daMatta's respective understandings of Brazil.

Freyre's *Casa Grande & Senzala* (1933) and its mythification of a benevolent relationship between slave owners and the enslaved in colonial Brazil helped me to argue with confidence about the series and films' sympathising with the upper classes portrayed in them. It was in Freyre's now outdated thought that I found a theoretical framework to discuss the romanticised and overly familiar relations between masters and servants in *OM*. Along the same lines, Buarque de Hollanda's *Raízes do Brasil* (1936) and its well-known concept of the

[9] Zeini Cruz discusses the portrayal of the *coronel* in two other *telenovelas* directed by Luiz Fernando Carvalho: *Renascer* (1993) and *Velho Chico* (2016), demonstrating how this old-fashioned figure is reconciled with ideas of progress and modernity in Brazilian television.

homem cordial was extremely useful to show how some outright unsympathetic characters (as Eça was certainly a master at creating them) were translated onto the big or the small screen almost as figures to be looked up to. Examples of such characters abound in the adaptations, from Carlos and Afonso in *OM* to Luísa in *OPB* and Alves in *A&C*. In turn, Roberto daMatta's (1979) conception of the *malandro* as an intrinsically national figure is used to demonstrate how *A&C* recasts one of the novella's central characters as a very Brazilian villain. The transformation of deeply flawed characters that made the reader rethink class relations and parameters of morality in nineteenth-century Portugal into Brazilian types whose privilege is not acknowledged or problematised is one of the central issues I deal with in my discussion of the texts.

Each chapter of this thesis analyses the tools deployed by film and television directors in order to be able to use a narrative template provided by Eça's literature while at the same time pushing forward contrasting values to those contained in the novels. Such an analysis is carried out as a series of parallel readings between literary and audiovisual texts, which highlight the context of both hypotext and hypertext when necessary. Studies of the reception of Eça's oeuvre (Azevedo, 2012), the social context in which his characters interacted (Berrini, 1982) and the author's descriptions of space (Vieira, 2013), all provided the bedrock for the analyses of artistic choices, narrative strategies and aesthetic interpretations in the hypertexts. While on the one hand the mismatch between hypotext and hypertext suggested that it is still possible to find new angles from which to approach Eça's prose, bringing the author into the twenty first century, on the other hand, on further inspection, paradoxically the analysis showed that some of the changes made imbued the adaptations with values even more archaic than the ones promoted by Eça. Another important idea for this thesis is that of melodrama, a concept that will be central to the arguments developed in chapters 3 and 4.

The genre, present both in Brazilian film and television, partly shapes the way in which Eça de Queirós' novels are refashioned in the adaptations under scrutiny. While melodrama has been used in cinema to question morality and social norms, as chapter 4 will explain, in the corpus analysed here it is mostly adopted as a genre in order to justify the films and miniseries deployment of the emotional excess that characterises Brazilian *telenovelas*. Vasconcelos highlights "the Brazilian public's long fascination with the genre in the form of books, plays, radio broadcasts (which included the first radio soap in 1941), and cinema" (2009:64), giving special attention to the use of melodrama for "propagandistic purposes" (2009:64).[10] In the context of the Eça adaptations, what is observed and which will be detailed by chapters 3 and 4, is that not exactly a promotion of propaganda so much as the display of intense expressions of emotion which will overpower the critical rhetoric of Eça de Queirós' novels. In other words, the chapters will detail how the directors of such adaptations direct viewers' attentions to personal conflicts teeming with tears and screams and away from the wider socio-political landscapes in which their stories unfold.

Adaptation Studies in Brazil

Tracing the steps that turn Eça's critical appreciation of Portuguese society into a romanticised account of the lives of the upper echelons highlights adaptation strategies that had been deployed before and have since come to bear again in the context of film and television produced in Brazil. Rede Globo alone has produced countless *especiais* (1-hour made-for-television films), miniseries and *telenovelas* based on literary titles since it started broadcasting in 1965. To illustrate the prevalence of adaptation at Rede Globo, suffice to recall that in 1975 the network created a designated slot termed "Faixa Nobre" solely for

[10] Cid (2009:66) makes it clear that the use of melodrama in cinema as a tool to spread propaganda did not originate in Brazil but in fact was a tool deployed in the context of World War II by European countries such as Italy and German.

telenovelas based on literary material (Guimarães, 1995:5-6).[11] While adaptations became increasingly more popular, scholarly curiosity for the processes at play was non-existent. Maria Rita Kehl (1986) was perhaps the only Brazilian academic to attempt an early analysis of the practice, although her article reveals a refusal to engage with any form of intertextual curiosity: "Não há nenhuma relação de qualidade entre o romance escrito e a adaptação novelesca, além do nome do autor e, evidentemente, alguns elementos do enredo e da ambientação da novela" (251), she establishes, in a conclusion that is in line with the thought in adaptation studies at the time.[12] In the 1990s, while adaptation remained a stronghold in national television,[13] researchers started to formulate thought-provoking links between literature and audiovisual culture in Brazil. Van Tilburg (1993:14) and Tufte (2000:37) both deployed Antônio Cândido's ideas to try to justify the influence of the *telenovela* in the country. Using Cândido's seminal essay "Literatura e Subdesenvolvimento",[14] the scholars suggested that the role played by television fiction in twentieth-century Brazil is analogous to that which literary novels had in nineteenth-century European countries, in the minds of the cultural elites: entertaining the hoi polloi. While their stances provide an explanation for the popularity of television as a medium in Brazil, they do not account for the pervasiveness of literary adaptation within it. Moving away from television and towards cinema, Xavier (2003:61-89) formulated a more complex understanding of literary adaptation in the country, as he highlights the importance of "a modulação de 'pontos de vista' (em sentido geral, como

[11] The "Faixa Nobre" was only extinct in 1982, once literary adaptations took over a different time slot and format as they became the source material for the miniseries, broadcast at 10:00PM, "horário de público de maior poder aquisitivo e nível de instrução" (Guimarães, 1995:14).
[12] Leitch (2017:3) calls the first wave of research in the field "Adaptation Studies 1.0". The era is defined by analyses that, first and foremost, concentrate on medium specificities "which invite certain kinds of communications while obstructing others" (Kracauer, 1960:3). The comparisons established between the written and visual texts tended to highlight "what novels can do that films can't (and vice-versa)" (1980:121).
[13] Guimarães (1995) surveyed every telenovela produced by Rede Globo from 1965 to 1995 and concluded that more than a third of the 600 titles produced by the end of the period had been literary adaptations.
[14] In "Literatura e Subdesenvolvimento" (1989) Cândido porposes that the somewhat rapid urbanisation of Brazil during the twentieth century determined a leap in the country's storytelling tradition: Brazil went from being an oral-based narrative culture straight to becoming one dominated by the mass media systems of film and television, skipping the institution of literary tradition in between.

posicionamento ético e ideológico)" (87) to the understanding of the practice, perceiving adaptations as interpretations of pre-existing texts which construct meanings that may be at odds with the ones in the hypotexts on which they are based. With that being said, the most sophisticated Brazilian study of adaptation is not by Xavier, but by Nagib (2014). In "Impure Cinema", the scholar uses Andre Bazin's 1951 famous essay on how film is by definition an intermedial art (as it brings together sound, image, and movement) as a basis for a collection of essays about relationships between cinema and other forms of art. The book promotes the concept of "impure" not as a type of cinema, but as a methodological framework which hopes to promote a "new, emancipated criticism, capable of understanding cinema beyond the constraints of the medium's specificity" (xviii). While her approach has given World Cinema researches a tool to re-think cinema as a medium, it avoids engaging with specific cinematic texts (films) and rejects two of the cornerstones of this thesis, making a dialogue difficult: while methodologically it thinks that performing close readings only leads to academic exhibitionism without furthering argumentation, thematically it sees discussions of identities ("territory, race, gender, and genre", 21) as outdated.

This is the *de facto* starting point of my research: as will be demonstrated using the Eça adaptations, this thesis hypothesises that Brazilian mainstream television and film transform works of literature from widely different sides of the ideological spectrum into cultural products which tend to promote rather conservative values based on morality and maintenance of the *status quo*. Investigating the adaptations of Eça de Queirós allows for an understanding of the methods that turn politically engaged literature into politically numb cinema and television. The framework elaborated here, which explains how cordiality/familiarity, sexual imagery, humour, and melodrama are used in order to subvert the political critique presented by the hypotext, can be used for countless Brazilian adaptations. As an exercise in speculation, it could be said that the tools laid out by this thesis

would work perfectly to articulate how the classic *telenovela Fera Ferida* (1993, directed by Paulo Ubiratan) turned Lima Barreto's subversive characters into a set of small-minded northeastern villagers.[15] Or in a study of how all political allegories disappeared from Mempo Giardinelli's 1983 novel *Luna Caliente* when it was turned into a series with the same name by director Jorge Furtado in 1999. While it must be said that there have been progressive adaptations produced by Globo as well, such as Luiz Fernando Carvalho's visually inventive *Capitu* (2008), based on Machado de Assis' *Dom Casmurro* (1899), they are so few and far between that they become the exception that confirms the rule. While there may be prowess and cultural relevance in film adaptations produced outside of the Globo model,[16] a comparison between the two film adaptations analysed here proves that a work of art need not have been produced by Globo (as is the case with the independent *A&C*) in order for the "Globo-lised" model of adaptation to apply. If there is a category such as mainstream Brazilian cinema, it is certainly something to have emerged since the turn of the millennium and is personified by a single production company: Globo Filmes. This media company now monopolises the national box office and adaptations have played a major role in its development since its inception. Guel Arraes' *Auto da Compadecida* (2000), based on Ariano Suassuna's homonymous play (1955) and Daniel Filho's *A Partilha* (2001), based on Miguel Falabella's 1990 play, were some of Globo's first films, around the turn of the millenium. A survey of successful Globo Filmes adaptations, as delineated in Chapter 1, will show how

[15] *Fera Ferida* was an adaptation inspired by the works of Lima Barreto. The short story *A Nova California* (1915), whereby the visit of a mysterious alchemist who is said to have developed a process to transform human bones in gold, causes chaos in a small Brazilian village, forms the backbone of the *telenovela*. Supporting characters and subplot were taken from the novels *Clara dos Anjos* (1922), *Recomendações do Escrivão Isaías Caminha* (1909), *Triste Fim de Policarpo Quaresma* (1911) and *Morte e Vida de M. J. Gonzaga de Sá* (1919), as well as the short story *O Homem que Sabia Javanês* (1911). While *A Nova California* ends with the villagers killing one another in order to acquire more human bones (in the hope that they would become gold), the *telenovela* ends with the traditional happy ending that includes the marriage of the central character, the alchemist Raimundo Flamel, to his childhood sweetheart.

[16] *O Cheiro do Ralo* (2006, directed by Heitor Dhalia), based on the first novel by comic book artist Lourenço Mutarelli (2001) or *Um Copo de Cólera* (1999, directed by Aluízio Abranches), based on Raduan Nassar's *de facto* first novel (1978) spring to mind as examples of creative intermedia translations of Brazilian literature done without noticeable Globo-model influence.

this production company's hypertexts, as a rule, have dominated the country's box office while conforming to a politically anesthetised form of adaptation that injects further complexity into Hutcheon's concept of "Indigenised Adaptation" (2006).

Indigenisation

"Indigenisation" is a term borrowed from anthropologist Susan Stanford Friedman (2004), which Hutcheon (2006) explains as a two-step process of confrontation and reconciliation between two clashing cultures, views or discourses. "In political discourse, indigenization is used within a national setting to refer to the forming of a national discourse different from the dominant; in a religious context, as in mission church discourse, it refers to a nativized church and a recontextualized Christianity" (Hutcheon, 2006:150); In studies of adaptation, however, it has, since Hutcheon (2006), come to refer to the recontextualisation of a given text to the social and political climate of the time and place for which it is adapted. The term is key for this thesis not only because it takes into account the circumstances of production of a given adaptation, but also because it recognises the agency involved in the operation, acknowledging the transposition of a text as a process whereby the adapter actively picks and chooses which parts of a hypotext to include in a hypertext. Ultimately, the concept of "indigenisation" is a gateway to discussing the power and control an adapter holds over the material they adapt.

There are, according to Hutcheon, three main threads through which the process of "indigenisation" may take place: an adaptation can historicise or dehistoricise a hypotext; it may racialise or deracialise a previously existing text; and it can promote the embodiment or disembodiment of characters in the story it tells (154). Historicising and dehistoricising refer to the process of accounting for or removing/replacing the historical context in which an

adaptation takes place. The concept usually refers to adaptations that radically depart from the hypotext, in terms of setting, as seen in *Nina* (2004, directed by Heitor Dhalia), a Brazilian retelling of Fyodor Dostoyevsky's 1866 classic *Crime and Punishment* set in contemporary São Paulo. This thesis will investigate the not often discussed possibility of keeping the hypotext's geographical and temporal setting while doing away with its social and political undertones, as chapters 2 and 3 will demonstrate.

Racialising and deracialising refers to the power of ethnicity-conscious casting to evoke discussions that are pertinent to the society in which an adaptation comes to fruition. A didactic example of racialising would be a hypothetical Brazilian version of *OPB* in which Juliana were made into a character of African descent so as to allow the adaptation to ground her sense of injustice and frustration in a deep-rooted issue in the country's society. Setting the story in Brazil, Daniel Filho's film chooses instead to turn Joana, a minor and inexpressive character, into a black woman, which has a disempowering effect, as it will be discussed in Chapter 2.

Embodying and disembodying are concepts that have to do with the manipulation of a character's visual presentation, particularly their bodies. The ostensive male nudity in *Bocage, o Triunfo do Amor* (1997, directed by Djalma Limongi Batista), based on the oeuvre of Portuguese eighteenth-century poet Manuel Maria Barbosa du Bocage, illustrates how an embodying adaptation may use the body as a visual metaphor – in this case, of the poet's known libertarianism. Chapters 3 and 4 of this thesis identify how female bodies (those of protagonists Luísa and Ludovina) are presented in the Brazilian adaptations of Eça, questioning the motivations behind the process of embodying in the films at hand.

Scholars are not unanimous in their understanding of whether the "indigenisation" of a text is an enriching or a detrimental process. Stam praises the subversive possibilities of these adaptations challenging "the socially retrograde premises of preexisting hypotexts or genres, or call[ing] attention to the repressed but potentially subversive features of preexisting texts." (2017:243), whereas Elliott, while recognising such a potential, observes that "indigenisation" is an often-misused procedure, one which has the power of ultimately ushering in "a host of anachronistic ideological 'corrections' of novels" (2003:177). Stam's and Elliott's contrasting positions on the matter only serve to highlight that the process of modernising a text comes with its pitfalls. On the one hand, Stam's view highlights the progressive faculties of adaptation and links them to a very Brazilian cultural context, since he sees the obvious parallels between cross-cultural adaptation and the modernist concept of anthropophagy.[17] Elliott's more critical approach, on the other hand, underlines the potential this form of revisionism has to cleanse a hypotext and extirpate from it all elements that may not tally with contemporary morals:

> While adaptations pursue a hyperfidelity to nineteenth-century material culture, they reject and correct Victorian psychology, ethics, and politics. When filmmakers set modern politically correct views against historically correct backdrops, the effect is to authorize these modern ideologies as historically authentic. (Elliott, 2003:177)

Elliott's comment also identifies the possibility of a perverse dissonance between style and content in film and television adaptations, suggesting that the ability to seduce audiences through the visual image may be used to eclipse a novel's socio-political discourse. Hutcheon also recognises that, at times, "with indigenizing come accusations of a failure of political nerve" (2006:153). She uses Steven Spielberg's *The Color Purple* (1985) to showcase that there is nothing intrinsically groundbreaking in pointing out the lack of political engagement

[17] The connection between the Brazilian modernist idea of "anthropophagy" and adaptation processes will be discussed in Chapter 1. Stam's work emphasises that Brazilian intellectuals have been thinking about cultural appropriation and recreation for about a hundred years now, since the 1920s. "The *modernistas* proposed a new form of anti-colonial art based on cannibalistic devouring of the European historical avant-gardes as a way of absorbing their power without being dominated by them, just as the Tupibamba Indians devoured European warriors to appropriate their strength." (Stam, 2017:240).

of an adaptation.[18] While that may be a known phenomenon, no research to date has mapped out the strategies used by hypertexts in order to eschew a hypotext's ideology – and least of all in a Lusophone context. This thesis hopes to show how humour, titillation and melodrama are heightened in the selected corpus, in a process of "indigenisation" that reveals the promotion of a very specific set of values in Brazil.

Thesis Structure

The chapters are organised according to the literary work on which they are based. For each of the chapters, one crucial aspect of the adaptations will be challenged, depending on the artistic choices and liberties taken by the directors. The subtitle of the thesis sigposts, in order, what the main threads of each of the chapters will be: while class will be dealt with with relation to *OM* in chapter 2, gender will be the base of this thesis' reading of *OPB* in chapter 3, and melodrama will foreground the analysis of *A&C* in chapter 4.

Preceding these analyses, there is a preliminary chapter in which adaptation as an artistic practice is discussed, so as to lay the methodological foundations of the study. Chapter 1 is a survey of both the latest theories in adaptation studies and a timeline of how it developed as a practice in Brazilian media, leading up to the cultural landscape in which the adaptations under scrutiny were produced. This chapter showcases how adaptation started in the early days of the film industry in Brazil and traces parallels between its main movements throughout the twentieth century and the titles selected for adaptation along the way. It retraces the history of Brazilian cinema identifying how trends in the film canon led to literary works that dealt with specific subject matters, settings, or narrative tones being selected for adaptation. The chapter shows that apparently random choices for adaptation

[18] Spielberg's film is based on Alice Walker's 1982 novel by the same name. Hutcheon suggests that the audiovisual adaptation "repatriarchized" (153) a story of female empowerment, which implies that the film is not less political – instead, it just advances a different discourse from that found in the hypotext.

throughout the twentieth century in fact respect a certain market and ideological logic. For instance, it does make sense that left-leaning socially-minded literature such as that of Graciliano Ramos was adapted during the days of Cinema Novo, when filmmakers turned to the *sertão* as a favoured setting and set out to display the social contrasts of Brazil on screen. Similarly, there is a direct link between the proliferation of *cinema rodrigueano*, films adapted from the highly sexualised works of Nelson Rodrigues, in the 1970s and 80s, and the rise of the *pornochanchada* as a popular national genre at the same time.

The chapter also discusses the importance of adaptation in Brazilian television, showing that, as with cinema, it was first practised very early on in the development of the medium in the country. Unlike with the big screen, the timeline for television adaptations is not guided by shifts in ideological values. On the contrary, this thesis will establish that the political principles of literary works are exactly what the television adaptations seem to strive to remove. Ellis' (1982:4) categorisation of adaptations in the models of "tried and tested" and "tried and trusted" will instead provide the scaffolding for the discussion of the television adaptations. While "tried and tested" refers to guaranteed success, based on how well-known or beloved a literary title is, "tried and trusted" nods to the perceived sophistication that a literary source may lend to a television programme. When the greatly popular novels by Jorge Amado were turned into the *telenovelas Gabriela* (1975, directed by Walter Avancini) and *Tieta* (1989, directed by Paulo Ubiratan), the directors were taking a calculated risk by choosing stories the general public knew and liked ("tried and tested"). By contrast, when director Luiz Fernando Carvalho decided to turn Ariano Suassuna's *Romance d'A Pedra do Reino e o Príncipe do Sangue do Vai-e-Volta: Romance Armorial-Popular Brasileiro* (1971) into the miniseries *A Pedra do Reino* in 2007 or Milton Hatoum's *Dois Irmãos* (2000) into a miniseries in 2017, the names of the authors and gave the series a veneer of respectability that

is not typical for a miniseries originally written for television, even if the novels themselves were not well-known quantities to the general public ("tried and trusted").

Once adaptation theory is discussed and understood, I move on to the designated chapters that will cover the Eça adaptations themselves, starting with the second chapter. In it, the novel *OM* and the television miniseries on which it is based are discussed in relation to social class. The chapter centres on the portrayal of the novel's central character, Carlos da Maia, in both the hypotext and the hypertext, in order to assess whether the two versions of Carlos embody similar values. To do so, I analyse Carlos' relationships with the characters around him, showing how refashioning him as a benevolent presence towards his housekeeper, his grandfather and his love interests is enough to turn him from a dilettante into a misunderstood hero, a victim of tragic circumstances. The chapter seeks to understand whether or not director Luiz Fernando Carvalho's excessive empathy for Carlos invalidates some of the novel's criticism of the aristocracy: while his questionable moral decisions in the hypotext influence the viewer to form a critical opinion about the upper class, the transformations operated by the Brazilian adaptation can be seen to excuse Carlos' behaviour and, instead of criticising, rather reinforce the Brazilian norm that law and morality are only applicable below a certain income. The viewer is compelled to empathise with Carlos at a sentimental level, without taking into account his very specific socioeconomic background and the result is that, when he gets away with his mistakes, the viewer has no reason to find that questionable: his walking away unscathed at the end of the novel/miniseries is presented more as a happy ending than as a critique of aristocratic privilege. Theories derived from Gilberto Freyre's *Casa Grande & Senzala* (1933) are useful here for linking late nineteenth-century Portuguese society as presented in the miniseries with the Brazilian upper classes of the twentieth and twenty first centuries, seeing as some of Carlos' newfound benevolence is

very much in line with the way Brazilian upper classes saw themselves, looking back at the country's days as a slave-owning society.

Chapter 3 examines three versions of the same character, as it compares Luísa, the protagonist in *OPB*, as she is represented in literary, miniseries, and film forms. The chapter, which focuses on gender, analyses the visual presentation of Luísa in order to assess how the character Machado de Assis called a "títere" (1878) is, first, made to look childlike and inept, and then oversexualised. The chapter shows how Luísa's body takes centre stage in the adaptations and discusses whether turning the character into the undeniable protagonist (in a cultural product with a male character's name as its title) makes it into a work that has more to say about the condition of women in nineteenth-century Portugal (or 1950s Brazil) or if it simply uses Luísa's physical form in order to offer titillating scenes to a potential heterosexual male audience. The participation of Luísa in the novel's narrative and its subsequent adaptations is compared in order to help to develop an understanding of whether Daniel Filho's two Luísas offer any kind of progressive view of the story's female protagonist. Changes in setting are also discussed, as one of the adaptations takes place in 1950s São Paulo and features a female black character. Studies of the reception of *OPB* (Azevedo, 2012), as well as an understanding of Portuguese society as portrayed by Eça (Berrini, 1982), have grounded my reading of the novel, whereas my understanding of Luísa and the importance of her sexualised portrayal comes from Laura Mulvey's seminal essay 'Visual Pleasure and Narrative Cinema' (1975).

The fourth chapter discusses the romantic comedy *Amor & Cia*, an adaptation of the posthumous novella *Alves & Cia*, by Helvécio Ratton. The chapter traces how comedy, romance, and melodrama are used to soften the edges of what was originally a humorous but

caustic appreciation of the urban bourgeoisie in Portugal. The analysis here relies on close readings of passages that suggest specific cues for viewers in order to influence how they assess characters. In this chapter, analyses of the three central characters, Alves, Machado, and Ludovina, are performed in an attempt to infer what their relevance was to the plot of the novel, enabling a comparative reading with their portrayals in the film. Detailed sequence analyses demonstrate that director Helvécio Ratton somehow subverts the role these characters played in literary form, so that the pathetic Alves is turned into a suffering leading man, absent Machado becomes a seductive *malandro* and Ludovina goes from being almost a prop in literary form to gaining a little more depth as a female character. Dramatic elements are added to her subplot, intensifying the melodrama and her participation in the characters' subsequent decisions. This chapter showcases how the possibility of social critique allowed by the novella is relegated to the background, losing territory to the director's interest in the characters' interpersonal relationships: friendship and marriage, love and hate, are reduced to symbolising personal affection/disaffection between characters, steering them very far from any political significance.

The conclusion shows how these visually simplistic adaptations get their messages across very effectively, for the most part, supporting the maintenance of the *status quo*, without offering the viewer too many opportunities to criticise or think about the state of society, be it Brazilian or Portuguese, past or present. The conclusion explains why, to an extent, these adaptations stand out as missed opportunities to discuss pressing social issues, while at the same time entertaining and being visually stimulating to the audience. In this final chapter, I will make a distinction between each of the works and showcase their merits (visual innovation and cinematic scope in *OM*, local colour in *A&C*) while also pointing out their shortcomings (Daniel Filho's lack of interest in contextualising both of his *OPB* adaptations,

which coincides with the absence of visual curiosity of his work too). Overall, the conclusion clarifies why adapting Eça is still a worthwhile and relevant challenge for directors and why talking about his works is still important today. The conclusion will foreground the fact that a process called "indigenisation" is being studied in connection with adaptations that follow the vector "coloniser–colonised", since this thesis studies texts that originated in Portugal but were appropriated in Brazil. Thus, part of the conclusion will seek to assess what there is of "colonial" or "post-colonial" in these "indigenised" adaptations. Furthermore, the conclusion will highlight the ways in which the emotional excess of the adaptations impacts the audience's understanding of the narratives. It will assess whether these films and miniseries showcase how far our societies have progressed in the century that separates the present moment from Eça's time, or if the adaptations attest to how little has changed at all.

This thesis has four appendices. Whereas the first two are simple tables with box office numbers, compiled using data from Ancine[19] and Filme B[20], the third and fourth appendices are edited transcriptions of interviews held in 2017 with the directors of three of the four works under scrutiny here. Extracts from these unpublished interviews are used throughout the thesis so as to strengthen certain arguments, the reading of the edited transcriptions provided at the end will allow the reader to see how much understanding of Eça the directors in fact had before or while adapting his work to television and cinema. A list of hypotexts (works of art that have been adapted as film or television programmes in Brazil) is provided together with the bibliography and filmography.

[19] Ancine (Agência Nacional do Cinema) is the official Brazilian government agnecy responsible for regulating the film industry in Brazil.
[20] Filme B is the leading company in data collection and analysis of film market-related information in Brazil.

1 – The Brazilian Adaptations and Adaptation in Brazil:

The Brazilian adaptations of Eça de Queirós exist as part of a prevalent procedure in country's media. As the process of adaptation is as old as cinema and television themselves, almost a hundred years' worth of adapted films, series and miniseries existed before Daniel Filho's (1988 and 2007), Helvécio Ratton's (1998) and Luiz Fernando Carvalho's (2000) foray into adaptation. This chapter follows a through-line of developments in the practice of turning novels, stage plays and operas into films and television programmes in Brazil with a view to providing an understanding of the guiding principles that led Eça to being adapted four times in two decades in the country. The chronology that follows enables, on one hand, the comprehension of the context of production of the four adaptations under examination, while on the other hand being a thorough survey of adapted titles in Brazilian film and television, showcasing the reasons why specific genres and authors were popular choices for adaptation at different points in time.

Not unlike other national film industries, Brazilian cinema was born at the turn of the century, drawing heavily on literary adaptation for titles, themes and plots.[1] Although no research to date has provided an in-depth analysis of the role of adaptation in the country's national cinema, scholars such as Shaw and Dennison (2007) and Stam (1997) make a point of mentioning the importance of literature to the development of this art form in a Brazilian context. This chapter will build on established ideas about the inception and development of Brazilian cinema so as to construct a timeline whereby trends in, and forms of, literary adaptation are listed and discussed and their contribution to the formation of the Brazilian

[1] By way of comparison, Portugal's cinema had a similar start. Seven out of the twenty-five silent films produced in Portugal before 1931 (the year of the country's first sound film) were based on canonical works of literature, while others were inspired by popular melodramas, comedies, theatre plays, and *feuilleton* narratives. (Ferreira, 2012:28)

national film industry is assessed. At the end, this chapter will contrast film and television practices and analyse how the miniseries format uses literary hypotexts in its own particular way.[2]

The Early Days of Film

Shaw and Dennison (2007:18) have investigated how throughout the 1910s a nascent national identity project was built on the basis of transposing key "foundational fictions" to the screen.[3] Stam's analysis of the same titles highlights that an "almost obsessive adaptation of Indianist novels" (1997:66) reveals the complete absence of black characters in the silent film era –[4] except, of course, for *A Cabana do Pai Tomás*,[5] a 1909 retelling of Harriet Beecher Stowe's *Uncle Tom's Cabin.*[6] Whether aiming at affirming national identity or the legitimacy of film as an art form, the process of turning well-known literary texts into narrative fiction

[2] There are three main forms of serialised fiction in Brazilian television. While a *telenovela* consists of about 200 episodes aired Monday to Saturday in one-hour primetime slots (6:00PM, 7:00PM and 9:00PM), the miniseries (in Portuguese, *minissérie*) tends to vary between three and 44 episodes and airs Tuesdays to Fridays at 11:00PM. The third kind is the series (in Portuguese, *série*), weekly one-hour shows that air at 10:00PM. This thesis analyses the miniseries only.

[3] The term was coined and used by Doris Sommer in *Foundational Fictions: The National Romances of Latin America* (1991), a study of the Latin American literary canon, largely formed of nineteenth-century novels that affirm and promote national allegories. Successful "foundational" titles adapted include *Inocência* (1915, directed by Vittorio Capellaro, based on Visconde de Taunay's homonymous novel of 1872), *O Guarani* (1916, directed by Vittorio Capellaro, based on José de Alencar's 1857 novel, which had been turned into a successful opera in 1870), *O Cruzeiro do Sul* (1917, directed by Vittorio Capellaro, based on Aluísio de Azevedo's *O Mulato* [1881]), and *Iracema* (1920, based on José de Alencar's homonymous novel of 1865).

[4] There were, according to Stam, four versions of *O Guarani,* three of *Iracema* and one of *Ubirajara* produced in the silent era of Brazilian film, which ended in 1929.

[5] Johnson and Stam (1995) suggest that apart from national foundational texts, international works of literature were also very popular in the silent era, drawing attention to "numerous versions of the immensely popular opera *The Merry Widow*" (21) as well as to a cinematic version of *Dona Inês de Castro* (1909), a historical character who has been appropriated countless times in literature and opera, most famously in Luís de Camões' *Os Lusíadas* (1572).

[6] In 1969, *Uncle Tom's Cabin* was adapted again, this time into a 205-episode Rede Globo soap opera. The protagonist, Uncle Tom, a North American slave, was played by white actor Sérgio Cardoso in *blackface*. In their online database, "Memória Globo", the channel claims that the choice of a white actor was an imposition from the sponsor, American firm Colgate-Palmolive.
<http://memoriaglobo.globo.com/programas/entretenimento/novelas/a-cabana-do-pai-tomas/curiosidades.htm> [last assessed on 30/03/2019]

film was used throughout the Brazilian *Belle Époque* as a tool for the validation and expansion of cinema in the country. [7]

In the following decade, another defining moment in Brazilian contemporary culture helped to shape a particular national outlook on adaptation processes. Transnational adaptation, the kind which will be analysed by this thesis, lies at the core of the defining modernist *Manifesto Antropófago* (1928).[8] Oswald de Andrade's rhetorical query "Tupi or not Tupi: That is the question" (1928:38) is essentially an invitation to a meditation on the practice of rereading foreign culture through a national prism. Unintentionally, the Brazilian modernist movement may have helped to forge the basis of what would later mature, in the field of Adaptation Studies, as 'Revisionist Adaptation'. This specific form of adaptation is defined by Stam (2017) as applicable to those films which "dramatically transform and revitalize their source texts through provocative changes in locale, epoch, casting, genre, perspective, performance modes, or production processes" (239). Andrade's manifesto proposed that these transformations always operated as a challenge to a Eurocentric notion of culture. In his formulation, *anthropophagy* entailed the metaphorical ingestion of imported cultural goods, trends and tastes to be then digested and transformed into original Brazilian products.[9] In this

[7] The *Belle Époque*, term made popular by Paulo Emílio Salles Gomes, refers specifically to a period between 1908 and 1913 in which film production gained traction in Rio de Janeiro, once electricity, previously scarce, allowed for film halls to proliferate in the city. According to Salles Gomes (1995: 245), the existence of profitable exhibition venues pushed forward the production of national works, although Salles Gomes characterises them as "awkward copies of what was being done in Europe and America" (245).

[8] Conde (2012) explored the relation between film and modernism in further detail. Drawing on Xavier's (1978) previous study, the scholar assesses the influence of cinema and cinematic language on literary works produced in Brazil in the wake of the Semana de Arte Moderna de 1922. This thesis has an altogether different aim: to look at adaptation as a *process* informed by the idea of anthropophagy. Just as Bassnett (1991) and Vieira (1994) appropriated Andrade's concepts to conceive "cannibalistic" translation, this thesis shall explore the question of whether Brazil produces "cannibalistic" film adaptation.

[9] As Gonzalez and Treece (1992:224) explain, "The assimilation of the oppressive alien culture and its recreation in an autonomous form was to be achieved by a critical act of 'devouring', consuming and totemizing the taboo". Like Andrade, he sees the manifesto as grounded in deeply rooted historical social and cultural Brazilian practices: "The 'anthropophagous' instinct had manifested itself repeatedly throughout Brazil's history by inverting or subverting the surface relationship between colony and colonizer, digesting imported values and reconstructing, or regurgitating them in a more idiosyncratic form."

sense, revision (Stam) and anthropophagy (Andrade) define similar modes of creating works of art based on pre-existing sources.[10]

That said, none of the films produced in the first few decades of the twentieth century and in the wake of Brazilian modernism, generally speaking, put into practice either Andrade's *anthropophagy* or Stam's revisionism. Brazilian films of the 1920s and 1930s were in fact highly informed by a subversive form of adaptation: parody. The retelling of expensive and well-produced Classical Hollywood films resulted in some of the most popular titles of these decades.[11] As Johnson and Stam put it, parody "articulated the mingled affection and resentment with which Brazilians regarded the success of foreign films" (1995:23). The clear hierarchy established between Hollywood and national parodies points to a relationship whereby Brazilian films were regarded by their own makers as by-products of American cinema, in a contradiction of Andrade's call for cultural revisionism and reinvention.[12] These 1930s parodies gave rise to the *chanchada* genre, producing what Dennison and Shaw have described as "pale domestic imitations" (2004:34) of North American big-budget musicals, widely regarded by scholars as mere attempts to "capitalize on [Hollywood's] success" (Johnson and Stam, 1995:23).[13]

---

[10] The following chapters of this thesis will challenge the notion that the dramatic transformation of a known text depends on "locale, epoch, casting, genre, perspective, performance modes, or production processes" (Stam, 2017:240). Although such changes can indeed advance new readings of existing material, shifts in character presentation and interrelationships may be as or more impactful than resetting and recasting. The changes highlighted by Stam may have to do with a need to recontextualise in order to make texts relatable to new audiences, rather than transforming meaning.

[11] The classical Hollywood era is generally thought to have begun soon after the advent of sound in films, inaugurated by *The Jazz Singer* (1927). The first *talkie* produced in Brazil was *Acabaram-se os Otários* (1929). Brazil was never able to replicate the glitz and glamour of films from the American studio system for simple budgetary reasons, leading to the profusion of parodies seen in the 1920s and 1930s. Examples of successful titles include the musical comedies that turned Carmen Miranda into a star: *Alô Alô Brasil* (1935) and *Alô Alô Carnaval* (1936).

[12] The connections between the modernist movement and Brazilian cinema, particularly Cinema Novo, are articulated in greater depth in "A Estética da Antropofagia: Devoração, crítica e cinema em Oswald de Andrade, Glauber Rocha e Olney São Paulo" (Rios, 2012:208-217).

[13] Curiously, the genre would, in the 1940s and 1950s, develop into what Dennison and Shaw name "the only truly Brazilian genre" (2007:70), perhaps suggesting that Brazilian filmmakers in fact managed to transform what began as parody into a form of storytelling in its own right. Gregoli (2013) puts forward the thesis that the

Chanchadas and the Brazilian Studio System

In the 1940s and 50s, alongside the *chanchada*,[14] and the growth of the Brazilian studio system (itself a form of mimicry of Hollywood), the practice of film adaptation became increasingly popular, as filmmakers and producers tried to apply American production values to tell intrinsically national stories. In Rio, production company Cinédia learned the value of existing material when *O Ébrio* (1946, directed by Gilda de Abreu, based on Vicente Celestino's 1936 stage play of the same name) became a resounding box office success. Dennison and Shaw (2004:74) highlight the importance of the film by emphasising that it opened in 500 cinemas in Brazil, breaking the national distribution record. Ahead of the blockbuster era, the melodrama was so successful that Cine Madureira, in Rio's Zona Norte, made it the only film available to view for a period of five weeks in a row, replacing what would then have been a programme comprising up to 45 American films and signalling for the first time the viability of a popular, profitable Brazilian film industry.[15]

A relevant response to the film's box office accomplishments came from São Paulo in the form of the Companhia Vera Cruz, a studio with high-brow aspirations, "inspired by the commercial success of the *chanchadas* but scorning what it saw as the genre's "vulgarity""

---

supposedly apolitical, light-hearted subject matter of the *chanchadas* allowed for innovative discourses to go unchallenged and that, through parody, these films cleverly mocked the values put forward by the hypotext-films. Since *chanchadas* were not taken seriously, they were able to express controversial ideas.

[14] The relation between the *chanchada* and Hollywood adaptation is a complex one. It is perhaps best understood via Nestor Garcia Canclini's notion of "cultural hybridisation" (1995:207), which favours the concept of "transculturation", instead of the facile idea of "imitation". "Transculturation" is defined as a process whereby a "two-way borrowing and lending between cultures" (xv) takes place. I would argue that Carmen Miranda's starting out in Hollywood-imitation *chanchadas* and becoming an actual star of Hollywood musicals corroborates the idea that the *chanchadas* gave something back to American cinema as well as having taken much inspiration from it.

[15] According to the Cinédia Estúdios Cinematográficos official online database <http://www.cinedia.com.br/O%20Ebrio.html> [last accessed on 23/07/2018].

(Stam, 1997:135). Taking ideas and professionals from European cinema,[16] the Vera Cruz enterprise only lasted for five years, during which 18 films were made. Significantly, half of those were adaptations from world and national literature, Brazilian plays or American films. The Italian Cinecittà-inspired model of Vera Cruz adaptations operated curious changes to the texts on which they were based.[17] Veering far away from Andrade's idea of adaptation as an opportunity to infuse foreign texts with national culture, these films make Brazilian texts as much like American films as possible.[18] In Stam's precise analysis,

> The films of Vera Cruz, realized, in a sense, a long-cherished goal of Brazilian filmmakers: a level of artistic quality equal to that of Europe or the United States. Through their themes, genres, and production values, they achieved the "look" of First World dominant cinema. They adopted the full panoply of conventional devices: sophisticated sets, classical framing, elaborate lighting, fluid cutting and camera movement, dissolves for passage of time and so on. In many films, the physiognomies of the actors, the décor, the costumes, and the music were calculated to evoke a European ambiance. (1995:28)

While in some of the Vera Cruz titles the foreign influence is obvious (such as when the source is international, as in *Apassionata* and *Candinho,*[19] the American outlook in films adapted from Brazilian literature and theatre is harder to gauge. One of the studio's most popular titles, *Sinhá Moça* (1953), is based on a novel set against the backdrop of the abolition of slavery, grounding the action in a time (late-nineteenth century) and place (a small town in the state of Rio, where the Abolition law was signed) that resonate with the

[16] Dennison and Shaw (2007:73) offer a detailed account of the nationalities and roles of the film technicians imported by Vera Cruz in an attempt to achieve higher production values.
[17] The film adaptations produced by Vera Cruz were: *Caiçara* (1950, directed by Adolfo Celi), a drama inspired by the American RKO Pictures horror film *I Walked With a Zombie* (1943, directed by Jacques Tourneur); *Ângela* (1951, directed by Abílio Pereira de Almeida and Tom Payne), a drama based on the German short story *Spielerglück* (1819), by E.T.A. Hoffmann; *Terra é Sempre Terra* (1951, directed by Tom Payne), a drama based on the Brazilian play *Paiol Velho* (1951), by Abílio Pereira de Almeida; *Apassionata* (1951, directed by Fernando de Barros), a drama inspired by the American drama *The Men in her Life* (1941, directed by Gregory Ratoff); *Sinhá Moça* (1953, directed by Tom Payne), a drama based on the novel Sinhá Moça (1950), by Maria Dezonne Pacheco Fernandes; *A Família Lero-Lero* (1953, directed by Alberto Piralise and Gustavo Nonnemberg), a comedy based on the play *A Família Lero-Lero* (1940), by Raymundo Magalhães Jr.; *É Proibido Beijar* (1954, directed by Ugo Lombardi), a comedy based on the play *É Proibido Beijar* (1950), by Alessandro de Stefani; *Candinho* (1954, directed by Abílio Pereira de Almeida), a comedy based on the picaresque novel *Candide ou L'Optimisme* (1759), by Voltaire; *Floradas na Serra* (1954, directed by Luciano Salce), a drama based on the novel *Floradas na Serra* (1939), by Dinah Silveira de Queiroz.
[18] Unlike the publicly-funded Mussolini-founded Cinecittà, the Vera Cruz was a private enterprise. The inspiration from the Italian model materialised in terms of aesthetic aspiration, as the Brazilian films tried to replicate the high production values and epic scope of the Italian films.
[19] See footnote 17 for a full list of Vera Cruz adaptations and hypotexts.

history of the country, but a story with such potential for cultural significance to Brazilian audiences, when turned into film, ultimately just recycles Hollywood ideas of romance and Manicheism adding a tinge of local colour. The novel's historical relevance plays second fiddle to the importance of the love story. As Stam points out,

> the title *Sinhá Moça* (The Plantation Owner's Daughter) forewarns us that the focus will be on a white protagonist rather than on the black victims of slavery. This impression is reinforced by the film's advertising, which credits the white leads and foregrounds the romance between them, while relegating the black characters to the background. (1997:138)

If the Vera Cruz Studios were an attempt at creating a tropical version of the American MGM, *Sinhá Moça* is a Brazilian *Gone with the Wind* (1939) of sorts. Based on an abolitionist novel penned by a female writer (Maria Dezonne Pacheco Fernandes),[20] with a white landowner's daughter as protagonist, romance at the centre of the plot, and historical references on the peripheries, the Brazilian film infused the hypotext with a sense of epic that is borrowed from American cinema, not national literature. The treatment of history and diversity in the Hollywood classic provided a blueprint for *Sinhá Moça* by giving it the excuse to justify a lack of interest in the historical moment it depicts.[21]

Cinema Novo

After the downfall of Vera Cruz in the mid-1950s,[22] influences from elsewhere started to be felt in Brazilian film. The Cinema Novo movement, borrowing from Italian Neorealism and the French New Wave in terms of cinematic approach, brought intrinsically Brazilian themes,

[20] Although Fernandes' name faded into obscurity, *Sinhá Moça* has proved a popular title for adaptation. Two successful soap operas (1986 and 2006) were produced by Rede Globo based on her text.
[21] Stam performs a detailed analysis of *Sinhá Moça* with particular emphasis on racial politics in the film in his chapter on Vera Cruz in *Tropical Multiculturalism: A comparative history of race in Brazilian cinema and culture* (1997).
[22] According to Shaw and Dennison (2007:76) the big-budget, supposedly sophisticated productions from Vera Cruz did not win over Brazilian audiences and the commercial failure of what was a very expensive project forced the studio into bankruptcy in 1954.

landscapes and characters to the screen.[23] It was an early Cinema Novo adaptation that awarded international attention to films made in the country for the first time since the inception of the industry. Anselmo Duarte's *O Pagador de Promessas* (1962) was the first (and only, to date) Brazilian film to win a Palme D'Or at the Cannes Film Festival, as well as being nominated for a Best Film in a Foreign Language Academy Award the following year. The film, adapted from the homonymous 1959 play by Dias Gomes,[24] received an unprecedented amount of international attention mostly due to its thematic innovations, namely "the Northeastern setting and detailed discussion of poverty and oppression" (Dennison and Shaw, 2004:131), so characteristic of the first phase of the Cinema Novo movement. As an adaptation, however, the film is not without its problems: with a stage play as hypotext, the action takes place almost entirely in a single set (the church steps), which does not leave much room for aesthetic novelty. Although filmed on location at the Igreja do Santíssimo Sacramento in Salvador, the film could have hailed from a Vera Cruz backlot in São Paulo, as it does not engage with the local landscape in any meaningful way. Dennison and Shaw (2004:146) note that Duarte's adaptation failed to impress the playwright, who requested that his name be removed from the credits.

Post-Cinema Novo

In the same year that *O Pagador de Promessas* was awarded the top prize at Cannes, a theatre adaptation very different from the Cinema Novo films made its way onto Brazilian screens. *Boca de Ouro* (1962) marks the beginning of a wave of *cinema rodrigueano* that

[23] The New Wave and Neorealism influenced Cinema Novo both in terms of form and content. While on the aesthetic front the Brazilian movement adopted the preference for handheld cameras and shooting on location, with regards to subject matter, Cinema Novo reflected the European movement's concern with depicting national issues and characters on screen.

[24] Dias Gomes would later become a household name in Brazilian television as a soap opera author. The writer himself was responsible for adapting his play *O Berço do Herói* (1965) into telenovela *Roque Santeiro* (1985). The play was first adapted in 1975 but since the protagonist is a lying, cheating, deserting military officer, the soap opera was censored by the Brazilian dictatorial government and the production was cancelled before it aired. Ten years later, in 1985, after redemocratisation, a new version of the telenovela was produced, still scripted by Dias Gomes, and become one of the most successful soap operas of all time.

would last until the 1980s.[25] The film was based on a play by Nelson Rodrigues and tells the story of the title character, a *jogo do bicho* (illegal lottery) kingpin whose life is remembered by an ex-lover after his death. It was filmed while Nelson Pereira dos Santos stalled the production of the Cinema Novo classic *Vidas Secas* (1963), waiting for the green landscapes of the Northeast to dry with the heat of summer and give him the barren look his film required. As an example of *cinema rodrigueano*, *Boca de Ouro* is marked by its Rio de Janeiro setting, being a sort of chronicle of the Zona Norte suburbs in which sexually transgressive plots, power games between male and female characters and clashes between progressive and traditional values abound.

Boca de Ouro takes ownership of the source material in a way that the Oscar-nominated *O Pagador de Promessas* (1962) failed to. Although mostly set indoors and filmed on sound stages, *Boca de Ouro* also ventures out into the Zona Norte and makes good use of its (sub)urban landscape. Crowded roads and train stations in the centre of the Madureira district serve as background for some of the action, while a substantial part of the action takes place inside automobiles, trains and buses, in a nod to impending modernity and the long commute endured by inhabitants of Zona Norte on a daily basis, most of which is absent from the hypotext.

[25] *Cinema rodrigueano* is the name given to the collective screen adaptations of works by Nelson Rodrigues, which Dennison (2003) terms "almost a cinematic genre" in its own right (175), given the vast number of adaptations and the affinity they share in terms of subject matter, setting and tone.
Although *Boca de Ouro* is the first adaptation of lasting cultural relevance based on the work of Nelson Rodrigues, the earliest one is *Somos Dois* (1950, directed by the author's brother, Milton Rodrigues) and, although the trend slowed down after the 1980s, adaptations of Rodrigues' work are still being produced, such as an upcoming new version of *Boca de Ouro* directed by Daniel Filho (forthcoming). Over 25 films have been produced since the 1950s based on Rodrigues' hypotexts. Some have been adapted multiple times, as is the case with *Boca de Ouro* (1963, 1990, forthcoming) and *Bonitinha, Mas Ordinária* (1963, 1981, 2013).

In the 1970s, while the *pornochanchadas* became the most popular cinematic genre in Brazil, a trend for adapting novels with strong sexual content for cinema can be identified.[26] This partly explains why Nelson Rodrigues' texts were so popular through the 1970s and 80s: they bridged the sexually-charged subgenre of the *chanchada* and the prestige derived from literary adaptation. It is no surprise, then, that for more than thirty years the top two most watched Brazilian films of all time, at the cinema, were two film adaptations from the 1970s: *Dona Flor e Seus Dois Maridos* (1976, directed by Bruno Barreto),[27] adapted from Jorge Amado's 1966 novel, and *A Dama do Lotação* (1978, directed by Neville de Almeida), based on a short story published by Rodrigues in his infamous *A Vida Como Ela é...* newspaper column.[28] Both films are *pornochanchada* descendants of sorts. Jean-Claude Bernardet (cited in Dennison and Shaw, 2004) called them "a cleaned up version" (172) of the popular erotic comedies, characterised by generous budgets, famous actresses and catwalk models, and high production values which tended to "rely on the nudity (or promise of nudity) of the leading

[26] *Pornochanchadas* succeeded the *chanchadas* as the most popular genre of film in Brazil. They depart from the music hall tradition of the *chanchadas* and add a soft-core porn element to them. The stories were traditionally set in Rio and had sexually active females as protagonists. For more details on the genre, please see Gregoli (2013).

[27] According to respected market research company Filme B <filmeb.com.br> [last accessed on 30/03/2019], it was only in 2010 that *Dona Flor e Seus Dois Maridos* was knocked off its first position by José Padilha's *Tropa de Elite 2.* The top spot was subsequently claimed by *Os Dez Mandamentos – O Filme* (2016, directed by Alexandre Avancini,), a rehash of a popular 2015 176-episode biblical soap opera, cut into a two-hour film. The film was panned by critics and church Igreja Universal do Reino de Deus (which owns Rede Record, the television channel that produced the *telenovela*) accused of buying out entire empty screenings so as to make it the number one Brazilian film of all time. Church officials denied the accusations brought to light by newspaper *Folha de S. Paulo* while the distributors Paris Filmes told the news portal UOL that the empty screens were a consequence of a philanthropic action promoted by the film's partners, ("'Os Dez Mandamentos' bate recorde de bilheteria 'esgotando' salas vazias", *Folha de S. Paulo*, 11/04/2016). *Minha Mãe É Uma Peça 2* (2016, directed by César Rodrigues), the sequel to the adaptation of Paulo Gustavo's stage monologue *Minha Mãe É Uma Peça* (2006), became the fifth most watched Brazilian film of all time in 2016, while in 2018 Rede Record-produced biopic of the network's owner, Edir Macedo, *Nada a Perder* (directed by Alexandre Avancini) became the most watched Brazilian film of all time by deploying tactics similar to those used to award *Os Dez Mandamentos* the top spot in Brazil's all-time box office. ('It is strange': Brazilian church blockbuster plays to empty cinemas', *The Guardian*, 15/05/2018) which currently makes *Dona Flor e Seus Dois Maridos* number 4 and *A Dama do Lotação* number 6 in the ranking of most watched Brazilian films in Brazil.

[28] Dennison and Shaw (2004:171) highlight that the growth of the Brazilian cinematic industry was financed by the military dictatorship through the government's film division, Embrafilme, whose budget was multiplied eightfold between 1974 and 1979. With a third of all Brazilian films distributed by Embrafilme and between a quarter and a half of them also being produced with funds from the national agency, "the market share of Brazilian cinema increased from 15 per cent in 1974 to 30 per cent in 1980, while the number of spectators of Brazilian films doubled".

actresses, especially if the public was used to seeing the latter in more 'respectable' roles in TV soap operas". (Dennison and Shaw, 2004:172)

Of course, the actresses were not the only known quantity in these films. Despite the racy content, a veneer of respectability also derived from the source material's status as a highbrow art form: literature. By the time the adaptations of *Dona Flor* and *A Dama* came about, Jorge Amado had been a member of the Academia Brasileira de Letras for more than a decade (since 1961), while Rodrigues was a respected journalist and playwright and had seen 13 of his works adapted for the big screen, including the award-winning (another marker of respectability) *Toda Nudez Será Castigada,* which was given the Silver Bear at the Berlin Film Festival in 1973.

Both adaptations relied on the stellar presence of iconic actor Sonia Braga, who had risen to fame in the mid-1970s, playing the eponymous protagonist in *telenovela Gabriela* (1975, directed by Walter Avancini). That character was also a sexually active young *morena* who had first existed in the pages of a 1958 novel – also by Jorge Amado. Since the television programme aired on broadcast television, Gabriela's sexuality was explored much less explicitly than that of Braga's characters in either *Dona Flor e seus Dois Maridos* or *A Dama do Lotação*: her costumes were revealing (short and figure-hugging dresses) and she was constantly framed in suggestive poses (filmed from behind or from a low angle, so as to accentuate her backside). The two films helped to turn Braga into a national treasure, while at the same time proving the financial potential of literary adaptation to a new generation of filmmakers.[29] Exploring Braga's body in long scenes featuring nudity and sex (the kind which the *telenovela* adaptation of *Gabriela* avoided), both films focus on the hypotexts'

[29] Television adaptations will be discussed at the end this chapter.

descriptions of sexual acts and sexual desires. In films based on two very different works of literature, Rodrigues' sexual repression and Amado's sexual liberation are equalised in the many repeated shots (in both films) whereby the camera travels over Braga's naked body and closes up on similar facial expressions of sexual pleasure. The fact that such contrasting literary renderings of sexuality are filmed using such aligned techniques suggests that both filmmakers were more interested in the presence of sexuality in the hypotext (as an excuse to showcase sex on screen) than they were in discussing sexual practices frankly and challenging taboos in the ways that Nelson Rodrigues' and Jorge Amado's literature did.

Pre-Retomada: the Trapalhões era

The dearth in quantity and quality of Brazilian film production throughout the 1980s and 90s has been well documented by scholars such as Nagib (2003) and Dennison and Shaw (2007). There were virtually none in production in the country in the first few years of the 1990s and, famously, the number of national films that came out in 1992 totals fewer than a handful.[30] Albeit not literary, adaptation was the only type of cinema that survived the toughest years in the business. Like cockroaches after a nuclear holocaust, only the most resilient films and filmmakers made it through the pulverisation of the industry by the Collor government. For a number of years in the 1980s and 90s, a form of Brazilian film that is often overlooked by scholars was what kept the industry alive: the Trapalhões films.[31]

[30] Lucia Nagib counts two (2003:xvii), a number which is usually cited by academics and journalists alike as proof of the death of Brazilian cinema in that year. That notwithstanding, the number of feature length fiction films produced in Brazil in 1992 was higher, comprising at least five titles: *Perfume de Gardênia* (directed by Guilherme de Almeida Prado), *O Vigilante* (directed by Ozualdo Candeias), *A Serpente* (directed by Alberto Magno), *Oswaldianas* (directed by Julio Bressane), and *Vagas para Moças de Fino Trato* (directed by Paulo Thiago).

[31] Dennison and Shaw (2004:154-157) mention the Trapalhões films in their chronology of popular cinema in Brazil. They discuss the troupe members' background in popular art forms such as circus, music hall, and radio and highlight the importance of television to the success of their films.

The Trapalhões were a quartet of comics whose extremely popular sketch show on Rede Globo aired every Sunday from 1977 onwards.[32] The year after joining Globo, the foursome (Renato Aragão, Manfried Sant'Anna, Antônio Carlos Bernardes Gomes and Mauro Faccio Gonçalves) started starring in feature films in which they played versions of their characters from the television show (Didi, Dedé, Mussum and Zacarias, respectively). Between 1977 and 1990, the Trapalhõe*s* featured in 22 films with the foursome as protagonists and the groups' name in the title.[33] The films were essentially versions of the television show with higher budgets, better production values, and more outlandish plots. The narrative had to be sustained for two hours, as opposed to their usual three-minute sketches, so the action usually involved an adventure in an exotic location. Sometimes, they parodied international box-office hits. Such parodies include *Os Trapalhões na Guerra dos Planetas* (1978, directed by Adriano Stuart), a timely *Star Wars* (1977, directed by George Lucas) spoof, and *Os Trapalhões e o Mágico de Oroz* (1984, directed by Dedé Sant'Anna and Victor Lustosa), a nostalgic *Wizard of Oz* (1939, directed by Victor Fleming) parody, in which the Trapalhões played reluctant heroes who faced a series of obstacles (usually of the financial order) and eventually triumphed, after two hours of slapstick routines and musical numbers.

The films capitalised on the television show's formula and became a holiday staple for Brazilian children. Twice a year, in January and July, during school breaks in Brazil a new Trapalhões film would come out, to be panned by critics while nevertheless finding immense audiences. The table in Appendix 1 (i) gives an idea of just how relevant the group was to the

[32] The most successful iteration of *Os Trapalhões* as a television show ended in 1990. Renato Aragão, the leader of the group, kept on producing and starring in programmes using his character Didi until 2016.
[33] Mauro Faccio Gonçalves, who played Zacarias, died of a lung infection in 1990. They released two more films as a trio (*O Mistério de Robin Hood*, 1990, directed by José Alvarega Jr., and *Os Trapalhões e a Árvore da Juventude*, 1991, directed by José Alvarenga Jr.) before Antônio Carlos Bernardes Gomes, who played Mussum, passed away during heart transplant surgery in 1994. Renato Aragão and Manfried Sant'Anna played Didi and Dedé in another ten children's films between 1997 and 2017, with much less commercial success and cultural relevance.

national film industry: in 2002, 15 out of the 20 highest grossing national films were Trapalhões films – 75% of the total.

For all their lack of visual innovation (as the films followed television mise-en-scène conventions) and occasional sexism and racism (as the character of African descent, Mussum, had his skin colour frequently invoked as a joke and women played no role other than that of love interest), the Trapalhões were an undeniable force in national cinema, as a whole generation of Brazilians grew up with their films as the only available form of locally-made cinema. As adaptation, the group's work is relevant on two levels. Firstly, it inaugurated the cross-media adaptation which became so popular after the turn of the century, whereby successful television programmes, especially those produced by Rede Globo, were franchised to great economic success. This trend has ultimately led to the making of films set in the same world, with the same set of characters and storylines akin to those explored in the television series. *Os Normais – O Filme* (2003, directed by José Alvarenga Jr.), *A Grande Família – O Filme* (2007, directed by Maurício Farias) and *Cilada.com* (2011, directed by José Alvarenga Jr.) are all examples of what Ellis (1982) called "tried and tested" adaptations: cinematic works motivated not so much by an artistic impulse to express ideas or to give existing characters a chance to be part of other stories, but more by a cynical desire for box office success based on the popularity of a pre-existing format. The Trapalhões paved the way for a number of other popular comedies to migrate from small to big screen, which has ultimately resulted in the production of some of the most popular Brazilian films of all times, in terms of box office.[34]

[34] A list with the most popular titles of all time, dominated by films from the last two decades, can be found in Appendix A.

The second level is that of parodical revisionism found in some of the Trapalhões films. Although creatively limited in visual terms (since the filming, framing and editing techniques are all borrowed from television, not to mention directors and crew members), their films, through light-hearted comedy, did successfully manage to subvert the values pushed forward by some of their hypotexts. In the Trapalhões retellings, films such as *Star Wars* (1977) and *Planet of the Apes* (1968, directed by Franklin J. Schaffner, itself an adaptation of a 1963 novel by Pierre Boulle) and novels like *The Three Musketeers* (1844) by Alexandre Dumas and *Treasure Island* (1883) by Robert Louis Stevenson were all turned into stories of the triumph of the common man over the powerful, in which a group spearheaded by a *malandro* dodges obstacles using charm, ingenuity and the quintessentially Brazilian idea of *jeitinho*.[35] These are films made using a television programme formula and that, as time went by, became identified with children's entertainment. That notwithstanding, they are perhaps some of the first Brazilian adaptations to actually put Andrade's *antropofagia* into practice, as they successfully blended works of worls literature with national archetypes (the *malandro*), challenges (financial struggle, unemployment and hunger are at the core of some of the narratives) and settings (the retelling of Wizard of Oz is set against the backdrop of the droughts in the Northeastern Backlands).

Post-Retomada

In the years that followed the Retomada,[36] some of the most internationally well-received films produced in Brazil were literary adaptations. In the mid-to-late 1990s, Brazil was represented at the Academy Awards three times in the category of Best Film in a Foreign Language, twice by film adaptations: *O Quatrilho* (1995, directed by Fábio Barreto), adapted

[35] A more in-depth discussion of the concepts of *malandro* and *jeitinho* can be found in Chapter 5 of this thesis, with reference to Roberto daMatta's anthropological study *Carnivals, Rogues and Heroes* (1979).
[36] *Retomada* refers to the rebirth or renaissance experienced by Brazilian cinema in the mid-1990s, after the national film-funding agency Embrafilme was reestablished and new tax break incentives were approved by law. A detailed account of the period can be found in Nagib (2003:xvii-xxvi).

from the homonymous novel by José Clemente Pozenato (1985); *O Que É Isso, Companheiro?* (1997, directed by Bruno Barreto), adapted from Fernando Gabeira's homonymous memoir (1979).[37] Although *O Quatrilho* and *O Que É Isso, Companheiro?* are very different films in terms of content and aesthetics, they share a production company (LCBarreto), a screenwriter (Leopoldo Serran) and casts populated by television stars, well-known to Brazilian audiences.[38] Directed by brothers Fábio and Bruno Barreto, respectively, the films are set in rather contrasting versions of Brazil. While *O Quatrilho* celebrates a rural, old-fashioned community of Italian immigrants in Rio Grande do Sul in the 1910s, *O Que É Isso, Companheiro?* is a fictional account of the real kidnapping of American Ambassador Charles Elbrick by a guerrilla group in Rio de Janeiro in 1969, during the military dictatorship. At the turn of the millennium, the hypotexts for literary adaptations were a long way away from the foundational myths that had inaugurated Brazilian cinema in the 1910s. Then, right at the beginning of the new millennium, another literary adaptation changed the panorama of the national industry.

Cidade de Deus

Cidade de Deus (2002), directed by Fernando Meirelles and Katia Lund and adapted from Paulo Lins' 1997 semi-fictional memoir, tells many varied stories, which together reveal the impact of the arrival of drugs and firearms in a *favela* in Rio de Janeiro between the 1960s and the 1980s. International acclaim at festivals and awards ceremonies, as well as the fact that a Brazilian title was chosen by Miramax for international distribution, reinvigorated

[37] The third one was the original screenplay *Central do Brasil* (1998), by first-time screenwriters João Carneiro and Marcos Bernstein.

[38] The production company LC Barreto is owned by Fábio's and Bruno's producer parents, Lucy and Luiz Carlos Barreto. The latter played an important role in the Cinema Novo movement, having, for instance worked as Director of Photography on *Vidas Secas* (1963). The fact that of the three directors nominated for Oscars in the 1990s two are the next generation of Barretos and the third, Walter Salles, is an heir to the Unibanco bank fortune perhaps points to how undemocratic and inaccessible filmmaking was at the turn of the century in the country.

Brazilian cinema by proving that it was possible to have a national film industry which conjugated positive critical response, high production values and international appeal, in spite of the films being produced in a language, Portuguese, that reduced global market interest for them considerably.

In terms of the adaptation process, screenwriter Braulio Mantovani faced the challenge of condensing almost 500 pages of dense prose and 247 named characters into a two-hour film.[39] Inevitably many characters and storylines were cut, others were merged, and a narrator was chosen in order to streamline the storytelling. Besides these choices, Nagib (2004) has drawn attention to the issue at the core of adapting a novel whereby language holds "an almost absolute power" (241). Lins' vocabulary is so specific and unorthodox, employing Rio *favela* slang and shortened, incomplete words and phrases, that conveying it visually was no small challenge.[40] Visual equivalences, however, are not necessarily connected to word choice: the film managed to "rework linguistic devices into other aspects of the film, such as the performance of the actors, the photography, the editing, the dialogues, the music and so on" (243). Meirelles' stylistic flair, however, is what generated most of the negative criticism received by the film, the most pointed being Bentes' (2005) creation of the term "cosmetics of hunger" (84) to refer to the trend in the glamourisation of poverty and violence in Brazilian cinema.[41] Her term challenges the use of "the language of entertainment films, the folkloric and cliché image of advertisements, as well as a kind of narrative based on action and what is spectacular" (84). Furthermore, she posits that fast editing, saturated colours and other sensorial stimuli that may give viewers adrenaline rushes, are cinematic

[39] Fernando Meirelles said Mantovani had to create an online database for all the characters and that even the author, Paulo Lins, confused names and storylines, because there were so many (Meirelles in: Vieira, 2005:13).
[40] Translating it into English must also have been challenging, seeing as the first edition of *City of God*, translated by Alison Entrekin, only came out in 2006.
[41] Bentes created the term by contrasting post-Retomada cinema with that of Cinema Novo, more specifically in relation to Glauber Rocha's manifesto "An Aesthetics of Hunger" (1965), which constituted an appeal for a provocative, political cinema that made viewers understand and experience hunger, not admire it.

devices numbing the potential to record social indignity and promote ethical reflection, leaving the viewer with the instant gratification of thrilling action and beautiful images. Bentes accuses Walter Salles' films of being equally constructed with emphasis on form over substance but fails to address the fact that in Meirelles' case, unlike in Salles' original screenplays, there is a hypotext. Lins' cool, fast-paced, at times poetic prose may have suggested some of the slickness found in the end product.

As an adaptation, *Cidade de Deus* is extremely successful in that it presents viewers with an *interpretation* of Lins' novel: the interpretation of a seasoned television advertisement director. In his role as a mediator between Lins' almost anthropological study and the audience, Meirelles succeeds in repackaging the story in colours, sounds, words and actions that strike a balance between repetition (from American action films) and originality (from the setting and casting of non-professional actors), old and new, even if the end result is a film in which most of the political content is neutralised by its slick music-video-like sensorial experience.[42]

Beyond *Cidade de Deus:* Globo Filmes and television

While *Cidade de Deus* was in production, in 2001, a new government agency was being created to regulate, promote and monitor the booming national industry. Together with the tax break incentives put in place in the previous decade (through the Lei do Audiovisual and Lei Rouanet),[43] another mechanism was established to ensure that films were not just produced, but also seen. In order to protect the growth of the industry from the constant

[42] Further chapters of this thesis will discuss particularly how the sharp political edges of literary works may be blunted by directors who produce cosmetically pleasing film adaptations. This process, however, does not only take place through aesthetics. As we shall see, humour and sex can also be used on screen to distract from socio-political thought.

[43] In its current incarnation, the Lei Rouanet allows private companies up to 4% breaks in owed taxes if the funds are invested in audiovisual products. The investor's name and logo appear before the film's opening credits.

competition from North American films, the 2001 Cota de Tela law decreed that every cinema in Brazil had to show national productions for a set number of days a year.[44] Although a recent economic study by McCourtney (2015) claims that Cota de Tela has not made a relevant impact on the national film industry, a quick survey of highest grossing films at the national box office including the past two decades (2000s and 2010s) suggests otherwise.[45] In comparison to the 1990s, Brazilians were flooding to the cinema to see national content.[46] According to Sangion (2012), the market share occupied by Brazilian film went from 6-7% in 1999 to 19% in 2010, which suggests the industry grew three times its original size in the space of a decade. One production company in particular is responsible for that growth: Globo Filmes. As the cinematic arm of television channel Rede Globo, the company either produced or co-produced 20 out of the 21 aforementioned top box office films of that decade,[47] 9 of which are adaptations either from a literary hypotext or from a Globo television series.[48] All these adaptations share thematic and aesthetic influences from television: not only do they star and are written and directed by the channel's in-house staff, but their subject matter and visual identity are characteristic of Rede Globo. This is obvious when analysing the adaptations (or "spin-offs") from television programmes: the *Os Normais*

[44] The number of days is decided yearly by presidential decree. The most recent decree (December 2017), demanded that single-screen cinemas show at least 3 different Brazilian titles for a period of at least 28 days in 2018. The numbers increase in the case of multiplex cinemas: for instance, for cinemas with 20 screens, 800 days and 24 titles must be shown.

[45] See 35.

[46] Only three films attracted more than two million spectators during the 1990s; all were children's films: *Lua de Cristal* (1990, directed by Tizuka Yamazaki), *Uma Escola Atrapalhada* (1990, directed by Antônio Rangel) and *Xuxa Requebra* (1999, directed by Tizuka Yamazaki). By comparison, in the 2000s, twenty-one films were seen by over two million spectators: more than five million watched *2 Filhos de Francisco* (2005, directed by Breno Silveira) and six million watched *Se eu Fosse Você 2* (2009, directed by Daniel Filho).

[47] *Tropa de Elite* (2007), produced by Zazen Produções is the notable exception. That notwithstanding, Globo Filmes did co-produce the sequel, *Tropa de Elite 2* (2010), which, as I have already mentioned, went on to become the third most watched Brazilian film of all time.

[48] The films based on literary titles are: *O Auto da Compadecida* (2000, directed by Guel Arraes, based on a 1955 play by Ariano Suassuna), *Cidade de Deus* (2002, directed by Fernando Meirelles and Katia Lund, based on Paulo Lins' 1997 novel), *Carandiru* (2003, directed by Hector Babenco, based on Drauzio Varella's memoir-novel *Estação Carandiru*, published in 1999), *Lisbela e o Prisioneiro* (2003, directed by Guel Arraes, based on Osman Lins' 1964 play), *Olga* (2004, directed by Jayme Monjardim, adapted from Fernando Morais biography of Olga Benário Prestes, published in 1994), and *Meu Nome Não É Johnny* (2008, based on Guilherme Fiúza's 2004 biography of João Guilherme Estrella.). The following titles are based on Globo television programmes: *Os Normais* (2003), *A Grande Família – O Filme* (2007), and *Os Normais 2* (2009). *O Auto da Compadecida* (2003) was first produced as a television series and then recut into a feature length film.

films and the *A Grande Família* feature film are, in effect, longer, more lavish episodes of the television shows on which they are based. In comparison with the series, the films use a more varied set of locations, which is not to say that they engage with the landscape in a particularly cinematic way. Since the characters are the same, the interactions between them and their delivery of the dialogue are not so dissimilar from those found in the television episodes.

This is the context in which the latest of the adaptations analysed by this thesis were produced. After 2010, the lines between television and cinema were blurred even further. The freedom of movement between visual art forms, which Gatti (2007:137) has called "reciclagem audiovisual", has allowed for films and series to become interchangeable products, similar in aesthetics and subject matter, while made by the same technical teams and boasting similar casting. Objectively speaking, television series have gained immensely from being able to explore less rigid and obvious storylines (like the mythical, sometimes abstract narrative of television series *Dois Irmãos* (2017, directed by Luiz Fernando Carvalho), based on Milton Hatoum's homonymous novel of 2000), as well as to engage with the landscape in a more meaningful way (like the aesthetically refined *Ligações Perigosas* (2016), based on Choderlos de Laclos epistolary novel of 1782, *Les Liaisons dangereuses*, a rare example of television adaptation without a hypotext in the Lusophone literary canon). That being said, on the other hand, it is much harder to pinpoint how television language has had a positive impact on national cinema.

Television and Adaptation

Just as was the case with film, the early days of television were marked by a close relationship with literature. In the 1950s the live broadcast of plays called *teleteatros*, the

starting point for what would later come to be *telenovelas* and *miniseries*, were all adapted from literary works from around the world by authors such as Victor Hugo, Alexander Dumas and Rudyard Kipling (Ortiz, 1988:74-75). The high cost of a television set in those days meant that the medium was unavailable to a sizeable part of the population. The programming further guaranteed the perpetuation of its status as "elite culture" (Brennan, 2012:545), as well-known European novels, a signifier of sophistication, were always the titles of choice for adaptation.

By the mid-1960s, when Rede Globo started broadcasting, the network began to use works of Brazilian literature to inspire what had already become the *telenovela*.[49] *A Moreninha* (1965), the third *telenovela* aired on the channel, was their first literary adaptation.[50] Using Joaquim Manoel de Macedo's 1844 hypotext, the show pioneered many of the *telenovela* tropes that have been repeated shamelessly ever since: a suffering maiden, an affluent young man, some comic relief, an evil villain, and a series of misunderstandings between the central pair, who end up together against all odds, in a repetitive formula that is similar to the one described by Vladimir Propp in *Morphology of the Folktale* (1958).[51] Moreover, the setting and cast of characters in *A Moreninha* correspond with what Martín-Barbero (1987) would later identify as the key features of melodrama's success in Latin America: the interactions took place mostly between family members, in the space of the home, and characters expressed themselves with excessive sentimentality. For Martín-Barbero, these are the levelling

[49] Rede Globo did not create the format in Brazil. The first *telenovela* in the country was *Sua Vida me Pertence* (1950), broadcast by TV Tupi. Neither is Globo the only channel to currently produce them, as rival channels Record and SBT also dedicate primetime slots to that kind of programme. That said, Globo's most successful products have come to define the production values, aesthetics, and acting style of *telenovelas*, as well as the viewer's relationship with the format, as highlighted by Tufte (2000). This thesis acknowledges the existence of *telenovelas* outside the Globo monopoly, but focuses exclusively on that channel's output given (a) their higher cultural relevance and (b) the fact that the television adaptations analysed here are both Globo productions.
[50] The first two were *Ilusões Perdidas* (1965) and *Rosinha do Sobrado* (1965), both directed by Ricardo Graça Mello.
[51] While it is clear that Propp was describing a completely different type of story, the Russian folktale, this fitting comparison perhaps points to the *telenovelas'* didactic approach to storytelling.

elements that allow viewers to enjoy and relate to "popular spectacles" (131) (in this case, the *telenovelas*) regardless of their sociocultural and economic background. The basic elements listed above can all be identified in Macedo's classic novel, which was first published in serialised form, with an episodic structure that must have facilitated the adaptation process. Although there were only 35 episodes, *A Moreninha* was not a miniseries, seeing as that concept only came into existence when Globo produced its first, *Lampião e Maria Bonita* (1982): it took the form of a shorter, racier, grittier *telenovela*, screened in a later timeslot.

Throughout the 1980s Globo produced 21 miniseries which can be divided into three categories: stories that explored historical facts and figures of the past,[52] thrillers that dealt with urban neuroses and fears,[53] and period literary adaptations.[54] Eight out of the nine miniseries that were also adaptations were based on literary texts by twentieth-century Brazilian writers. Zélia Gattai, author of the memoir-novel *Anarquistas Graças a Deus* (1979), is the only woman. *O Primo Basílio* stands out for being the only work written in a context removed from 1980s Brazil in both temporal and geographical terms. An impossible love story was not always at the core of the narrative and the subject-matter also differed drastically from the repetitive daily *telenovelas*: the themes were darker, the pace of the stories slower, and the characters were more three-dimensional. That said, in technical terms, the 1980s adaptations suffered from a strong interference from *telenovela* modes of

[52] *Lampião e Maria Bonita* (1982, directed by Paulo Afonso Grisolli), *Padre Cícero* (1984, directed by Paulo Afonso Grisolli), *Anos Dourados* (1986, directed by Dennis Carvalho), *Abolição* (1988, directed by Walter Avancini), and *República* (1989, directed by Walter Avancini).
[53] *Avenida Paulista* (1982, directed by Walter Avancini), *Quem Ama Não Mata* (1982, directed by Daniel Filho and Dennis Carvalho), *Moinhos de Vento* (1983, directed by Walter Avancini), *Bandidos da Falange* (1983, directed by Luiz Antônio Piá), *A Máfia no Brasil* (1984, directed by Roberto Farias and Maurício Farias), and *Sampa* (1989, directed by Roberto Talma).
[54] *Anarquistas Graças a Deus* (1984, directed by Walter Avancini and Hugo Barreto), *Meu Destino É Pecar* (1984, directed by Ademar Guerra and Denise Saraceni), *Rabo de Saia* (1984, directed by Walter Avancini), *O Tempo e o Vento* (1985, directed by Paulo José), *Tenda dos Milagres* (1985, directed by Paulo Afonso Grisolli), *Grande Sertão: Veredas* (1985, directed by Walter Avancini), *Memórias de um Gigolô* (1986, directed by Walter Avancini), *O Pagador de Promessas* (1988, directed by Tizuka Yamasaki), and *O Primo Basílio* (1988, directed by Daniel Filho).

storytelling. The mise-en-scène, editing, dialogue and music were all highly informed by those of 1980s soap operas: cameras tended to be fixed, filming took place in backlots and sound stages, music was omnipresent, and dialogues were often filmed using simple shot-reverse-shot techniques. A degree of change can be observed halfway through the decade, as miniseries such as *O Tempo e o Vento* (1985, directed by Paulo José) and *Grande Sertão: Veredas* (1985, directed by Walter Avancini) have a sense of epic, particularly in battle scenes shot on location. At a moment when the film industry was in crisis (as I have discussed above), television started to develop a visual language that approached the cinematic, with more engagement with the landscape, use of natural light, less dialogue-driven narrative and a sense of daring in the choice of subject-matter.

Over the following ten years, Rede Globo produced 27 more miniseries, which, as the decade went by, became more and more cinematic. As these were invariably period pieces, care with sets, costumes and art direction were apparent in adaptations such as *Engraçadinha* (1995, directed by Denise Saraceni, based on Nelson Rodrigues' 1959 novel) and *Dona Flor e Seus Dois Maridos* (1998, directed by Mauro Mendonça Filho, based on Jorge Amado's aforementioned novel), while *Memorial de Maria Moura* (1994, directed by Carlos Manga, based on Rachel de Queiroz' 1992 novel) and *A Muralha* (2000, directed by Denise Saraceni, based on Dinah Silveira de Queiroz' 1954 novel) were filmed almost entirely on location. At the end of the 1990s, *Luna Caliente* (1999, directed by Jorge Furtado, based on Argentinian Mempo Giardinelli's 1983 novel), epitomises the cinematic influences over the miniseries: it was filmed in 35mm, scripted and directed by internationally acclaimed filmmaker Jorge Furtado and produced by an independent film production company.[55]

[55] Furtado was awarded the prize for Best Short Film at the 1986 Havana Film Festival for *O Dia em que Dorival Encarou a Guarda*; Best Short Film at the 1988 Havana Film Festival for *Barbosa* and Best Short Film at the Berlin Film Festival for *Ilha das Flores*.

Other transnational adaptations and the Eça adaptations

The four works analysed by this thesis were produced within the cultural landscape delineated above. The Eça de Queirós adaptations stand out as part of a select group of transnational adaptations. In television, after the first wave, in the 1950s, of works of world literature used as a basis for *teleteatros* because of their cultural cachet, the practice of using national literature became established at Globo in the 1960s, starting with *A Moreninha* (1965). From then onwards, the channel very rarely used foreign hypotexts.

There are notable exceptions, such as the aforementioned *Luna Caliente*, in which the action was relocated from Argentina in 1974 to Southern Brazil in early 1970. The novel tells the story of Ramiro, a lawyer who returns home to his village after years studying in France, only to fall in love with Araceli, a mischievous 13-year-old whom he rapes and who leads him to commit murder and become a fugitive. While elements of magical realism abound in this dark novel, the historical fact of the Argentinian dictatorship is a constant presence in the background, evoked through the characters' fear and paranoia, as well as though the repeated mention of the stifling heat and the evening setting of most of the action. In Vallejo's reading, Araceli's body is a metaphor for the violated but indomitable country of Argentina, a body-territory "que sobrevive al amor insano de quienes lo habitan" (1999:95). Although the miniseries' setting enabled a similar reading in a Brazilian context, bearing in mind the action takes place during the *anos de chumbo*,[56] the political edge to Giardinelli's literature is softened and the series concentrates on the fantastical and sexual elements of the story.[57] While on the one hand the novel's subtext is ignored, *Luna Caliente*'s carefully crafted

[56] The years between 1968 and 1974 are commonly referred to in Brazil as the *anos de chumbo*. They were the most repressive years of the military dictatorship, when a number of personal liberties were taken away from citizens and censorship and the death penalty became law in the country.

[57] In 2009 Vicente Aranda wrote and directed a Spanish adaptation of *Luna Caliente* using the same title but a different approach to the politics of the novel. The story is not only set in 1970, during the Franco dictatorship, but also in the town of Burgos, where members of the Basque paramilitary organisation ETA were then being judged for crimes against the regime.

cinematic aesthetics make it a memorable miniseries. It marked the first time Rede Globo co-produced with an independent production company: Jorge Furtado's Casa de Cinema. The crew was composed entirely of film technicians and only the music and special effects were handled by Globo television professionals.

It took a decade for another transnational miniseries adaptation to grace Brazilian small screens. Like *Luna Caliente*, *Som e Fúria* (2009) was also co-produced by a film (and advertising) production company, in this case Fernando Meirelles' 02 Filmes. The series is not a literary adaptation but a Brazilian version of the Canadian series *Slings and Arrows* (2003-2006), which chronicled the backstage affairs of a theatre company and its yearly Shakespeare-inspired festival. Since this was television-to-television adaptation, medium-specific alterations were not needed. The Brazilian series, like the Canadian before it, was shot entirely on sound stages and theatre spaces, with limited space and little interest in aesthetic innovation. The Brazilian programme, however, looks much glossier, with slick editing, art direction and cinematography that are comparable to those which created such controversy in 02-produced *Cidade de Deus* a decade earlier.[58] The script is full of cultural references and the adaptation process entailed, in part, finding Brazilian equivalents to Canadian figures, places and events. To exemplify, one of the storylines in *Slings and Arrows* concerns the theatre company having to handle a private sponsor who wishes to meddle in the production of a Shakespeare play in order to guarantee they are making a sound investment. In *Som e Fúria*, that private sponsor is turned into a hilariously farcical character, a representative from the Ministry of Culture (played by legendary comedy actress Regina Casé), who plans to scrap the Shakespeare festival and replace it with the production of big Broadway musicals in Portuguese. The character in the adaptation retains the same narrative

[58] An earlier section in this chapter discusses the "cosmetics of hunger" in 02 Filmes' *Cidade de Deus* (p. 35).

function but works on another level, providing a twofold social commentary: while her being a representative from the Ministry of Culture is a comment on the Brazilian theatre world's dependence on state funding in order to keep afloat, her idea of replacing Shakespeare with Broadway musicals is a nod to Brazil's subservience to American models of profitable mainstream art.

The aforementioned *Ligações Perigosas* (2016) is the only other example of transnational adaptation in a miniseries format. The action is updated from late-eighteenth century France to early-twentieth century Brazil. The lavish settings and costumes give the production the appropriate feel of a Gatsby-esque extravaganza, where characters dress like flappers and speak Brazilian Portuguese while enacting the plot of a French novel. Wide shots of the landscape (the series was partly filmed in Argentina), technically complex sequences (aerial shots, long takes on chest-mounted cameras) and pristine finishing (colour correction and editing) give the miniseries a cinematic look, but the didactic dialogue and melodramatic emotional excess make the overwhelming *telenovela* influence clear. On the other hand, the heightened melodrama inserts the miniseries in the tradition of what Martín-Barbero (1987) has called "emotional democracy" (131), making Choderlos de Laclos' novel accessible to all Brazilian television viewers, across classes and cultural backgrounds. Martín-Barbero's concept, coined to explain the success of the *telenovela* model across South America, has dangerous implications, as it may serve to justify the dilution of complex issues in many adapted films, miniseries and *telenovelas* alike. This thesis will discuss precisely whether the "democratisation" of works by Eça de Queirós translated to Brazilian film and television causes them to lose their grip on social and political issues in the name of emotional connection with audiences.

The subsequent chapters of this thesis will examine four following Brazilian adaptations of Eça de Queirós, produced within the film and television landscapes delineated above:

***O Primo Basílio* – Television miniseries, 1988**

O Primo Basílio is a Brazilian miniseries written by Gilberto Braga and Leonor Bassères and originally aired between 8 August and 2 September 1988 in sixteen one-hour episodes, from Tuesdays to Fridays, over four consecutive weeks in the post-prime time slot of 22:30. The miniseries was released in DVD format in 2007, and the present thesis analyses this format, which kept intact the structure of the original broadcast.

The location and time of the unfolding of the narrative are the same as those in Eça's hypotext: Lisbon in the last quarter of the nineteenth century. The one great liberty taken by the miniseries is "normalising" the Brazilian accent of its supposedly Portuguese characters, resulting in a hybrid speech which would not alienate Brazilian viewers, since hearing European Portuguese on Brazilian television was a rare occurrence at that point, and still is.

The series follows the plot of Eça's hypotext closely: the narrative order is the same, so are the characters, settings and dialogue, for the most part. The casting uses well known Globo leading men: Marcos Paulo as Basílio and Tony Ramos as Jorge. Newcomer Giulia Gam, a young actress from São Paulo who had worked with prestigious director Antunes Filho for half a decade on stage, was invited to play Luísa as director Daniel Filho wanted a fresh new face for the character. The antagonist Juliana, on the other hand, was played by seasoned professional Marília Pêra. *Telenovela* stars Marcos Paulo and Tony Ramos took up the roles of Basílio and Jorge, respectively. The series was well-received by critics at the time and was sold to over 20 different countries, according to Rede Globo.[59]

[59] <http://memoriaglobo.globo.com/programas/entretenimento/minisseries/o-primo-basilio.htm> [last accessed on 10/04/2019].

***Amor & Cia* – Feature length film, 1998**

Amor & Cia is a film produced by Quimera Films, a Brazilian Minas Gerais-based production company owned by director Helvécio Ratton and producer Simone Magalhães Matos. Although Portuguese production company Rosa Filmes is credited as co-producer, according to director Helvécio Ratton (2019) the Portuguese company was only responsible for distributing the film in Europe.

The film was entirely shot on location in Tiradentes, Minas Gerais, with the action from the hypotext being relocated from Lisbon to an unnamed nineteenth century colonial town in Brazil. Rede Globo *telenovela* stars Marco Nanini, Patrícia Pillar, and Alexandre Borges play the trio of protagonists.

Amor & Cia was produced during the "Retomada" years, the period of revitalisation of national cinema that followed the industry's almost extinction earlier that decade. Helvécio Ratton has revealed in interview (2019) that director Daniel Filho expressed interest in making the film as a Globo Filmes co-production but negotiations broke down due to creative differences. The film was awarded prizes for Best Actress to Patrícia Pillar and Best Film at the 1998 Brasília Film Festival.

***Os Maias* – Television miniseries, 2000**

Os Maias is a miniseries produced and broadcast by Rede Globo, adapted by Maria Adelaide Amaral with the collaboration of João Emanuel Carneiro and Vincent Villari and directed by Luiz Fernando Carvalho. The series aired in 44 episodes between 9 and 24 March 2001. It was released in DVD format in 2004 together with a strong marketing campaign that sold it as a perfect Mother's Day gift.[60] There were substantial cuts in relation to the original

[60] The campaign was apparently a success, as the first edition of the DVD sold out on Mother's Day 2004.

broadcast, and some minor storylines were cut from the DVD. Those were not storylines from *Os Maias*, but from Eça's *A Relíquia* (1887) and *A Capital* (1925), which had been incorporated into the narrative in order to pad out the miniseries' 44 hour-long episodes.

The length reflects the need to bring in advertising revenue over a sufficiently long time to cover the expensive production costs of transporting 25 actors and around 100 crew members to Portugal for filming, for over six weeks. The Douro region, Sintra and Lisbon were the main locations, as well as parts of Rio de Janeiro duly made to look European. The miniseries followed the precedent set by *O Primo Basílio* and, twelve years later, once again showed Brazilian actors with Brazilian accents playing Portuguese characters, without the mismatch ever being addressed. In an interview included among the Extras on the DVD, Maria Adelaide Amaral says this decision was made early on, as director Luiz Fernando Carvalho thought the cast's attempt at a Portuguese accent would sound fake and distract viewers, hindering their emotional connection with the characters. The miniseries was widely praised by Brazilian critics and, according to Sobral (2016), by Portuguese critics alike.

***O Primo Basílio* – Feature length film, 2007**

O Primo Basílio is a film produced by Globo Filmes and directed by Daniel Filho, who had previously adapted the novel to miniseries in 1988 at Rede Globo. According to Filho (2019), he decided to return to *OPB* as a result of seeing the success of the Mexican adaptation of *O Crime do Padre Amaro* (2002, directed by Carlos Carrera), a film which had enough international recognition to be nominated to a Best Foreign Language Film Oscar and Golden Globe in 2003.

Carrera's version of *Amaro*, set in Mexico and spoken in Spanish, made Filho rethink *OPB* as a transnational adaptation, in which the action was relocated to Brazil. The director credits his experiences adapting Nelson Rodrigues' short stories to television series *A Vida Como*

Ela É... (1996) with the inspiration for the setting of the film: the 1950s. Rodrigues' discussions of transgression and morals in mid-twentieth-century Brazil felt, to Filho, close to Eça's appreciation of changing values in nineteenth-century Portugal.

According to Filme B,[61] the film was the third most watched Brazilian film of 2007. With over 800,000 spectators, *OPB* stayed behind *Tropa de Elite* (2007, directed by José Padilha) and *A Grande Família – O Filme* (2007, directed by Maurício Farias) in the list of highest grossing films that year.

[61] <http://www.filmeb.com.br/database2/html/ME01.php> [last accessed on 22/07/2019]

2 – Perverse cordiality: the entanglement between work and personal relations in Luiz Fernando Carvalho's *Os Maias* [1]

In the more than eighty years since the publication of *Casa Grande & Senzala* (1933), the ideas presented by Gilberto Freyre have been revisited countless times, either hailed as advancing an idea of Brazil as a modern, hybrid civilisation (Amado et al, 1962) or criticised for their apology of colonialism and slavery (Souza, 2000). Around the year 2000, which marked the centenary of Freyre's birth, a new wave of critics was somewhat unanimous in rejecting the book's thesis of a benign colonisation of Brazil (Skidmore, 2002). However, as outdated as one may think the book's theories are, their contribution to an understanding of Brazilian society is still hard to deny today. Take the example of his theorisation of slave/slave owner relationships which, produced half a century after abolition in Brazil, helped to embed in the national culture the myth of the domestic servant more as a member of the family than as a service provider. In fact, two out of five chapters in *Casa Grande & Senzala* are dedicated to "O Escravo Negro na Vida Sexual e Familiar do Brasileiro", whereby Freyre exalts the exceptional character of Brazilian slavery, and the "highly special circumstances that, in our country, modified or attenuated the evils of the system" (369). These two chapters discuss the emotional connection between the ruling class and the human beings they owned, with Freyre using many anecdotal examples of such relationships to illustrate what he calls a "doçura nas relações" (435) in Brazilian slavery.[2] The examples are many, however they are not varied. Most of the cases analysed by the author involve the relationship between white upper-class males and black enslaved females to whom, in his

[1] A version of the first part of this chapter was published under the title "The cordial maid: representations of servants in Brazilian adaptations of Eça de Queirós" in an edition of the *Journal of Iberian and Latin American Studies* dedicated to "Cordiality and Intimacy in Contemporary Brazilian Culture" (vol. 24, 2018, pp. 391-400)
[2] The English translation by Samuel Putnam, also discussed in this volume's introduction, phrases it in equally unfortunate terms: "prevailing mildness" (368).

words, all of Brazilian society owes a debt because of these women's overwhelming significance:

> Almost all of us bear the mark of that influence. Of the female slave or "mammy" who rocked us to sleep. Who suckled us. Who fed us, mashing our food with her own hands. The influence of the old woman who told us our first tales of ghost and *bicho*. Of the mulatto girl who relieved us of our first *bicho de pé*, of a pruriency that was so enjoyable. Who initiated us into physical love and, to the creaking of a canvas cot, gave us our first complete sensation of being a man. (278)

Freyre suggests in no uncertain terms that the slave woman served as surrogate mother, grandmother, friend and lover to the white man. And although eighty years have passed, and the paragraph above reads as tone-deaf and borders on offensive, nonetheless the use of a perceived familiarity in order to mask existing power imbalances between employers and employees still rings true in Brazilian society. Before turning to contemporary Brazil, I would like to stress that Freyre was not alone in his conceptualisation of class relations in the country. Sergio Buarque de Holanda's famous "homem cordial" (1936:111), also created in the first half of the past century, is marked by the same personability and generosity that Freyre saw in his benevolent slave owners. Buarque de Holanda's well-known theory poses that in Brazil, respectful and polite exchanges are replaced by a "desejo de estabelecer intimidade", which sets this society apart from most. As he highlights, the intimate, informal ways of Brazilians make uncomfortable even our colonisers, from whom we inherited many of our social structures. To make a compelling case, Buarque de Holanda asks his readers to consider "the attachment that the Portuguese, who are so close to us in so many ways, often have for titles and signs of reverence" (118).

There is some merit in Buarque de Holanda's generalisation, and it suffices to look at the minefield that are Portuguese forms of address, as compared to the Brazilian ones, to see how that plays out. While "você" is somehow universal in Brazil, the constant negotiation between "você", "tu", and nominal forms with nouns, names and titles in Portugal validates

his point. In sociolinguistics, it has been suggested that the neutrality of a single standard form of address, as is the case with "você" in Brazil, may point to a more horizontal social structure: for Cook (2013) "As societies become less stratified and more equalitarian, a neutral approach becomes more relevant" (287). In order to reach such a conclusion, Cook uses Brown and Gilman's (1960) idea of human interactions as guided by one of two vectors: power or solidarity. According to them, if there is reciprocity in forms of address, that is a signal of solidarity, whereas the use of distinct forms between speakers would point to power-based relations.

While the above readings provide careful theorisation and empirical evidence for what, in Buarque de Holanda, were observations, they fail to acknowledge that the varied forms of address highlight that hierarchical social positions in Portuguese society are negotiable and subject to change, but always clearly acknowledged; on the other hand, the supposedly democratic use of "você" hides and suppresses an awareness of the existence of rigid social strata in Brazil. The form of address termed "neutral" by linguists makes Brazilians sound more affable and approachable, more "cordial", but this perceived lack of hierarchy serves to obfuscate social awareness rather than erase vertical social difference. The fixed positions in Portuguese society are replaced, in Brazil, by a system where personability camouflages social difference, creating a false sense of equality between people whose interactions are very much informed by power.

In order to demonstrate how that works, I will now move away from grammatical examples and towards representations of society conceived by Portuguese and Brazilian artists. Returning to Gilberto Freyre, I will look into relations between "patrões" (masters) and "empregados" (employees) in a very specific context, the fictional realm of *OM* (1888) and

its Brazilian television adaptation, in order to investigate whether the miniseries replicates the rigid power structures that mark Eça's literature or if the Rede Globo reading avoids blunt divisions between classes, replacing them with overfamiliarity between employer and employee. I will perform comparative readings of pairs of "patrão"-"empregado" found in the novel, each offering a singular type of bond between characters from different classes. The examples will both concern male and female domestic servants and will subscribe to Freyre's views of slaves in the space of the "Casa Grande", as assuming the role of parental figures and close friends. The analysis takes into account the many obvious differences between slaves and domestic workers, but it is precisely interested in the striking connections between the two, particularly when assessed in a Brazilian context. A comparison between hypo and hypertext will point to relationships that were either exaggerated or completely invented by the Brazilian adapters. In the instances in which these relationships do not quite exist in the literature, the analysis will focus more on the filmic representations. Case by case, we shall see how certain interactions play out in the films and series and whether these impact the wider narrative in any way.

Gertrudes, the Mother Figure

There is in *OM*, as in other works by Eça, a conspicuous absence of working-class characters.[3] The author's lack of interest in giving the lower ranks of social strata a voice, particularly in this novel, makes it cumbersome to perform a thorough analysis of non-aristocratic types in it, as Berrini (69) observes. The difficulty lies in the fact that those from a lower-class background are present throughout the novel, but say, do or act very little. They participate in the narrative, but always only exist in direct relation to an aristocratic counterpart, since they are first and foremost seen as servants. Gertrudes, the Maia family's

[3] The notable exception is of course *O Primo Basílio*'s Juliana, who will be analysed in the following chapter.

housekeeper, for instance, makes ten appearances throughout the first four chapters of the novel, but little insight is given into her life, past or tastes. In the first two chapters, Gertrudes' name comes up on three occasions and each time she is making a bed (33, 35, 36). In subsequent passages, she is a quiet observer (39), is dressing Carlos up (44) or showing her ignorance, in contrast with her educated master: for example, Gertrudes runs away from his room when she finds a human skull, study material for the Maia medicine undergraduate. She is only granted a modicum of self-expression when referring to the subject that defines her: the employers. "Self-expression" to an extent, as she does not dare voice her thoughts herself, but does so through fellow servant Teixeira, having a man speak on her behalf. Twice he expresses their views on Carlos' anglicised education. On one of the few occasions when working-class characters actually speak, Eça bundles the two together, perhaps pointing more to the notion of a class mentality than to personal expression.

There is an element of backdrop, of prop, to Gertrudes' insertion in the novel, as the narrator uses her and Teixeira to stress the passing of time. *OM*'s third chapter picks up about a decade after the end of the previous one and in order to make reference to the time elapsed, Eça brings attention to Teixeira's greying hair and to Gertrudes' status as a "velha governanta" (38), "alva e redonda como uma velha lua" (40). Their growing old contrasts with the unchanged architecture of the luxurious property, boasting French windows and a marble balustrade, a description which precedes the assessment of Afonso as remaining "tão robusto e corado" (38). While for the servants the passing of time will only bring physical decay, for the Maia patriarch, as for his property, time will not make him any less imposing – even if his beard is now as white as snow (38).

Berrini, a Brazilian critic, believes there to be "fortes laços afetivos" (69) between the Maias and their servants, drawing attention to the pairings Carlos/Baptista and Afonso/Teixeira and Gertrudes, but the unceremonious way in which Eça disposes of the servant characters suggests otherwise. In their deaths, Teixeira and Gertrudes are once again seen in parallel with the interiors and architecture of Santa Olávia. While Carlos is away studying in Coimbra, Afonso entertains himself by redecorating an ever-more sophisticated, internationalised *quinta*. Eça describes the expensive furniture, the French art and the English-like landscape to evoke an atmosphere of luxury, which opposes Teixeira's and Gertrudes' rather insignificant ends, mentioned in passing in the following paragraph as part of a series of unfortunate events that make Afonso lonelier in Santa Olávia, despite the place looking more impressive than ever:

> Mas a existência neste meio rico não era agora tão alegre: a viscondessa, cada dia mais nutrida, caía em sonos congestivos logo depois do jantar; o Teixeira primeiro, a Gertrudes depois, *tinham morrido, ambos de pleurizes, ambos no entrudo*: e já se não via também à mesa a bondosa face do abade, que lá jazia sob uma cruz de pedra, entre os goivos e as rosas de todo o ano. O Dr. juiz de direito com a sua concertina passara para a Relação do Porto; D. Ana Silveira, muito doente, nunca saía; a Terezinha fizera-se uma rapariguinha feia, amarela como uma cidra; o Euzebiosinho, molengão e tristonho, já sem vestígios sequer do seu primeiro amor aos alfarrábios e às letras, ia casar na Régua. (66)

Not even in death is Gertrudes granted some individuality, as once again she is lumped together with Teixeira, reinforcing the idea that even if there is some emotional attachment between Afonso and them, Eça is not interested in exploring it individually. Any sense of sadness in the passage arises from Afonso's isolation, rather than because of any grief related to the servants' demise. Dead by chapter 4 of the novel, Gertrudes is a distinctly insignificant character in the novel's long and vastly populated narrative.

Little of the above applies to Gertrudes in Luiz Fernando Carvalho's adaptation of *OM*. In the series, although her role is still peripheral, the housekeeper has an altogether different relation to her employer, becoming effectively a surrogate figure to Carlos da Maia in the absence of

his real mother. This mother-son relationship between the two perhaps would not have horrified Eça completely, given that his own "ama de criação" was such a fundamental figure in the author's childhood.[4] That being said, such an interpretation of the interplay between the characters can in no way be traced back to the novel. Gertrudes is a constant presence in the series, appearing from beginning to end, to the point of outliving Dom Afonso. As is the case with the novel's character, she exists only in relation to her employer, so Gertrudes' participation is always linked to Carlos, but in a more significant way than simply making his bed. The character appears alongside or talking about her master at turning points in the plot, offering solace and comfort that he obviously cannot find in his mother, Maria Monforte, who is as absent in this adaptation as she is in the novel. A scene early on in the series makes the connection explicit to more distracted viewers: the Maias' cat, Dom Bonifácio, is found as an abandoned kitten by young Carlos, who takes him in out of pity, bringing the animal for Dom Afonso to see. He tells his grandfather that "a mãe desalmada abandonou o pequenino", after having concluded, in conversation with another child, that there is no possible justification for a mother to leave her offspring behind. The next scene sees Gertrudes tucking Carlos into bed, holding his hand and kissing him goodnight. An affirmation of the character's status as an orphan is immediately followed by the housekeeper's fulfilling of maternal duties towards him and the juxtaposition makes clear that abandoned Carlos has found in Gertrudes a replacement for his mother.



Figures 1 and 2: Young Carlos finds an abandoned cat and Gertrudes kisses Carlos goodnight.

[4] For more on Eça de Queirós' upbringing, see Maria Filomena Mónica's (2009) biography.

One of the least subtle passages to reiterate such an interpretation takes place in the scene in which Carlos leaves home to go to university in Coimbra. The moment, completely imagined by screenwriter Maria Adelaide Amaral, shows Afonso and Carlos da Maia at the train station, accompanied by servants Gertrudes and Batista. Rather than having the Maia patriarch express any sadness upon his grandson's departure, the director chooses to place Gertrudes at the scene's emotional core. All in black, in a kind of mourning attire, she sobs uncontrollably. As Carlos reprimands her by saying "Não chore, não vou para a África!", she retorts "Mas vai para longe de mim!", and strokes his face lovingly. Gertrudes' tears may be connected to her status both as a woman (supposedly more emotional) and a working-class person (less aware of emotional etiquette), but what is striking about the passage is the way her outpouring of sentiment allows her character to be shown as somehow equal to Dom Afonso, as the two share a farewell to their surrogate son. However, the mise-en-scène, with Gertrudes and Carlos flanked by Batista and Afonso, emphasises that this is a goodbye between (surrogate) mother and son, a goodbye that could never exist between Carlos and his birthmother, who left under the cover of darkness and did not even leave the child a note. At the end, both, side by side, wave goodbye to Carlos in an over-the-shoulder shot, as the train moves away from the station to the sound of Madredeus singing "Haja o que houver, eu estarei aqui". The message is clear: Gertrudes is not a Maia, but she is unquestionably part of the family.





Figures 3-6: family goodbye at the train station.

Much later on in the series, the characters' unspoken, perceived bond is explicitly referred to. In a private conversation with the housekeeper, Carlos calls himself her son and tells her "Tu és um pouco minha mãe", to which Gertrudes replies "Não lhe dei só meu leite, dei-lhe também o meu amor". The two characters remain in close proximity throughout the scene, getting closer and closer as they express their emotions to each other. The camera emulates their physical proximity, with shots getting increasingly tighter as the two speak. Medium close-ups of both reveal their emotional states, as the characters' teary eyes make the moment poignant, tender and completely uncharacteristic for the charming but distant Carlos da Maia found in the novel. This new piece of information, that Gertrudes breastfed Carlos despite never being married or mentioning having had children, cannot be traced back to the literary *OM*, but perfectly befits Freyre's theorisation of Brazilian society: the series explains servant and masters' intimate bond by rooting it not in Portuguese nineteenth-century literature but in the "fundas afeições, quase de mãe e filho, que no tempo da escravidão se formaram entre escravas amas-de-leite e nhonhôs brancos" (372).



Figures 7 and 8: a confession of motherhood.

Vilaça, Two Friends in One

Gertrudes is not the only Maia employee to enjoy the status of household intimate. Vilaça, the family solicitor, has an even closer relationship with his masters, particularly with Afonso. Their rapport, however, was not fabricated by the adaptation and exists, minus the melodrama, in the literary text as well. In the novel, the character is referred to as "amigo" in relation to Afonso on more than one occasion (56, 80), which seemingly places him on equal footing with the patriarch's other friends Diogo Coutinho and Sequeira. In the many passages centred around a card table, Vilaça joins the aristocratic threesome so as to make up the numbers needed to play whist (21, 80, 89), being elevated to their stature at least while the game is being played. At ease in the Maia residence, Vilaça allows himself emotional outbursts in front of his employers, with tears being brought to his eyes on three occasions: when bringing news back of Pedro's marriage to Maria Monforte (24), when he sees Afonso for the first time in years after the latter moves to Santa Olávia with young Carlos (45), and upon meeting Maria Eduarda as a baby, at which occasion the narrator comments on Vilaça's "fáceis lágrimas" (28), an obvious acknowledgment of his sensitive nature.

Although the character delineated above may at first seem like a regular guest with emotional tendencies, a more detailed analysis of the mentioned passages shows that Vilaça may have more in common with the rest of the Maia staff than with their guests. Diogo and Sequeira are Afonso's oldest friends (559) and, as such, equally aristocratic. Vilaça, on the other hand, is the only character in the novel to represent a rising urban petty bourgeoisie in late-nineteenth-century Portugal (Berrini, 1982:72).[5] The character's class allows him to exist in the same spaces as the upper class, even in certain social occasions, but his behaviour differs noticeably from that of the Maias' real peers. Diogo and Siqueira make indiscreet remarks

[5] Berrini considers less artistocratic characters such as Dâmaso and Ega members of an *haute bourgeoisie*.

(21), offer unprompted advice (96) and reminisce about their pasts (540, 560) at the table, while Vilaça spends most of his whist playing time either as a silent observer (93) or paying the Maias compliments (80). The one time the character breaks the protocol, bringing to Afonso's attention the point that it would be perfectly legal for his son Pedro to marry Maria Monforte (21), he is immediately chastised and put in his place by his employer, who responds with a question ("O Vilaça decerto não supõe que meu filho queira casar com essa criatura?") that seems addressed to his solicitor but is in fact rhetorical, not requiring or inviting an answer from Vilaça. Speechless, he remains quiet at the table, simply making up the numbers.

Like Gertrudes and Teixeira, Vilaça is not attributed personal tastes and readers are not offered any insights into the character's back-story or family life. Meanwhile Diogo and Sequeira are characterised more decisively throughout the novel, although in words that clearly suggest a hastening decline decline in their health, be it via adjectives such as "decrépito" (93), "velho" (96), "enferrujadote" (101), "murcho e mole" (529) or through the many references to their health problems: Diogo cannot handle the weather (363) and suffers from migraines (547) while Sequeira has digestion problems (384) and dizzy spells (560). In contrast, Vilaça seems to rejuvenate and come back with renewed vitality by the end of chapter 3.

As it happens, there are in fact two Vilaças in the novel. Vilaça Senior figures in the first three chapters while his son Manuel Vilaça (or Vilaça Junior) participates in the action for the rest of *OM*. The transfer from father to son takes place at the end of the third chapter, the one which describes Vilaça Senior's visit to Santa Olávia in Carlos' youth. Suddenly passing away at the end of this section of the novel, bourgeois Vilaça is mocked by the narrator

because his embellished tombstone the Maias pay for represents "a alta ambição de sua existência modesta" (71). In the next paragraph, Manuel Vilaça has already taken over as the family's solicitor. D. Afonso expresses sadness and mourns his old solicitor's loss, but there are no tears or emotional outbursts from Vilaça Junior for the following 500 pages of the novel. Instead, the reader learns about his upwardly mobile social and political aspirations (82). In sharp contrast with the decaying aristocrats, who end the novel either dead (Sequeira) or in debauchery (Diogo), middle-class Vilaça Junior materialises in the final scenes in pompous attire, fatter, commenting on his upper-class habits and running the Maia residence, the Ramalhete. While the Maia family has its line tragically disrupted, the Vilaças manage not only to live on but also to thrive.

The irony of this is lost in the miniseries, as Maria Adelaide Amaral's script chooses to combine the two Vilaças into one. In the Brazilian adaptation, Vilaça Senior, the submissive and emotional aid to Afonso da Maia, does not die, but remains in the novel to the bitter end. There is no discernible sense of that creative choice being a comment on father and son as almost interchangeable characters, since they both share the same aspirations, role and even name.[6] What could ultimately have been a nod even to Eça's lack of interest in developing a socially lower-ranking character in its own right, instead becomes an opportunity to add an empathetic, kind-hearted figure to the cast, one who follows the entire Maia saga, providing emotional guidance to Afonso and Carlos at every step of the way. In the miniseries, Vilaça is portrayed sharing varied moments of emotional connection with the Maias, some of which are directly inspired by the hypotext, such as D. Afonso leaning on him, seeking literal support when faced with "a primeira tremura da velhice" (24). Others are imagined by the

[6] Vilaça is so efficient that when he dies he provides the Maias with a replacement, whose name they do not even need to concern themselves with learning. Later on in the novel Baptista, Carlos' valet, tells his master how Count Gouvarinho keeps on rudely referring to his new valet by the previous valet's name as he cannot bring himself to memorise what the new employee is called (114).

adaptation, such as when the character is seen overcome with emotion at the back of a church at Pedro and Maria's wedding. Likewise, the number of social occasions in which the character is present is multiplied, as he participates in various dinners, parties and card-playing or pool-playing *soirées* throughout the course of the narrative, chatting and socialising with the Lisbon aristocracy as though he were one of them. The free passage the character is granted to that rarefied world and the ease with which he behaves among the upper class do not quite match Eça's portrait of Vilaça Junior as a try-hard social climber, obsessed with material goods (524) and at times slightly pathetic when trying to fit in (78). Instead, the relationship the miniseries' Vilaça has with his employer will easily align with the muddled rapport Freyre identified between slaveowner and slave: "It was not possible to separate by the glass shards of the purists' prejudices two forces that were in the habit of fraternizing so frequently and so intimately" (345). On the receiving end of the interaction with Vilaça, there are the Maias, who seem devoid of class prejudice in Luiz Fernando Carvalho's interpretation. Not only does the spectator experience their relationships with Gertrudes and Vilaça, employees who are like members of the family, but also, to support that view, there are scenes of Carlos, as a child, socialising with the farmers in Santa Olávia and, as a doctor, treating working-class peripheral characters for free, as this chapter will detail below. Vilaça, like Gertrudes, embodies the aristocrats' friendliness and accessibility. But like her too, his intimacy with the Maias is solely controlled by them: Carlos greets him with an unrequested kiss on his bald head when coming back from his gap year and Afonso leans on him to get up from a chair, but in the only instance in which Vilaça is the one to move forward to hold Afonso's arm, he is met with slight hostility, as the patriarch shakes him off with a growl. The Freyrian logic which permeates this adaptation would postulate Vilaça as an honorary Maia, so long as the solicitor knows his place – a tall order when the

barriers between social classes seem to have collapsed and the lines separating social and professional are so blurred.



Figures 9 and 10: Carlos greets Vilaça with a kiss and Vilaça pours himself a drink at the Maia residence.



Figures 11 and 12: Vilaça raises a toast at a Maia dinner and old friends Afonso and Vilaça in Santa Olávia.

Vilaça's non-aristocratic status is further erased by another liberty taken by the adaptation, one which highlights his social connection to the Maias. While the character's personal life is out of bounds in the novel, with the only visit to the Vilaça household being paid by Ega at a moment of absolute desperation (521),[7] and there being no mention of his family or a Mrs. Vilaça at any point, the miniseries gives the character a very unexpected love interest. Teresinha, from the aristocratic Silveira family, who is Eusebiozinho's sister and Carlos' childhood "bride", briefly mentioned in chapter 3 (57), becomes romantically involved with the senior Vilaça and, despite an age difference of about forty years that is never mentioned,

[7] Readers are not invited into Vilaça's home, however, as he is not there and Ega eventually finds him in his office, where the stairs are dirty, the room is too narrow, the books collect dust and the furniture is basic (523): a far cry from Carlos' ostentatious office in the Rossio (82).

the two get married, seemingly giving the solicitor a life beyond Maia-related decisions. However, this is indeed only seemingly the case: in the series, Teresinha and Carlos' childhood "engagement" survives until his days in Coimbra, when she comes to visit and catches him *in flagrante* with the Spanish prostitute Encarnación.[8] After their break up, Carlos' rejected girlfriend becomes Vilaça's love interest. Their hand-me-down romance at once confirms Vilaça's transcendence of social class as well as suggesting his status as a poor cousin of sorts to the Maias.[9]

Although the miniseries puts some of Vilaça's personal life on display, the Maias are never invested in his choices in the same way that he is in theirs. His dedication is not invented by the miniseries, as the literary Vilaças, Junior and Senior, spend their lives proudly serving the family. Father and son, however, have very different attitudes towards the job and, in Eça's novel, the emotional Senior, the one who is in fact called friend by Afonso on various occasions, gives way to the business-minded approach of his son when Carlos is still a child. In Luiz Fernando Carvalho's miniseries, the sentimentality of Vilaça Senior permeates the action, and some of his advice to Carlos seeks to protect the family's emotional integrity, rather than assets and reputation. Vilaça Senior's easy tears befit the miniseries' melodramatic tone, where declarations such as "A minha vida confunde-se com a deles [Maias]. Tenho grande honra em privar [da companhia] de um homem nobre e justo como D. Afonso" do not seem out of place. These over-the-top statements do not only exaggerate Vilaça's sentimentality, but also help to paint the "noble" and "just" Maias in a fairer light than they deserve. Interestingly, once Maria Eduarda is discovered to be a Maia, the sentimental Vilaça recreated by the series seems to acquire his junior's practical and money-orientated personality: in conversation with Ega, the solicitor suggests more than once that

[8] For a separate analysis of Encarnación's character, please see the end of this chapter.
[9] The image of "poor relations" is also evoked by Freyre when speaking of slaves who were part of the private lives of white families.

she is scheming so as to claim a right to the family fortune. After Vilaça has been portrayed as a sweet, loving friend throughout the miniseries, his theory comes across as genuine worry for the people involved, not their money. The combination of the two Vilaças imbues the father with the son's "mediocridade do (…) espírito burguês" (521) and what at first is a seemingly harmless merging of two rather similar characters turns out to be a way of ultimately promoting Vilaça's bourgeois pragmatism, wrapped in friendly concern.

The strange place occupied by the series' Vilaça, that of a household intimate from a different social class, or that of a family member on payroll, finds little parallel in the hypotext. On the other hand, Luiz Fernando Carvalho's creation may remind a Brazilian viewer of a character-type easily identifiable in national nineteenth-century literature: the *agregado*, a figure perhaps made famous by Machado de Assis via the character of José Dias, Bentinho's sly family friend in *Dom Casmurro* (1899). Roberto Schwarz (1977) classifies the *agregados* as characters who are "nem proprietários nem proletários, seu acesso à vida social e a seus bens depende materialmente do favor, indireto ou direto, de um grande" (16). While in the literary text Vilaça's triumphant ending served as a comment on the arrival and growth of a new urban middle class, in the miniseries his strong personal bonds with the Maias turn him into an *agregado*, a figure whose ambiguous social position allows him to share emotional scenes with both the masters and the servants and move between spaces reserved for upper, middle and lower class with relative freedom. Schwarz posits that "ao mesmo tempo em que tinha reconhecido seus predicados humanos, era-lhe atribuída a desclassificação social. As ambiguidades da vida agregada possibilitam uma multiplicidade de ações e acomodações" (2012:198), in an observation that befits Vilaça's status in the miniseries. While there is no ambiguity or uncertainty as to how Vilaça Sr. and Vilaça Jr. relate to the Maias (they are the family's solicitors, first and foremost), the series heightens

the ambiguity in their relationship by marrying Vilaça off to Carlos' childhood sweetheart Teresinha. His repositioning as an *agregado* and relationship with Teresinha would have given director Luiz Fernando Carvalho room to explore Vilaça as a social climber, as a character who takes advantage of his proximity to the Maias to marry upwards and succeed in life. However, since a political subtext is not this adaptation's forte, the character is merely framed as a good and loyal friend of the family. His transformation into an *agregado* is a missed opportunity to discuss class mobility and his being shown as someone who loves and admires the Maias ultimately turns him into another character who is there to support and applaud the choices made by the Maias.

Melanie, Eduarda's Only Friend

Similarly to the connection between Vilaça and Afonso, Melanie's bond with Eduarda can be traced back to the novel. She is referred to as the mistress' confidant more than once (378, 427) and the familiarity with which her employer treats her raises Carlos's suspicion at one point (401). Melanie, the reader is told, has been in Eduarda's service "desde pequena" (378) but, as the other servants previously explored by this chapter, she is not given any sort of background. She is, however, described in more detail than the others: she is a thin, freckled young woman whose gaze Carlos finds petulant (215, 290). In Luiz Fernando Carvalho's adaptation, Melanie corresponds to the above description and the suggestion of friendship between her and Eduarda also informs the character, as she is shown to be a constant interlocutor to Carlos' lover, breaking some of the absolute isolation and relative silence that characterise Eduarda in the novel. That said, Melanie arguably remains peripheral as a character and her social status is never ambiguous. Unlike the other servants analysed by this chapter, there is no physical contact between Eduarda and her and there are no scenes levelling Melanie with her employer. She is presented, filmed and framed in ways that leave

no question about her social inferiority to the characters with whom she shares the physical space. Melanie is usually in the background in drawing room and bedroom scenes and is rarely seen sitting down. She stands upright and is mostly placed at the edges of the frame, with more important (and richer) characters such as Eduarda, Carlos, Castro Gomes and Dâmaso filling the centre of the image. Although she acts contentiously towards Eduarda at points, the petulant gaze referred to in the novel is not reproduced in the adaptation, as the character's eyes rarely meet her superiors', being downcast most of the time. In a series in which strong emotion is conveyed via close-ups, Melanie is never tightly framed,[10] suggesting the director's lack of interest in the character and her inner life.




Figure 13: Melanie holds Eduarda's hands. Figure 14: Melanie at the back of a tableau hot.




Figures 15 and 16: Melanie stands upright, eyes downcast.

[10] The only exception being the goodbye scene at the train station at the very end, in which Melanie gets a close-up shot upon telling Eduarda that Carlos will not be coming to bid them farewell.

That notwithstanding, Melanie has greater impact in the miniseries than she does in the novel. Being the only close relationship Eduarda keeps, and arguably the person who knows her best, Melanie is a sounding board for her mistress. Eduarda, like Amélia in *O Crime do Padre Amaro* and Ludovina in *A&C*, is a character shown as isolated, especially from female friends, who, in the hypotext is a mysterious presence mostly due to the fact that she does not get to express herself very often. Berrini (1982) calls *OM* "eminentemente um romance masculino" (131), calling attention to the fact that "O foco narrativo, por exemplo, quase nunca se fixa na consciência de mulher alguma e sempre as conhecemos através do seu discurso ou do seu agir, de outras personagens ou do olhar omnisciente do narrador, que, eventualmente nelas se detém." (133). Women in the novel are mostly love interests for much more well-developed male characters (such as the Countess of Gouvarinho to Carlos or Raquel Cohen to Ega), and seen from the outside, as the text shows little interest in their inner lives, motivations and desires. Even Eduarda, who is unquestionably the protagonist in the miniseries adaptation, only gains importance halfway through the novel. Her prominence and participation in the plot of Eça's *OM* are always directly linked to the fact that she is the protagonist's love interest and it is "sua beleza e elegância" (Berrini, 1982:134) that make her stand out. This description of Eduarda as an almost prop, rather than a character in her own right, could have made it easy for a television adaptation to objectify the character and only focus on her outward appearance. To begin with, she is in fact framed as an object of desire, as there is no dialogue in the first two scenes in which she plays a part. Eduarda's lavish costume, glamorous luggage, and delicate face tell the viewer that she is a sophisticated beautiful woman, while her wearing a veil over her head provides a visual, literal manifestation of the shroud of mystery that surrounds the character at that point. As the series progresses and Eduarda takes on her role as protagonist, a strategy is used to grant her screen time and inform the viewer of her inner turmoil: Melanie is turned into her confidante to a

more substantial degree than she was in the hypotext. The servant becomes Eduarda's sounding board and while most of the dialogue exchanged between the two is centered around the protagonist's love life and dependence on men, most of it allows the viewers much more insight into Eduarda's thoughts and feelings than the readers had in the novel. Melanie, through dialogue, also presents facets of Eduarda which would have been otherwise hidden from view: she is the one who presents Eduarda as a woman willing to sacrifice herself for the happiness of her daughter (as Melanie reveals she only stayed with Castro Gomes for as long as she did because of Rosa) and the health of her mother (as Melanie also brings up the fact that she pays for Maria Monforte's doctors with Castro Gomes' money). Melanie is also responsible for telling the audience that Castro Gomes is a bad, ill-intentioned, violent man who is responsible for Eduarda's misery. Melanie's small interventions recast Eduarda as a martyrised figure, as most *telenovela* leading ladies are: she is the unlucky woman who suffers many setbacks before falling in love with the perfect man – which Melanie believes Carlos to be, as she informs Eduarda in no uncertain terms. The character's new narrative function, that of being Eduarda's interlocutor, is twofold: while on the one hand it grants the miniseries' female protagonist more depth than she had in the novel, as it allows viewers to share some of her thoughts, emotions and doubts, at the same time it bestows upon Eduarda a semblance of nobility and altruism that is more characteristic of *telenovela* leads than it is of Eça's creations.

The Perversity of Cordiality

Albeit different in scope and nature, the examples explored above show how employer-employee relationships are slightly reconfigured in the Brazilian adaptations in ways that make characters from different social backgrounds much closer, in both emotional and physical terms. All employees are deeply moved by their superiors' expressing love for

them: it is Carlos who takes the initiative to kiss Vilaça's bald head and it is Carlos who equates Gertrudes with his mother, showing that the apparent intimacy in both cases is clearly controlled by the more powerful half of the pair.

In these interactions, as in Gilberto Freyre's and Sérgio Buarque de Holanda's theorisation of Brazilian society, the familiarity displayed by employers towards employees only serves the purpose of galvanising the place and power of the upper classes, while the employees' reciprocal response functions as consent for maintaining the *status quo*. The domestic servant has no reason to rebel, if he or she is part of the family or a very close friend. Moreover, the reiteration of these forged family/friendship bonds between masters and servants in highly emotional scenes simplifies distant or absent class relations suggested by Eça. Instead, scenes marked by familial interactions and sentimental excess, the two essential ingredients in the dramatic structure of melodramas (Martín-Barbero, 1987:131), take place. This "emotional democracy", a key element for the success of the *telenovela* model in Brazilian television since the 1950s, guarantees that the narrative is accessible to all audiences by appealing to immediate sentimental responses, to the detriment of a more in-depth discussion of power imbalance and class inequality. In that sense, the general lack of information about servants' lives in Eça seems more politically progressive than the "cordial" portrayal they receive in the Brazilian adaptations, produced around one hundred years after the novels were published. The dismissive ending Gertrudes receives in the novel, as well as the father and son Vilaça being almost interchangeable characters, are elements which align with the rest of the class commentary presented in both novels, where the aristocrats have little to no interest in learning more about or getting close to their servants, who demonstrate, through their absence, the powerlessness and voicelessness of the lower classes.

In the adaptations, physical contact, caring words, and ample screen time are bestowed upon the servants, but these characters are not explored in any further depth, in terms of either their personalities or their class. In fact, the changes only seem to contribute to the viewers' understanding of their employers: once all that sincere emotion is displayed on screen, it is easier to empathise with Carlos, an orphan who is able to reciprocate his housekeeper's love. Furthermore, the Maias' treatment of Vilaça as an equal similarly removes any connection between their family tragedies and their social status. In transforming these servants into "household inmates" (369) these adaptations feign being more class-diverse (and in one case, race-diverse) than the hypotext, but in fact they are not. What at first sight may be seen as a commendable attempt to bring Eça's literature in line with the political correctness of the twenty first century, on further inspection is revealed to be just another means of justifying the rule of the upper class. The "empregados" are granted some prominence in order to make their employers more palatable or justify their choices, but the proximity between employer and employee and a dubious cordiality in their interactions make it look as though the domestic servants enjoy "a place of honor (…) in the bosom of the patriarchal family" (369) which is exactly the "privilege" Freyre thought domestic slaves had in Brazilian colonial society.

Servicing and Being Served: Carlos as a professional

Overhoff Ferreira (forthcoming) noted first how the nature of Carlos' character had been profoundly altered in his recreation by Luiz Fernando Carvalho, calling attention to the fact that "na minissérie os seus passatempos inúteis e a sua promiscuidade não são mais debochados, senão convertem-se em virtude varonil" (9), a process that is part of his transformation into *telenovela* hero, marked by his kindness and respectability. I would argue that, in becoming a role model, Carlos moves slightly from his unquestionable position of

master in the novel into an artificial and short-lived position of servant in the miniseries, as he is seen providing services as a doctor to those in need. Surely the literary version of Carlos also has the best intentions (of becoming a contributing member of society) when he finishes university in Coimbra. The problem with how the miniseries presents Carlos' benevolent impulses is that it conflates them with his sexual conquests: the ladies whom the good doctor helps are also the ones he has sex with prior to Maria Eduarda's arrival. In doing so, the miniseries disguises his promiscuity as virtue, creating a Carlos that indeed clashes with the character in Eça's hypotext.

The novel presents Carlos' first lover in Coimbra as a woman called Hermengarda, "a mulher de um empregado do Governo Civil, uma lisboetazinha, que o seduziu pela graça de um corpo de boneca e por uns lindos olhos verdes. A ela o que a fanatizara fora o luxo, o groom, a égua inglesa de Carlos" (77) and the affair between the two is described as fitting with the rest of Carlos' bohemian lifestyle while in Coimbra. In the miniseries, Hermengarda is renamed Ana, so that her epithet, and by extension she herself, can no longer be ridiculed, as it is by Eça's narrative voice. Ana is the first guest Carlos receives in Coimbra, as she comes to his house looking for a doctor. Although Carlos hastes to explain that he has just started his studies, the servant Batista, who witnesses the conversation, intercedes for Ana when she admits that she cannot afford to pay, hence her consulting with a student: "O menino não cuidava dos pobres de Santa Olávia? Atenda à senhora também!". The scene not only gives Carlos a track record of altruistic volunteer work with those in need but it also frames his nascent relationship with Ana as being defined by his professional status as a doctor (which, at this point in the novel(?), he is not) and a philanthropist of sorts (which, in the novel, he is not). Melancholic music plays in the background while Carlos examines Ana by gently touching her neck, in a half-lit room. Ana reveals that her problem is that she's been feeling

very sad and lonely since moving to Coimbra, as she does not know anyone there. “Now you do”, retorts Carlos, in a scene in which the whole dialogue is filmed in alternating close ups of the two characters, so as to convey an immediate sense of intimacy between them. The exchange between the two characters is presented as charity work, a medical exam with a diagnosis (she is lonely) and prescribed treatment (Carlos can keep her company) – when Carlos moves in to kiss Ana in a later scene, instead of kissing a married woman, he is giving a lonesome soul what she needs in order to feel better. Ana sums up what the viewer can take away from the scene by saying to Carlos “O senhor não é só um belo homem; é também uma boa pessoa”.



Figure 17: Ana comes to Carlos’ practice. Figure 18: Ana is examined by Carlos.



Figure 19: Carlos flirts with Ana. Figure 20: Ana and her family, from Carlos’ point of view.

As though that were not enough, Carlos is further excused from any moral judgement by the

way in which the miniseries portrays the end of the affair. The scene is borrowed from the hypotext, whereby upon spotting Hermengarda out with her husband and child in town, Carlos decides not to see her again, but it is the character's justification for ending it with Ana that differs substantially in the series. In the hypotext, the narrator reveals that Carlos was influenced by the readings he had been doing at that point in time: "enchia-lhe a alma a veneração literária da santidade doméstica" (77), having learned his adoration of domesticity from French historian Jules Michelet.[11] The over-the-top language used by Eça is a way to ironically convey the emptiness of Carlos commitment to said "santidade doméstica". In the series, contrastingly, seeing Ana and her family, Ega says to Carlos "A família é uma instituição abominável, não te parece, Carlos?", to which he responds, with no discernible sense of irony "A família é uma bela coisa. E é em nome dela que digo adeus à minha primeira amante." Carlos, thus, inexplicably comes out of having seduced a married woman more holier-than-thou and incorruptible than he was previously. Ana disappears from the narrative from that point forward. In the novel, Hermengarda keeps on writing to Carlos, telling him he is her "ideal" (77), while in the miniseries, Carlos moves on in order to save a precious family from dissolution.

The other female character who extolls Carlos' generosity is Encarnación. In Eça's novel, she is a Spanish prostitute Carlos finds in Lisbon during his university vacation and brings over to Coimbra to entertain him once classes resume. Carlos rents her a house and a carriage, and she becomes "uma flor de luxo das civilizações superiores" (78) in Coimbra, causing commotion among the university students who are fascinated by her luxury, beauty and fashion. After a while, however, Carlos grows tired of her, as she tries to assert herself: she speaks of previous men she had been with, of the supposed high position of her family, and,

[11] Two pages earlier the omniscient narrator makes a point to say that Afonso da Maia "lera Michelet" (75) and much later on in the narrative voice mentions that Michelet is one of the topics of conversation between Maria Eduarda and Carlos.

worst of all, has her own political opinions, that happen to clash with Carlos'. Her monarchist, conservative beliefs ("como todas as prostitutas", says the narrator) becomes an annoying presence in Carlos' Coimbra house and his friends João da Ega and Craveiro dislike her to the point of threatening not to come see him while she is still there. After Batista, Carlos' servant, catches Encarnación with another man, this is used as a pretext for her to be sent away and she does not make another appearance for the rest of the novel. In the miniseries, however, the relationship between the two starts and ends differently, and along the way Encarnación is used to highlight Carlos' kindness.



Figures 21 and 22: Encarnación is introduced by Ega and Encarnacióm reads Carlos' palm.

In Carvalho's version, the prostitute is not brought to Coimbra by virtuous Carlos: she is a gift from Ega, who explains he has ordered a "flor sevilhana de raro fulgor e furor" in order to "amenizar teu spleen e curar tua melancolia", referring to Carlos' sadness in having ended his relationship with Ana. After a sex scene in which he is seen sexually gratifying the prostitute, rather than the other way around, Carlos, with tears in his eyes, seems to share an epiphany about his own feelings with Encarnación, saying "Agora estou no ápice da minha mocidade sem amar ninguém". Encarnación then proceeds to read his palm and is very disturbed by what she sees, forewarning viewers of the miniseries' tragic denouement. While there is a heated exchange about political stances between Ega and Encarnación (again, she is a monarchist) at the breakfast table, where the three of them have coffee and read the papers

in a scene in which they resemble a quarrelling family, that is not the reason the prostitute is asked to leave. As it happens, Afonso arrives in Coimbra that morning and after greeting the Maia patriarch, Ega tells Domingos, the servant, that they must "nos livrar da espanhola". Carlos later mentions that he was already fed up with Encarnación when she left, but the series gives Ega, not him, the responsibility of both bringing her into Carlos' life and doing away with her. While this is the last the reader sees of Encarnación, in the miniseries she reappears later on. After Carlos has graduated as a doctor and moved back to Lisbon to take over the lavish office he had built and decorated, the Spanish prostitute is his first patient. Cruges and Taveira are sitting in Carlos' new practice, laughing about how they think their friend is never going to be able to take medicine seriously, to which Carlos replies "Rapazes, não sou um diletante!", a statement that puts the miniseries character in a position ideologically very different to that of Eça's Carlos, as this one "tinha nas veias o veneno do diletantismo" (75). The scene that takes place next eliminates any doubts as to whether Carlos' comment should or could be taken by viewers as ironic: just as he finishes affirming that he is a serious, professional man, his first ever patient walks through the door. The patient is Encarnación, who says she had read the ad Carlos had posted on the newspaper to advertise his business. There is a reversal of roles in seeing the Maia doctor as the service provider and the prostitute as his client. She has a sexually transmitted disease and needs treatment, which Carlos can provide. One of the doctor's recommendations is that Encarnación does not have sex for a month, a suggestion that terrifies the prostitute as it means she would be unable to earn a living. When she asks Carlos "Como voy a vivir?", the doctor stands up, reaches into his waistcoat pocket and takes out a couple of coins. In close up, the image shows Carlos put the money on the palm of Encarnación's hand and close it gently, saying "Se precisares mais, vem me procurar", to which Encarnación responds in a mixture of Portuguese and Spanish "És um hombre muy bueno", echoing Ana's earlier

evaluation of Carlos as handsome and a good person. Treating and giving money to Encarnación, then, makes the miniseries' protagonist righteous three times over: on one level, it shows that this Carlos is, in fact, not given to dilettantism; on a second level, it suggests his kindness for treating people of all walks of life, including the socially excluded, such as prostitutes; on a third level, his giving Encarnación money shows that Carlos' altruism goes beyond just using his profession to do good – he can also use his fortune to do good. Carlos da Maia, in Luiz Fernando Carvalho's view, is a philanthropist.



Figures 23-26: Carlos benevolence at play: giving Encarnación money

While Carlos's fixed social position as an aristocrat is unmovable, the miniseries gives the character interlocutors from different social classes such as the bourgeoisie (presumably Ana's class, as a civil servant's wife) and the working class (as represented by Encarnación), creating a class dialogue that is completely absent from the hypotext. Crucially, this cross-class exchange only serves to seal Carlos' role in the narrative as the moral centre, the righteous core of the miniseries. In order to replace his propensity to bohemia with a sense of

duty, the miniseries gives this master some serving roles, but reverses both very quickly, giving the upper hand back to Carlos: his appreciation of family values makes him break up with Ana while he saves Encarnación from degradation by keeping her out of prostitution. The roles played by Ana and Encarnación enable the miniseries to further present Carlos as a good man, so that there is no reason to question, challenge or even think about the unfair privilege of his social status as a member of the Portuguese aristocracy.

The Servants' Job

The fact that Brazil is the country with the largest population of domestic workers in the world today (Wentzel, 2008) may serve as an indication as to why servants would gain such prominence in the Brazilian adaptations of Eça. In a recent article, Randall (2018) compiled a long list of titles in which the "affective paradox" (302) in the relationship between *patrões* and *empregados* has been depicted in contemporary Brazilian cinema. While in films, such as those directed by Kleber Mendonça Filho, *O Som ao Redor* (2009) and *Aquarius* (2016), the portrayal of these relations serve the clear purpose of investigating remnants of the country's colonial past, forcing the viewer to recognise the ways in which the "legacy of slavery in Brazil continues to weigh on modern-day domestic labour relations" (302), the same cannot be said of the way in which television portrays domestic servants. The adaptation of *OM* analysed here is almost 20 years old, but in the time elapsed between 2001 and 2019, little has changed in the representation of domestic workers in Brazilian broadcast television.

In the adaptation, the servants are given more to do than they had in the novel: their relationships with their masters are deepened and they may even get an outline of a personality, but although their screen time increases, their presence leads to no reflection about class relations in Brazilian or Portuguese society. Similarly, over the past two decades

there has been an increase in the number of primetime television programmes centred on the figure of domestic workers. To name two culturally relevant examples, comedy series *A Diarista* (2004-2007, directed by José Alvarenga Jr.) had two cleaners for its main characters and chronicled their visits to different eccentric clients in each episode; while *telenovela Cheias de Charme* (2012) told the story of a trio of housekeepers who find success when they reinvent themselves as a singing girl group. Both shows are slapstick comedies which, albeit starring domestic workers, avoid any commentary on social inequality or power imbalances in terms of class, gender or race (this despite having mixed-race and black women in its central roles). In other *telenovelas*, especially those written by Manoel Carlos, an author who sets a considerable part of his works in the private space of the female protagonist's home, the *empregadas domésticas* seem to fulfil roles similar to those identified here: that of serving as an emotionally supportive sounding board for their *patroas*, listening to their complaints, worries and heartaches, but never sharing any of their own. In *Mulheres Apaixonadas* (2003, directed by Ricardo Waddington), *Páginas da Vida* (2006, directed by Jayme Monjardim), *Viver a Vida* (2009, directed by Jayme Monjardim) and *Em Família* (2014, directed by Jayme Monjardim), the protagonists, in each case a middle-class woman named Helena, enjoy similar relationships with their servants, always played by young black actresses. The latter are characters who only exist in relation to their mistresses.

While such a portrayal of domestic workers in Brazilian culture existed before Carvalho's adaptation of *OM*, the miniseries enables a clear analysis of class relations because of the glaring mismatch between hypotext and hypertext in the representation of the servant characters. In the end, the comparison between Eça's absent working class and Carvalho's familiar but submissive working class sheds light on the common practice in Brazilian television of having servants as characters who are seen, but not heard, taking advantage of

the misperception that the "domestic (familial) sphere often appears to subsume the properly political sphere in Brazil" (Randall 2018b:302). Ultimately, the transformations suffered by Gertrudes, Vilaça, and Melanie highlight that *OM* in its incarnation as a miniseries in fact uses convenient yet implausible relations between servants and masters in order to legitimise and uphold an elite discourse.

3 – The three Luísas: melodrama and sexualisation in adaptations of *O Primo Basílio*

Machado de Assis famously wrote two scathing reviews of *OPB* in his column in *O Cruzeiro* in 1878. Under the pseudonym Eleazar, the writer criticised the novel's style and characters' motivations and placed Eça de Queirós at the crossroads between Romanticism and Realism. Later that year, Eleazar would return to the issue of *OPB* for a third time, then to give his verdict on a theatrical adaptation of the novel, staged in Rio de Janeiro in July 1878. His critique reveals that, aside from taking issue with the form and content of the novel, Machado was also unamused by the attempt to retell the story using a different medium, stating that "as obras geradas sobre uma forma dificilmente toleram outra" (apud Nascimento, 2008:274). Such a comment aligns perfectly with the rest of the author's attempt to discredit *OPB* but also suggests that one of the most adapted Brazilian authors of all time was not, himself, a particular fan of the practice of literary adaptation.[1]

As for the stage version of *OPB*, a survey of reviews highlights that critics were unanimous in condemning the play, agreeing with Machado. Some of the issues critics raised were "a dificuldade de adaptar uma obra literária para a linguagem do teatro, a lentidão da peça, a introdução de uma *cocotte* francesa como amante de Basílio" (Azevedo, 2012:36), as well as the fact that the play changed the ending of the novel to a significant extent: Jorge kills Luísa upon learning of her unfaithfulness. This, of course, turns the character into a vindictive alpha male and saves Luísa from the agony which she suffers in the final chapters: the moral burden of her transgression. Amendments aside, the most controversial point of discussion was the play's handling of the sexual encounters between Basílio and Luísa in Paraíso. Nascimento (2008:64) draws attention to Amenóffis-Effendi's outraged response: while that

[1] As mentioned in the first chapter of this thesis, the accolade of most adapted Brazilian author belongs to Nelson Rodrigues who has a subgenre of *chanchada*/*pornochanchada* named after him. Jorge Amado is the next in overall number of adaptations, counting film and television, with Machado de Assis coming third.

critic had, months earlier, praised the eroticism in the novel, he vehemently opposed the reproduction of scenes of such a graphic nature on stage. The play closed 9 days after opening and was not spared mockery from the Brazilian press (Azevedo, 2012:37-39).

While over a century later Machado's "intolerance" to adaptation reads as somewhat outdated, given how popular the practice of turning literary material into cinema became over the course of the twentieth century as the film industry grew in artistic relevance, with specific regard to *OPB* adaptations, some of the issues he and other critics raised so long ago remain pressing. Two recent Brazilian audiovisual versions of the novel show that transposing Luísa and Basílio's story to a visual medium is still a complex task. The issue, I would argue, is not Eça's prose but rather his adapters' failure to replicate a critical standpoint such as the Portuguese author's. On the one hand, his detailed descriptions of characters and locations work as perfectly laid-out blueprints for various components of film production: casting directors, art directors, and production designers can all find detailed guidance in Eça's novels, while his sharp, funny and at times deliberately over-the-top dialogue does more than half of the job of a screenwriter. That said, on the other hand, Eça's subtext, the critical eye he casts over Portugal's nineteenth-century bourgeoisie is rarely reproduced effectively – in the Brazilian adaptations, at least, as we shall see.

In Brazil, *OPB* was made into a television series (1988) and a film (2007), both directed by Daniel Filho. While the adaptations differ in tone (the series approaches a period *telenovela*; whereas the film is made into a piece of *cinema rodrigueano*)[2] and setting (the series is set in nineteenth-century Lisbon; the film, in mid-twentieth-century São Paulo), they both share one important artistic decision: to make the affair between Basílio and Luísa into an unashamed

[2] For a brief definition of *cinema rodrigueano*, see the section on *pornochanchada* in chapter 1.

love story, giving their romantic and sexual involvement much more prominence than it has in the novel. By shifting the extra-marital relationship into the core of the narrative, the film and series present a highly romanticised version of the affair. In Eça's novel, the love affair is an excuse, a plot device that allows the author to discuss gender and morals in late nineteenth-century Portugal, while in both film and series, the relationship becomes the main event, an intimate and private personal relationship that evokes specific romantic feelings in the characters involved – particularly in Luísa. In order to achieve such ends, the adaptations highlight the sexual and sentimental bond that connects Luísa to her cousin to the detriment of Eça's witty analyses of bourgeois morals, which are mostly expressed through the peripheral characters' actions or through the central characters' inner thoughts. The lack of a critical eye over Luísa's romanticising of her relationship with Basílio forces viewers to take her infatuation at face value: Luísa becomes, in the adaptations, a woman in love whose flaws are not exposed, as they were in the novel through Eça's constant judging and teasing of her character.

The change of focus, which may look inoffensive at first sight, turns Eça's critical novel into no more than an ill-fated love story. The most serious casualty as a result of this shift is the diminished importance of Juliana's struggle for social ascension in both the film and the series. I would argue that when stripped of Juliana's motivations, which ground the novel in a particular social reality, the plot of *OPB* runs the risk of becoming a melodrama – which is exactly what takes place in the two Brazilian adaptations. As a film genre, melodrama was made popular in the 1940's by directors such as Douglas Sirk, who explored the

> conflicts and tensions of a middle-class family. (…) In general, the drama is set within an affluent or upwardly-mobile situation and, whilst social and economic concerns are often present, the emphasis tends to be on personal emotional traumas. (Mercer and Shingler, 2004:12)

This does not mean that the melodrama is necessarily acritical. As noted by Elsaesser, melodrama is an essentially ambiguous genre which "would appear to function either subversively or as escapism" (1987:72) depending on the hands at its helm. At times, melodrama's potential for subversive social commentary was overshadowed by the director's decision to focus solely on emotion. This seems to be Daniel Filho's chosen approach to *OPB*. In his two consecutive retellings of the novel, he moves spectators away from a critical perception of societal norms, towards an emotional response emerging from personal feelings. In what follows I shall demonstrate, using comparative readings, how the choice to focus on a superficial reading of Luísa and her emotions impacts upon these Brazilian adaptations.

Melodrama: the personal drama

Both the 1988 miniseries and the 2007 film focus more on Luísa as a character than on her social context. This chimes with the idea of the miniseries and film as melodramas, which tend to have a victimised, misinterpreted heroine who defies current moral codes at their core (Elsaesser, 1987). This heroine is usually white, bourgeois, and transgressive in some shape or form and she is guaranteed at least one overblown emotional outburst before the end of the film. Eça's literary Luísa fits all of the characteristics listed above; therefore, turning Luísa into a melodramatic heroine does not require the adapters to take any liberties with regards to the character's personality or narrative trajectory. The changes will occur around her, namely in the cast of supporting characters and the narrative voice's appreciation of her: those who,

in the novel, helped the reader to engage critically with Luísa's romantic whims serve different purposes in each of the adaptations.[3]

Produced by Rede Globo, a network whose know-how in making serialised daily fiction is unparalleled in Brazil, the 1988 miniseries follows the narrative structure and conventions of a *telenovela*: cliff hangers at the end of episodes, "a Manichean narrative order" (Podalsky, 2011:136), and a central love story involving characters who cannot be together. Moreover, it uses the genre trope of splitting the action between different *núcleos* that will fill airtime and serve as breathing space between scenes involving the main characters.[4] In the miniseries, Dona Felicidade, Leopoldina and Joana, the cook, are the most prominent peripheral characters. All three of them have well-designed narrative trajectories that revolve around their love lives, ultimately providing contrasts to Luísa's: while Felicidade is frustrated in her quest to conquer the heart of Conselheiro Acácio, and Leopoldina cannot find happiness even if she is an emancipated woman, Joana has a happy and sexually active relationship. These characters, of course, have somewhat similar roles in the novel. The difference in the miniseries is how they are intercut with Luísa's story so as to suggest that this is first and foremost a miniseries about romantic and sexual desires fulfilled to different extents.

Each of the *núcleos* kept a subplot going, having characters and scenes completely disconnected from the central plot, and involving even more peripheral characters who have little or nothing to do with the story of Basílio and Luísa. Joana has Pedro the carpenter;

[3] Berrini (1982:131) highlights the special status both Luísa and Juliana enjoy within the *queirosiano* canon regarding their subjectivity as characters. The two are the only female characters written by Eça, together with Amélia from *O Crime do Padre Amaro,* to have their inner thoughts voiced by the omniscient narrator. Other female creations of Eça such as Ludovina in *Alves & Cia.* and Maria Eduarda in *Os Maias* may play a central role in the narrative but are always shown "de fora" from a "ponto de vista masculino" (131). Filho's film and series deny the viewer any access to Luísa's or Juliana's thoughts, thereby effectively simplifying the most complexly constructed women created by the author.

[4] *Núcleos* are the different settings of a *telenovela*, which tend to concentrate the various subplots taking place at any one time. Separate groups of characters take part in different *núcleos*, with the protagonists and some key characters moving freely between them so as to connect the story.

Leopoldina, her husband and a string of lovers; and Dona Felicidade shares the screen with her housekeeper, who acts as her confidante and helps her to try to win over Conselheiro Acácio. By focusing on its female characters, the miniseries, one could argue, takes a progressive stance on *OPB*, perhaps in line with Pazos-Alonso's reading of the novel as one which discusses "the position of women" in nineteenth-century Lisbon society (1999:93). Far from problematising the nature of women's lives in Portugal or Brazil, however, this division into *núcleos* is rather a narrative device, that allows the screenwriter to stretch out the main action for an extended number of episodes, interspersing it with stories that show a marked difference in tone and at times genre. For instance, pathetic Dona Felicidade is the comic relief; Leopoldina provides the more risqué sex scenes for viewer titillation; and Joana's carefree love for Pedro shows an uncomplicated romance, deserving of a happy ending. These other love stories, then, serve as scaffolding to the main narrative thread, the love triangle between Jorge, Luísa and Basílio. By focusing on the love lives of the peripheral characters, Daniel Filho chooses to shy away from debating morality, women's roles or social changes.

The 2007 film radicalises this proposition and does away with all of the supporting characters. Only those actively involved in the central plot remain: Sebastião, Leopoldina (called Leonor in the film) and Joana. In this version, however, none of them have their own subplots. All are presented in full service to the main narrative. Those who are cut from the film are precisely the ones who represent very specific criticisms of Portuguese society, as Eça explained in a letter to Teófilo Braga that serves as a postscript to some editions of the novel: "o formalismo oficial (Acácio), a beatice parva de temperamento irritado (D. Felicidade), a literaturinha acéfala (Ernestinho), o descontentamento azedo, e o tédio de profissão (Julião)" (324). Their absence helps to deprive the story of its strong element of

social commentary, which is further cancelled out by the film's lack of an ironic narrative voice. While dearth of irony in the film enables the melodrama to flourish, the disappearance of the supporting cast will ensure that all attentions are turned to Luísa's personal circumstances.

Luísa as female character in Eça: "Condição Feminina"

Berrini's (1982) analysis of Luísa and other female characters in Eça's oeuvre led her to identify a general "preconceito antifeminino" (132) in works by the Portuguese author. She describes how women in his books are usually seen from a male perspective, using Maria Eduarda from *Os Maias* as a prime example of a female character whose protagonist status (she is, after all, one of the Maias the title refers to) does not afford her any subjectivity. In a novel with an omniscient narrator who could easily guide the reader through her thought processes, she is usually seen from the point of view of Carlos or other male characters, with constant reference being made to her physical appearance. It is "a sua beleza, a pele ebúrnea, o porte de deusa, os olhos dos Maias, a elegância do traje e as maneiras que se fazem inesquecíveis" (Berrini, 1982:131), not her intelligence. Similar examples are found in *O Mandarim* (1880), *A Relíquia* (1887), and *A Ilustre Casa de Ramires* (1990) (132-136), creating a timeline of increasing prejudice and an ever-deepening lack of interest in female characters that makes it difficult to dispute her claim that "À medida que EQ [Eça de Queirós] avança na sua produção, a mulher passa a usufruir de um espaço sempre menor em seus textos" (131). They simply "não têm a graça, a inteligência" (131) equivalent to that of a male character.

While women may generally be sidelined in Eça's novels, they take centre stage in *OPB*: Luísa is unquestionably the protagonist of the novel, and Juliana is her antagonist. Moreover,

Luísa and Leopoldina enjoy "o único relacionamento interfeminino mais íntimo da obra eciana" (Berrini, 1982:133). While their friendship would not stand the scrutiny of a Bechdel test,[5] seeing as their only conversation topic appears to be men, the interactions between Luísa and her best friend from school, and Luísa and her housekeeper, offer Eça readers a rare chance to see two female characters interacting without the mediation of a male one.

That said, Luísa is consistently portrayed as weak, with her womanhood being likened to her lack of character on more than one occasion, a very literal example of this being Jorge's use of the word "mulher" as an adjective to convey his wife's immaturity to Sebastião: "É muito mulher" (37), he famously says asking his best friend to look out for Luísa in his absence. The character seems to confirm her husband's assessment when she questions herself about her own reasons for the affair with Basílio, doing her share of soul searching (in a thought process the reader shares) only to find "o seu coração vazio" (157). Machado de Assis' idea of Luísa as a "títere" (1878), stems from his frustration with the emptiness of the character's inner life but Berrini observes that Luísa's superficiality is in itself a form of social commentary: "superficial, móbil, a alma muito mais voltada para o exterior que para dentro (…) fruto daquela sociedade vazia de autênticos valores, ciosa das aparências, favorecendo a ociosidade inútil" (144). As with so many other of Eça's characters, male and female, Luísa is a type that symbolises a facet of Portuguese society. She is an archetype, interesting to the author less in terms of her personal psychology, and more in terms of her capacity to embody the traits of an essentialised Portuguese bourgeoisie. Luísa's much criticised weakness of

[5] Although not derived from scientific methods, the Bechdel test has been used in the film industry since 1985 to measure gender representation in cinema. It originated from a comic strip by Alison Bechdel in which two women try to think of a film in which three rules are observed, and are unable come up with any titles. This set of three rules would become known, first in popular culture and then in academia, as the Bechdel, or Bechdel-Wallace test. The rules are (a) that a film must have at least two women in it; (b) that the two women must have a conversation between them; and (c) that their exchange must involve something other than talking about the male characters. The applications and limitations of the Bechdel test are discussed in 'The Bechdel Test and the Social Form of Character Networks' (Selisker, 2015:505-523)

character, I would argue, is in itself a critique of values, morals and the condition of women in nineteenth-century Portugal, even if she is not the most three-dimensional creation in his oeuvre. The character and her choices, then, make much more sense when read as a vehicle through which Eça puts forward various critical ideas, as opposed to a psychologically complex persona. As highlighted in the introduction to this chapter, the main issue with the Brazilian adaptations of *OPB* is that the element of social criticism of Portuguese society gets somewhat lost – even though director Filho (2019:viii) claims to have strived to retain in his film and miniseries "a verdade da crítica que o Eça colocava na sua época". In the case of Luísa, there is little to work with if she is not presented, first and foremost, as a product of a very specific environment.

Constructing Luísa in film and television

The first few lines of *OPB* offer a generic description of what Luísa looks like: "o cabelo louro (…) torcido no alto da cabeça pequenina, de perfil bonito; a sua pele tinha a brancura tenra e láctea das louras", with "olhos castanhos muito grandes" (6). Eça is never prescriptive about Luísa's height, but his constant use of diminutives when referring to her, in words like "serzinho" (5) and "Luisinha" (6) suggests that readers should imagine her as short in stature. The use of –inhos and –inhas is not restricted to the narrative voice. Characters, particularly male ones such as Jorge, Sebastião and Conselheiro Acácio address Luísa in the same manner. The fact that even Dona Felicidade, a woman, will resort to them to refer to Luísa may weaken an interpretation of the use of diminutive forms as a symbol of men's oppression over women, but strengthen the view of Luísa as a woman who is particularly infantilised.[6] An analysis of how the other female characters are addressed in the novel proves that in fact neither Juliana nor Dona Felicidade or Joana are addressed by diminutives, highlighting that

[6] Juliana will call her "piorrinha" (54) a number of times, as well as "cabrazinha" (135) and "bebedazinha" (135), which assert the housekeeper's contempt for her boss while still subscribing to her infantilisation.

even among women of different ages and classes, Luísa is presented as the least mature. Leopoldina, on the other hand, as Pazos-Alonso (1999) and Berrini (1982:13) have pointed out, is not even called by her own name. While Luísa is infantilised, Leopoldina has her status as a woman "disallowed by patriarchy" (Pazos-Alonso, 1999:100) cemented by the fact that she is referred to by derogatory nicknames. Jorge makes the connection between the names and his opinion of Leopoldina very clear "É a Quebrais! É a Pão e Queijo! É uma vergonha!" (17).

Luísa's physical appearance is replicated in the series: in the 1988 version of *OPB*, she is played by Giulia Gam, a then twenty-one-year-old newcomer to television who had spent the previous five years working with legendary theatre director Antunes Filho in São Paulo. Gam's young age and lack of professional experience help to create an immature, childlike Luísa. In place of the descriptive diminutives, the character is presented as having a high-pitched and slightly infantilised voice, especially when speaking to Jorge or Basílio. The actress's naturally dark brown hair was dyed blond to match the literary description and, to complete the presentation, Luísa only wears light colours (mostly white but also cream and light blue) in the first part of the miniseries. Her physical appearance thus nods to her innocence, before she is seduced by her cousin, while her eyes are constantly downcast, as if to symbolise her modesty and shyness, or the fact that she is, in Eça's words, an "anjinho cheio de dignidade" (7).



Figures 27-29: Luísa in white, eyes cast down: "um anjinho".

Once Luísa and Basílio's affair begins, her angelic white outfits are replaced by dark tones that resemble mourning attire, accessorised with black veils, shawls and hats and a permanently upset facial expression to go with them. There is an undeniable literality in the dichotomy between pure and disgraced Luísa as expressed in the character's costume. Contrary to the isolated Luísa of Eça's novel, the miniseries' character is given more than one female interlocutor from the very first scene in the miniseries. Not only does Leopoldina appear as Luísa's best friend from the first few scenes, in which they are both still teenagers, but they are also given a third friend, Natália, a character who is never developed further and who serves the purpose of turning the Leopoldina-Luísa duo, in whom Rothwell (2003) identified lesbian undertones, into a trio of girlfriends who hold hands, giggle and cry together. Their group interaction is, predictably, mediated by the invisible male presence of Basílio. Irrespective of whether the three of them are happy, sad or curious, he is always the focus of their emotions, and their conversations revolve around those feelings exclusively.



Figures 30-32: Luísa's literal darkness.

Although limited in quality, the quantity of scenes of exclusive female interaction in the miniseries surpasses those in the novel by far. In the hypotext, apart from Leopoldina, Luísa also shares scenes with Joana and Juliana throughout the novel, although in those there is a *patroa–empregada* dynamic which does not depend on their gender. In the series, Luísa is given two friends to confide in and with whom to talk. Moreover, Luísa's mother plays a

more prominent role too. The mother, like Natália, is only present until Luísa meets Jorge and she has a double function in the narrative: on one level, her lines of dialogue provide information that would have been conveyed by the omniscient narrator in literary form (for instance, that Basílio's fashion was a scandal in Lisbon or that Luísa spent weeks crying in bed after her cousin's departure to Brazil), while at the same time being another interlocutor to Luísa's friends. The mother remains nameless (in the novel Basílio refers to her as "Tia Jojó" when speaking to Luísa, but she is never directly addressed by name) and, strangely, there are no scenes in which Luísa and her mother have a conversation together. She participates in Luísa's narrative without ever interacting with her. There is a slight suggestion that the mother either does not keep a watchful eye over Luísa or that she is keen to marry her daughter off, as Basílio kisses her quite literally behind her mother's back and her first flirtation with Jorge also takes place as mother and daughter are sitting side by side at the opera.



Figures 33-35: Natália and Leopoldina: young Luísa's friends.

There are a few instances of scenes completely imagined by the screenwriters in which Luísa does not even feature. Leopoldina, Natália and Luísa's mother, the three women close to the protagonist, are seen talking in parks, on *passeios* and doorsteps and their restricted topic of conversation is Luísa: they speculate about her happiness, about Basílio and about Jorge, but never reveal anything about their own personal lives. The friends, Leopoldina and Natália,

are mostly filmed from a certain distance, showcasing their period costumes in which the light colours worn by the young women match Luísa's wardrobe's colour palette. The mother, on the other hand, is in permanent mourning attire, all in black, in clothes that are similar to those Luísa wears, which symbolise her downfall.



Figures 36-38: Luísa's mother in black.

The miniseries further suggests a close bond between Luísa and her friends by showcasing how Natália and Leopoldina occupy the private space of Luísa's mother's house, where no man is seen at any point. Once Basílio breaks up with Luísa in order to move to Brazil, her friends have to go there in order to see her. In one scene Natália visits her friend's bedroom, where Luísa lies in bed wearing her nightgown, and later, both of them are present during a dinner scene, when Luísa is starting to recover her energies. However, the presence of her friends and her mother does not grant Luísa any more depth as a character, seeing as they talk much more about her than to her. These characters are simply used as devices to communicate plot points that explain narrative developments and although the increased female participation in a miniseries with a woman protagonist is something to be celebrated, it is difficult to see what their contribution to the show is, in terms of gender politics. I would suggest that the space given to those characters may have to do with the profile of miniseries and *telenovela* audiences, which are formed predominantly by women (Brennan, 2015). A desire to see female interactions on screen could have led Daniel Filho to fill the void of the absence of a narrator with secondary women characters. The director affirms that only with

some “distância histórica” (Filho, 2019:v) from decisions he made in 1988, he is now able to see that his granting women more prominence was a direct response to expectations dictated by the *telenovela* format: “As novelas são essencialmente femininas. As novelas são feitas pelas heroínas. São as heroínas que conduzem as novelas. Uma novela não é o mocinho, é normalmente a mulher” (v), said the director, confirming that in his mind there is no difference between *telenovelas* and miniseries. Crucially, despite the airtime, these female characters only replace the narrator to the extent that they transmit information to the viewer, without replicating the critical perspective that the narrative voice is known for in Eça’s novels.



Figures 39-41: Exclusively female interactions without Luísa.



Figures 42-44: Luísa’s bond with her female friends.

In the 2007 film, Luísa is played by a petite actress, who, instead of long blond curls has shorter, straighter and darker hair, always tied up in a high ponytail. The difference in hairstyle can be credited to the alternative setting of the film: the short, tied up hair would of course have been unimaginable in the late nineteenth century but seems an appropriate and inoffensive way to modernise the character into a woman of the 1950s.



Figures 45 and 46: Luísa in 1950s São Paulo

In the film, her modern hairstyle breaks the obvious association between her angelic appearance and her expected innocent/subservient behaviour, but her voice still resembles that of a child, particularly when she is talking to her husband. In an early scene in which Luísa makes requests to Jorge, who is leaving the house to go to work, she addresses her husband much as a child would a parent. In this same passage in the hypotext, there are no diminutives or infantilised descriptions of Luísa, but the exchange between husband and wife highlights her dependence on Jorge, denoting that he is her representative in the public space:

> Não apareças muito tarde, hem? Escuta, traze-me uns bolos do Baltresqui para a D. Felicidade. Ouve. Vê se passas pela M.me François que me mande o chapéu. Escuta.
> — Que mais, bom Deus?
> — Ah! Não! Era para ires pelo livreiro que me mande mais romances... Mas está fechado! (1878:09)

Like the novel, the film will also make clear from the beginning that Luísa is not a mature woman, as evidenced by her height, voice and general infantilised behaviour around Jorge. In Filho's version, however, all of this provides reasons for viewers to forgive her mistakes, rather than condemn her. The casting of Débora Falabella not only brings the required aura of innocence to the character but also clearly identifies Luísa as a heroine.[7] Upon becoming involved with Basílio, her appearance does not change. Sunglasses and headscarves are added to her attire as a means of communicating her attempt to hide her extra-marital affair

[7] Falabella's delicate features and magnetic screen presence have led the actress to be typecast as an innocent yet strong-willed *mocinha* in all the telenovelas she has participated in. From her first TV credit, as Estrela in children's telenovela *Chiquititas* (2000) to one of her latest roles, as protagonist Nina in the most popular telenovela of the last decade, *Avenida Brasil* (2012), the actress has always played the protagonist.

but her costumes remain very similar throughout the film. Filho chooses to experiment not with her looks, but with how much the audience sees of her body.

Sexualising Luísa

The sexual content of *OPB* was a main talking point in the novel's reviews at its time of publication (Azevedo, 2012). Critics picked up on how explicit some of Eça's references to sex were, with particular attention to the euphemistic expression "uma nova sensação", which can be read as a description of Luísa receiving oral sex from Basílio. The then-shocking sexual act became a source of mockery in the press, even being used in a political cartoon to poke fun at key figures in the Portuguese government. Azevedo's (2012) study of the reception of *OPB* shows that the press alternated between praising and attacking the novel's sense of morality in readings that were more often than not centred around that particular passage. In their fixation with the oral sex scene Amaral (1997:28) sees a "leitura maliciosa e erotizada do romance". To an extent, an analysis of Daniel Filho's two adaptations of *OPB* suggests that the director's reading of the novel may not be too different from what Portuguese and Brazilian critics proposed a century earlier: a great amount of focus is placed on the sex scenes, all of which put Luísa's body on display. While the 1988 miniseries, aired on broadcast television only three years after the end of the obviously conservative military dictatorship, is slightly more cautious about nudity[8], the 2007 film, rated 16 and therefore aimed at adult audiences, makes the sex sequences longer, more intense and more explicit then they were in literary form.

A logical starting point for an analysis of the sexualisation of Luísa is the first intimate encounter between her and Basílio. In the hypotext, the seductive cousin comes knocking on

[8] In the interview in Appendix 3 (v), director Daniel Filho reminisces that Rede Globo's President, Roberto Marinho, had a problem with the reference to oral sex in the novel, which, in his eyes, made *OPB* unsuitable to be adapted as a miniseries on broadcast television.

Luísa's door at 9:00PM under a false pretext: that he is leaving Lisboa and has come to say goodbye. Luísa, who had been daydreaming about him, allows her cousin in and what ensues is the first presumed sexual encounter between the two characters. Presumed because the sex itself takes place off-page, in the reader's imagination only, as the excerpt below can confirm:

> — Tu partes! — exclamou ela surdamente, precipitando-se para ele.
> — Não! — E prendeu-a nos braços. — Não! Imaginei que me não recebias a esta hora, e tomei este pretexto.
> Apertou-a contra si, beijou-a; ela deixava, toda abandonada; os seus lábios prendiam-se aos dele. Basílio deitou um olhar rápido, em redor, pela sala, e foi-a levando abraçado, murmurando: — Meu amor! Minha filha! — Mesmo tropeçou na pele de tigre, estendida ao pé do divã.
> — Adoro-te!
> — Que susto que tive! — suspirou Luísa.
> — Tiveste?
> Ela não respondeu; ia perdendo a percepção nítida das coisas; sentia-se como adormecer; balbuciou: — Jesus! Não! Não! — Os seus olhos cerraram-se.
> Quando a campainha retiniu fortemente às dez horas, Luísa, havia momentos, sentara-se à beira do divã. Mal teve força de dizer a Basílio:
> — Há de ser a Juliana, tinha ido fora... (1878:121)

What the reader knows is that Luísa has given herself to Basílio without putting up much of a fight ("toda abandonada", "sentia-se como adormecer") and that an hour has elapsed from when he walks in to the moment she manages to compose herself and sit back up on the couch. It is the reader's task to fill in the hour and the natural presumption is that the two characters, who are last described embracing and sharing a passionate kiss, have had sex.

In the 1988 version, the scene plays out in a very similar way, in terms both of the dialogue and of the mise-en-scène. There are, however, two telling differences: one is that the viewer gets to see a little more than the couple embracing towards the couch. The scene starts with the same passionate kiss allowed by Luísa that is described in the hypotext, in a medium close-up where Basílio holds Luísa's head with his gloved hands. What follows is a long shot of Luísa curled in Basílio's arms, much like a child, shows him carrying her to the couch, where there is a medium shot of Basílio kissing Luísa in spite of her protesting. Basílio is

seen holding Luísa's head forcefully and after a couple of seconds, she seems to give up the fight and enjoy the kiss.



Figures 47-49: Luísa and Basílio's first time in the miniseries.

The scene goes on alternating between close ups of facial expressions and kisses and wider shots framing the full room in which Basílio can be seen first leaning on top of Luísa's body on the couch, then fumbling with something the viewer cannot distinguish from afar, but which turns out to be Luísa's nightgown. He throws the nightgown up in the air over his shoulder but Luísa's naked body is not revealed to the camera as it is protected by props strategically positioned at the bottom of the screen in order to cover her.



Figures 50-52: Basílio takes control.

A similar ellipsis to that in the literary text then takes place: from a close up of a kiss the focus is softened, as Luísa "ia perdendo a percepção nítida das coisas" (121), and there is a fade-in of a champagne glass slowly coming into focus, suggesting Luísa's post coital awakening. There are alternated close ups of Luísa, lying on the couch naked, and Basílio,

seated on the floor, with his shirt on but resting his head on Luísa's naked stomach. Both characters have very relaxed, content facial expressions and seem very at ease with each other. While in literary form Luísa feels weak at the knees but cannot shake the memory of Jorge from her thoughts, her sexual satisfaction is to be taken at face value, as there is no indication of conflict, internal or otherwise. The cousins say goodbye with a passionate kiss and the following scene cuts to the Grêmio, as in the hypotext, where Basílio boasts to Reinaldo about his conquest.



Figures 53-55: Basílio and Luísa after having sex.

This entire passage is bookended by two identical shots that appear at its very beginning and end. While the sequence starts with a medium shot of Luísa with a worried expression on her face, looking dishevelled and ashamed to be in her nightgown by the door frame, it finishes with Luísa coming back to that same door frame, being filmed from a similar angle, but now looking mischievous and holding her arms up, in a sexy pose. The suggestion is very straightforward: Daniel Filho wants the viewer to see the sexually fulfilled Luísa as an empowered woman.



Figure 56: Luísa before sex. Figure 57: Luísa after sex.

While on the one hand the miniseries puts forward the idea of Luísa's contentment, on the other it presents Basílio as aggressive and forceful in a way that does not find a parallel in the literary text and which at no point is problematised by the television programme. Another revealing mismatch between hypotext and this hypertext concerns how Luísa is visually presented. In Eça's novel, Basílio comes knocking on the door at 9:00PM, right after Leopoldina leaves, having had dinner with Luísa. The character has just retreated to her bedroom but there is no mention of whether she is, at this point, ready for bed or not. In the series, Luísa is wearing a silky white form-fitting nightgown, and she welcomes her cousin in, wearing that alone.

In Daniel Filho's 2007 film, the scene plays out with the same steps as in the hypotext and the 1988 hypertext: Basílio comes in, surprises Luísa with a kiss, and then carries her over to the couch. Even the framing, alternating close ups and wide shots, is reminiscent of its previous iteration.





Figures 58-63: Sequence from Luísa and Basílio's first time in the film.

As the two characters arrive at the couch, the scene becomes more intense and more graphic than it was in literary or television forms. While in the 1988 adaptation Basílio pulls Luísa's nightgown over her head and it goes flying across the room in an almost comical way, in this version he pulls her underwear down aggressively and kisses her legs while both of them moan loudly. When a tableau shot of the room, similar to the one seen in the miniseries, reveals the whole couch, Basílio is shown pulling Luísa's body down to the floor, with her legs wrapped around his waist. There is no dialogue between the characters afterwards and the chatting is also minimal before the sexual interaction. Luísa is practically silent but Basílio tells her "Eu não estou aguentando, eu nunca consegui te esquecer", before proceeding to kiss her and run his hands down her back and inside her nightgown. It is incongruous that Filho has chosen to portray a nineteenth-century woman as more confident and deriving more pleasure from sex than a 1950s version of the same character. While the scene in the film is more risqué, the one in the miniseries seems somehow more progressive, given its empathy for Luísa's apparent sexual fulfilment.

Different conclusions can be drawn from the parallel reading of how Luísa is presented on her first visits to Paraíso. In the novel, Basílio is the one driving the action as Luísa passively welcomes his advances: "beijou-lhe o pescoço, encostou a cabeça ao peito dela" (140). In the 1988 miniseries, the equivalent scene presents a similar dynamic between the characters, filming Luísa in a medium shot perched in profile at the end of the bed while Basílio, with his

face outside the frame but his torso and hands within the shot, unbuttons her blouse. Basílio comes into frame as he gently pushes Luísa backwards, assuming another position of power as he leans over her body and reaches into her blouse to grab her breast. Luísa protests momentarily, but Basílio silences her with a kiss, interrupting any possible form of response from her. The long kiss is intercut with close-ups of Basílio's hand lifting Luísa's skirt. In the background, 'Tema de Basílio e Luísa', originally an aria taken from Gounod's "Faust",[9] plays and helps to further romanticise what in essence is a very sexually aggressive scene.



Figures 64-66: Luísa and Basílio's first time in Paraíso in the miniseries.

In the 2007 film, the equivalent passage takes the shape of a four-minute-long sex scene in which there is full frontal nudity and the couples' embracing bodies are explored from many different angles. Luísa is seen to presumably orgasm, perhaps for the first time, in a scene that bears no resemblance to the hypotext or to the previous hypertext. While on the one hand the fact that Débora Falabella's over-sexualised body is on display feels exploitative, on the other hand the film makes a point of showing Luísa experiencing sexual pleasure for the first time. Luísa starts the sequence reserved and unsure, covering herself with a sheet, which is promptly pulled off by Basílio to reveal her whole body, as the wide shot becomes a close up of their kissing mouths, leading to the extended sex scene. By the end, she is on top of Basílio, inverting the position seen in the miniseries and perhaps hinting that this Luísa may

[9] The whole soundtrack was composed of tracks from Gounod's *Faust* (1859) and Offenbach's *La Grande-Duchesse de Gerolstein* (1876) but on the album the songs were renamed according to the character for whom they served as theme – Tema de Jorge, Tema de Luísa, Tema de Basílio e Luísa are some of the new track titles. It is ironic that Gounod's *Faust* is exactly what Basílio begins to sing at the piano to lighten the mood since the first sexual encounter between him and Luísa takes place in her drawing room.

have a little more agency than her predecessors.[10] The sequence is, in fact, a montage that cuts together a number of different encounters at Paraíso, which the viewer will infer upon noticing the changes in colour of Luísa's underwear (pink, to black, to none). The montage, then, suggests that Luísa's sexual inhibition decreases the more she sees of Basílio and becomes more comfortable in his presence.



Figures 67-69: Luísa and Basílio's first time in Paraíso in the film.

The core of the sequence takes place on a rotating bed filmed in wide shot intercut with tight close ups of faces, mouths, hands, breasts and bottoms as Basílio and Luísa experiment with various sexual positions. While in the miniseries classical music helped to create an aura of romantic glamour, the film's sequence is accompanied by a saxophone bolero very reminiscent of low-budget softcore pornographic films of the 1970s, which in Brazil form a whole genre of film in and of itself, the *pornochanchada*. While recent research has been assessing the possible forward-thinking contribution of *pornochanchada* to Brazilian cinema (Dennison, 2009; Gregoli, 2013), the genre is generally seen as one with little to no political ambition, more focused on immediate physical response from viewers via sexual arousal. In that sense, Filho's adaptation did not just remove characters and subplots from the hypotext, but also subverted the very *raison d'étre* of its sexual content. In Eça, the shocking sexual references are social commentary, a way of discussing the changing notions of morality in

[10] While this thesis recognises that this may be a reductive, partriarchal view that assumes there to be a direct connection between agency and domination/erectness/being on top, it still wants to highlight that there is an invertion of positions between this Luísa and the one in the film.

Portugal; whereas in Filho's series and film the graphic sex scenes that evoke immediate visceral responses from viewers replace social commentary with titillation.



Figures 70-72: Luísa and Basílio's sequence of graphic sexual encounters

Being Looked At: Luísa and the Male Gaze

Rothwell (2003) argues that "the need for recognition seems to be the central concern for the protagonist of O Primo Bazilio" (400), claiming that Luísa's quest throughout *OPB* is for being noticed in her own right, despite the other characters' constant tendency only to be able to see a mirror image of themselves projected on to her. Not only does his reading of Luísa add some depth to the character's personality, traditionally seen as a void ever since the novel's first reviews, it also frees her from some degree of patriarchal oppression, as it suggests that "she does not necessarily require the recognition of a man" (401). To back up this claim, Rothwell shows how the relationship between Luísa and Leopoldina, usually overlooked by critics, may be the most complex relationship at play in *OPB*. While this progressive understanding of Luísa is valid for the literary character, I would argue that the act of *being seen* has entirely different connotations in the audiovisual media of the adaptations.

While Rothwell's concept of recognition has to do with the complex psychoanalytical constructions of the self in relation to the other, in a visual medium, the idea of being looked at evokes Laura Mulvey's seminal essay *Visual Pleasure and Narrative Cinema* (1975) and

its discussion of the gaze in Hollywood cinema.[11] In it, also using psychoanalysis, the scholar dissects the role classically attributed to women in films, classifying female characters as generally passive and proposing a key division between "woman as image" and "man as bearer of the look" (62). Using this framework, she highlights how women tend to freeze the flow of the narrative in moments of contemplation – that is, a male character's contemplation of them – instead of contributing to actual narrative progression (63), suggesting that the objectification of female characters in film takes place due to the fact that the gaze cast upon them is invariably a male one. Understanding the complexity of the concept of looking/being looked at in a visual art form, Mulvey explains that there are "three different looks associated with cinema" (68): that of the audience, that of the camera itself, and that of the characters within the film, although the three gazes seem to usually be conflated into one: that of the male character. In Golden Age Hollywood cinema, Mulvey argues, the (fictional) man mediates the experience of members of the audience so that it is through his eyes that a given story is appreciated. Although I would argue that the panorama is different today than it was in 1975[12], her categorisation still rings true in contemporary cinema and television and can definitely shed some light on to Daniel Filho's portrayals of Luísa. While the previous section of this chapter discussed how the film and the miniseries presented Luísa's body, comparing this portrayal with that contained in the literary text, this thesis shall now demonstrate how Filho took advantage of a female passivity that is suggested in the hypotext in order to subject his leading lady to an ubiquitous male gaze.

[11] While Mulvey writes from a particular perpective of American cinema, using the work of mid-century director Alfred Hitchcock as a prime example, her theories, as this thesis will demonstrate, are applicable to Brazilian film and television produced to this date. The ease with which Mulvey's ideas about passive femininity translate to Luísa on screen is revealing about Daniel Filho's interpretation of the character.

[12] Although the vast majority of film directors in Brazilian and World Cinema are still male, there have been positive additions to the canon of female-centric films since Mulvey's publication of *Visual Pleasure*. To name a couple of Brazilian examples, Anna Muyalert's *Que Horas Ela Volta?* (2016) and Lúcia Murat's *Que Bom te Ver Viva* (1989) and *A Memória que me Contam* (2012) are all films written, directed by, and starring, women. It would be difficult to argue that the women in the aforementioned films are passive characters subjected to an oppressing, objectifying male gaze.

At no point in *Visual Pleasure* does Mulvey use the word "empty" to characterise the women on screen but her analysis seems very much in line with the criticism the character of Luísa has been withstanding for the past century: that she is, to return to the words of Machado de Assis, a puppet. Devoid of personality as they may be, the two Luísas, when adapted to screen, may have a new narrative role: the "traditional exhibitionist role" that women fulfil in cinema, "simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact" (62), with a double function of arousing the characters with whom they interact within the film and members of the audience who watch the film. There is in the hypotext, quantitatively, more emphasis on the description of Luísa than there is on the physical appearance of her male counterparts[13], but that does not justify Filho's decision to display her body so much more openly than that of Basílio or Jorge in either of his adaptations.



Figures 73-75: Luísa's various baths in the miniseries.

A comparison between male and female portrayal in 1988 and 2007, however, may suggest that some things did change in the almost two decades that separate the two adaptations: male nudity, completely absent from the miniseries, features in the film. In today's media, Mulvey's claim that "the male figure cannot bear the burden of sexual objectification" (63)

[13] While the omniscient narrative voice in *OPB* provides detailed physical descriptions of Luísa's face, body and outfits, Basílio's beauty is always alluded to through Luísa's eyes. While she is objectively beautiful, the many mentions of his being "bonito" reveal more about Luísa's infatuation with her cousin than about his actual appearance.

sounds rather dated. While women cannot be said to have overcome the issue, in today's world objectification is no longer a female-only prerogative. Let us look at the casting of Jorge and Basílio in 1988 and 2007. In the miniseries, the two male protagonists are played by Marcos Paulo and Tony Ramos – two figures known for their strong screen presences but not usually cast in roles that revolve around a character's sexuality or, in fact, in which sexuality is explored in any meaningful way. In the film, however, Jorge and Basílio are played by two sex symbols from Brazilian television: Fábio Assunção, a regular leading man in *telenovelas*, and Reynaldo Gianecchini, an ex-model. Filho's camera here is slightly more curious about their bodies than it was about either Paulo's or Ramos'. The aforementioned sex sequence in the film still shows a lot more of Débora Falabella's body, in full frontal nudity, than it does of Assunção's. While Basílio may be objectified for a brief moment, the character is still the "main controlling figure" (Mulvey, 1975:63) driving the plot forward.

In the miniseries, Luísa is filmed naked, as well as in various stages between dressed and undressed (in her nightgown, in her corset, after bath), while none of the other female characters shows any flesh. It is curious to observe that Leopoldina and Joana, two characters that have rich sex lives on the pages of Eça's novel, are not as objectified as Luísa. In the 2007 film, Joana does not even have a love interest and her narrative role is restricted to being the servant who is dismissed as a result of Juliana's blackmailing of Luísa, while Leopoldina (renamed Leonor) mentions her escapades and affairs to Luísa but the director never makes a point of showing any of this to the viewer. In the miniseries, both characters are filmed naked (Leopoldina) or semi-naked (Joana) in moments of affection before or after sex with their respective lovers. In both cases, the male characters are positioned so as to conceal the nudity of the female characters, and the men are as naked as the women. These scenes don't particularly objectify Joana and Leopoldina any more than their male

counterparts. Luísa, on the other hand, is filmed having a bath in six separate scenes that do not contribute to the development of the plot: there is no dialogue, no action and no explanation for how they fit in with the rest of the narrative, beyond being a regular part of Luísa's morning routine – that being said, the miniseries does not seem particularly keen to showcase her brushing her teeth, having breakfast or performing other daily rituals that don't involve the exposure of her body. The way in which these scenes are shot, with Luísa's body half submerged in water and half covered in foam, suggests rather than shows nudity, eroticising Luísa while respecting the restrictions of a television programme rated as suitable for young people over the age of 14.[14]



Figure 76: Leopoldina with a lover. Figures 77 and 78: Joana and Pedro.

Juliana

The objectification of Luísa is even more obvious when the portrayal of the character is compared to that of other women in the adaptations. Juliana, who the omniscient narrator describes as ugly on more than one occasion,[15] is made to look objectively unattractive.

[14] *OPB* the miniseries was rated 14 according to the Brazilian advisory rating system. The rating was based on the subject matter (the extra-marital affair) and on the nature of the scenes contained in the series: nudity, sexual relations, and display of a dead body. As is practice in the Brazilian system, the rating was suggested by the broadcaster (Rede Globo) and accepted by the Ministry of Justice. <https://portal.mj.gov.br/ClassificacaoIndicativa/jsps/DadosObraForm.do?select_action=&tbobra_codigo=58191> [last accessed on 03/04/19].

[15] Juliana is first described in the novel in the following terms: "Devia ter quarenta anos e era muitíssimo magra. As feições, miúdas, espremidas, tinham a amarelidão de tons baços das doenças de coração. Os olhos grandes, encovados, rolavam numa inquietação, numa curiosidade, raiados de sangue, entre pálpebras sempre debruadas de vermelho. Usava uma cuia de retrós imitando tranças, que lhe fazia a cabeça enorme. Tinha um tique nas asas

While the actresses who play Juliana are known for glamorous turns in Brazilian television and cinema,[16] their beauty is downplayed by make up (Glória Pires wears prosthetic teeth and a fake mole in the film while Marília Pêra almost does not wear make up in the miniseries) and costumes (loose fitting, frumpy skirts are worn by the character in both iterations, while the one in the miniseries permanently wears dark colours, to contrast with Luísa's whites), in line with Eça's descriptions. The camera, however, keeps its distance from Juliana. While, in the film, it travels up and down Luísa's body to the sound of sensual boleros or saxophone tracks, it always films Juliana in medium shots that show her within the space without emphasising any particular part of her body, not even her foot, which the novel calls "muito bonito" (7) and the character displays with pride. Juliana, in both film and miniseries, is only filmed in close-ups when the camera approaches in order to highlight her evil facial expressions – after all, as the miniseries and the film choose to focus on the sexual and romantic elements of Luísa's affair with Basílio, much less attention is given to the plot of Juliana's attempt at social ascension and survival, so in these *telenovela*-infused adaptations Juliana becomes a standard television villain.

Juliana occupies a space that is hard to define both in the miniseries and in the film. On one hand she is played by two actresses that are well-established stars in Brazilian film and television, playing opposite young newcomers as Luísa. On the other hand, she is robbed of

---

do nariz. E o vestido chato sobre o peito, curto da roda, tufado pela goma das saias — mostrava um pé pequeno, bonito, muito apertado em botinas de duraque com ponteiras de verniz" (7). The character is then called "feia" on pages 38, 52, and 284.

[16] Marília Pêra, who plays Juliana in the miniseries, was a highly celebrated film and television actresses in Brazil until her death in 2015. She was the protagonist of one some of Rede Globo first daily *telenovela* such as Rosinha do Sobrado (1965, directed by Ricardo Graça Mello) and *A Moreninha* (1965, directed by Ricardo Graça Mello) – Globo's first literary adaptation as a *telenovela*. Globo's online encyclopedia of its programmes, Memória Globo, claims that it took Marília Pêra a long time to accept director Daniel Filho's invitation to play Juliana as she did not want to play someone so unpleasant and so ugly. <http://memoriaglobo.globo.com/programas/entretenimento/minisseries/o-primo-basilio/curiosidades> [last accessed on 03/04/19]. Glória Pires, who plays Juliana in the film, is one of the most well-known actresses in Brazilian television. Pires, who is now 55, has worked at Rede Globo since the age of eight. Over the course of the past 40 years she has played the leading lady in countless *telenovelas*, making her presence a staple of the Globo serialised fiction model.

much of her subjectivity by Filho's decision to focus on the romantic and sexual involvement between Basílio and Luísa. Since the director does not seem very interested in telling the story of the character he called "uma recalcada com sérios problemas sociais" (2019:ix). Juliana, in both of his retellings, is reduced to being the evil character who blackmails Luísa. She is, of course, also a blackmailer in the hypotext but the films and series fail to highlight (in the case of the miniseries) or at all problematise (in the case of the film) Juliana's reasons for hating her mistress and seeking financial compensation from her. While in the novel the angst that Juliana causes in Luísa is telling of a class-based anxiety, the audiovisual retellings sell the mutual mistrust between the two characters as a simple clash of personalities – one in which, moreover, it is made clear from the start who is right and who is wrong: Juliana has no redeeming features and her lack of a detailed back story (case in point in the film) has a direct impact on viewers' understanding of her motivations: Juliana's indignation at the social position relegated to the working class and her refusal to accept that she was born to serve and will never be entitled to the privileges enjoyed by Luísa do not feature in the film's narrative. Juliana is a presented as woman with cruel intentions, rather than a working-class person who struggles with the inequalities she sees between her and people from more affluent backgrounds.

In Filho's words, one of the guiding threads of the film's narrative is "a bandidagem da Juliana" (2019:xi). It is telling that he uses the noun/adjective *bandido*, which can be literally translated as "thug", to refer to Juliana. The term is often used in Brazilian media, especially sensationalist newspapers and popular true-crime television programmes, to refer to criminals, particularly those from working-class backgrounds who commit minor misdemeanours. It is a loaded term that, in itself, implies that punishment is required and expected. Not long ago, action-thriller blockbuster *Tropa de Elite* (2007, directed by José

Padilha) further popuralised the word *bandido* in Brazilian cinema. Padilha's film was a divisive fiction about how the most violent police force in Rio de Janeiro (and in the country) has the violent extermination of young, poor, mostly black criminals as its standard policy. The protagonist, a conflicted police captain whose name, Capitão Nascimento, almost evokes a comic book super hero, has a motto he repeats in the film and which was turned into an informal tag line for the film when *Tropa de Elite* was launched and became a cultural phenomenon in Brazil: "Bandido bom é bandido morto". The film's many action sequences, inspired by those of Hollywood blockbusters, show policemen ridding Rio's *favelas* from its undesired *bandido* population through shootings, violence, and torture.

Daniel Filho's film, set in Brazil fifty years before *Tropa de Elite*, reserves an uncannily similar destiny to its working-class villain Juliana. As the *bandida* Filho considers her to be, Juliana is a victim of police brutality that resembles the BOPE policy of cleansing society from its evils: working-class people who break the law. While in Eça's novel Juliana suffers a kind of apoplectic fit that is fitting with her fragile health, referred to throughout the novel, in the film she is run over by a police car that even the director himself called "brutal" (2019:xii). Filho reimagined a version of Juliana's death that he thought befitted the country where the film is set better: "eu acho que aquilo tem muito a ver com o Brasil. Uma morte na qual um policial que está ajudando um sujeito rico acaba causando a morte de uma pessoa mais pobre." If in Juliana's death there is a nod to Brazilian reality, Filho seems to have avoided further inscribing the character into some of the nation's social issues by not turning this working-class victim of police brutality into a character who is black. In the director's words, he thought he would have been "desviando do romance" (2019:xii) if he gave the film a black Juliana. It is curious that Filho not only thinks it is acceptable to turn Joana, the cook, into a black character, but also that he puts in his villain's (Juliana's) mouth a rather racist

line that goes unchallenged by any other character: when justifying wanting to move rooms in the house and no longer sharing with Joana, Juliana cites as her reason the fact that their shared room smells bad, because "negro tem muito cheiro".

In the miniseries, Juliana's backstory is shown in a montage in episode one. While viewers are able to grasp where some of her indignation comes from (as the montage shows her being thrown out of various jobs, being called names and ultimately ending up caring for Jorge's aunt – a job she finds undignified), sympathies still lie with Luísa. This is because, as this chapter details, the miniseries is more invested in help the audience follow Luísa's decision-making process than elaborating further on Juliana's resentment. Peripheral characters are created (Natália) or manipulated (Leopoldina and Luísa's mother) so as to provide the viewer with a more in-depth understanding of Luísa as a character – i.e. through dialogue exchanged between those characters which reveals subjective information on how Luísa is feeling and justifes her decisions to the audience. Juliana, on the other hand, is not given any interlocutors other than the working-class women Joana and Tia Vitória which whom she has many conversations about how unlikeable and misguided Luísa is.

"Deemphasizing National Commitments"

Daniel Filho's two versions of *OPB* were hardly the first to highlight the erotic dimension of the characters in the novel. In fact, looking back at Amenóffis-Effendi's response to the stage play in 1878, it is clear that the aspect he flagged up as problematic with the adaptation, namely the staging of a very graphic sex scene in the play, finds a parallel in my trying to assess the increasing sexualisation of Luísa in her 1988 and 2007 Brazilian incarnations. While the moralism of an 1878 piece of criticism sounds outdated today, the issue of Luísa's

objectification brings to light a key question for my general reading of the Brazilian adaptations of Eça.

The appeal to the erotic is undeniably grounded in elements of the hypotext and the sexual scenes in the novel. While Amaral (1997) notes that the reviews of the book themselves played a significant part in eroticising the novel, tantalising the readers' imaginations. The analyses performed in this chapter show how certain sensual elements in the novel are again augmented in the visual media of film and television, suggesting that Filho's reading is not particularly original but serves the ultimate purpose of de-satirising a highly satirical hypotext, supporting a more heteronormative politics of female objetification.

Podalsky (2012) speaks of an "emptying of sociopolitical values" in Latin American films, a process where through deliberately "deemphasizing national commitments", the cinema of that region presents itself "as a willing participant in the depoliticized, pro-market atmosphere that emerged (…) in the late 1980s and early 1990s as neoliberal administrations took power" (3). About a decade before Podalsky's criticism, Ivana Bentes (2003) had flagged up that Brazilian cinema in the years post-Retomada was mostly devoid of a political project. She used the depictions of the traditional national landscape and cityscape of the *sertão* and the *favela* in successful titles such as *Central do Brasil* (1998, directed by Walter Salles) and *Cidade de Deus* (2002) to put forward the argument that style was being privileged over substance in films produced in Brazil. Bentes focused her attention on to how high production values and slick visuals were replacing a clear political project for national cinema, but in the vast panorama of Brazilian cinema and television production, there were other available tools and strategies used to lessen the political depth of films, miniseries and *telenovelas*.

By focussing on the romance between Basílio and Luísa, Daniel Filho twice (in the film and in the miniseries) avoided the sociopolitical discussions that could have been brought to bear in an adaptation of *OPB*. In the miniseries, set in Portugal, there are plenty of scenes in which the characters get together for soirées at Jorge and Luísa's house, but the conversations they hold neither teach the audience about Portuguese history, nor are they linked to contemporary issues afflicting 1988 Brazil. Instead, the miniseries focuses on the timeless, placeless plotline of a marital affair: in Daniel Filho's television programme, what matters are the thrills and sensations that the characters experience, not the sociopolitical context in which they exist. The film, on the other hand, is set in Brazil but also fails to display any ideas of national identity at all. As in the miniseries, the setting is somewhat irrelevant, as, apart from a passing comment on how Brasília is a "delírio do Juscelino", in the early scene in the Teatro Municipal in which the Jorge's impending absence is explained[17], and the fact that all characters speak Brazilian Portuguese, there are no mentions of national cultural references or an attempt to engage with the landscape of São Paulo, where the film takes place: the film is almost entirely shot in studios and has fewer external shots than even the miniseries. Brazil is not even used as a literal backdrop in the 2007 adaptation of *OPB*. São Paulo in the film and Lisboa in the miniseries are just recognisable names, familiar settings in which the supposedly romantic story between Luísa and Basílio unfolds.

The process which takes place here aligns with the general practice outlined by this thesis. Romance and eroticism may be Daniel Filho's specific chosen mechanisms for softening the political dimensions of Eça's literature but the end result of the changes he makes is a film and a miniseries that seem very much on a par, ideologically, with the Brazilian adaptations

[17] As an engineer, Jorge is part of the team responsible for the construction of the new capital, which took place precisely between 1956 and 1960.

of *OM* and *A&C*: there is minimal challenging of the powers-that-be in both of Filho's *OPB*: Luísa's sexual transgression is punished with death, as is Juliana's unorthodox bid at social ascension – these women's defiance of established norms are presented as cautionary tales but those, of course, are outcomes found in the hypotext in the first place. As with the other Brazilian adaptations, these two end up cementing and upholding values that could have been put into question, in a process akin to the novel's discussion of class (Juliana), gender (Leopoldina) and sexual norms (Leopoldina, Luísa, Joana). In that sense, the adaptations are missed opportunities to examine intrinsically Brazilian issues of the late-twentieth / early-twenty first century. To give two practical examples: First, the miniseries, produced only three years after Brazil had returned to being a democracy after 21 years of a military dictatorship, could have turned the hypocritical bourgeoisie setting of the novel into something with so much more relevance to viewers' understanding of their own circumstances. Second, the film, which turns Joana, the resigned cook, and not Juliana, the indignant maid, into a black character, misses the opportunity of articulating, through Juliana's senses of entitlement and injustice, some thought-provoking ideas regarding gender, class and racial identities in Brazilian culture, such as turning the class imbalance in the novel into a racially informed difference between master and servant.[18] While the hypertexts should be considered in their own rights, as free standing works of art, and not solely in comparison to the hypotext, it is discouraging to come to the conclusion that Eça's novel published in 1878 is, in a way, less retrograde than what Daniel Filho made of it over a century later – the Portuguese writer may not have had progressive ideas sbout gender (after all, he is the original artist/person/culprit responsible for the killing of his transgressive female characters),

[18] In the interview in Appendix 3, when questioned about whether it occurred to him to cast a black actress as Juliana, not Joana, Filho said that this had never before crossed his mind. After thinking about the idea for a while, the director claimed that having a black Juliana could potentially be seen as a racist choice: "Se eu colocasse ainda sobre ela o estigma que pesa sobre a raça negra no Brasil, acho que eu estaria desviando do romance" (xii).

but at least he was critical of the society in which he lived and forced his readers to reflect about it in ways that both these adaptations fail spectacularly to do.

4 – Either Amor or Companhia: Helvécio Ratton's approach to Eça de Queirós' *Alves & Cia*

A comparative reading of Eça de Queirós' novella *Alves & Cia* (1925) and its film adaptation, Helvécio Ratton's *Amor & Cia* (1998), reveals that the two texts, however similar in their plots, are significantly different in terms of genre and focus: while Eça's work is a social satire that taunts the nineteenth-century Portuguese *petit bourgeoisie*, Ratton's version is a light-hearted romantic comedy about a crisis in a couple's relationship. The Brazilian reworking of this novella deploys a number of affective devices to disengage story from discourse, the result being that the film follows the blueprint of Eça's hypotext but pushes a starkly contrasting ideological agenda.

The basic premise of both is the same: businessman Godofredo da Conceição Alves (in the film, Marco Nanini) comes home from work early, bearing gifts to his spouse Ludovina (played by Patrícia Pillar), for it is their fourth wedding anniversary. Alves is shocked to find that, in their drawing room, his wife "encostava-se, abandonada, sobre o ombro dum homem, que lhe passava o braço pela cintura, e sorria" (37-38). Even more distressing: the man in question is his business partner and protégé Antônio Machado (played by Alexandre Borges). Worried about the damage his wife's infidelity may cause to his reputation, Alves seeks the most honourable solution; after considering multiple ways to handle the incident, including suicide, murder, a duel, sending Ludovina to a convent or back to her father's house, Alves ultimately forgives both his wife and his business partner Machado, reinstating familial and business orders to the ways they were before his unfortunate discovery.

In literary form, the novella was published posthumously in 1925, by Eça's son, who is also responsible for its title. Reis, in the introduction to a 2003 critical edition, draws attention to the fact that Eça had consigned the manuscript to a drawer, suggesting that the text may not have been ready for publication. The lack of a title is a clear sign of this. Thematically, *A&C* sits comfortably within Eça's canon, as female infidelity and its consequences permeate the writer's oeuvre: for example, it forms the backbone of *OPB* (1878) and moves the narrative forward many times in *OM* (1888).[1] However, there is one significant difference between it and the novels of the 1870s-1880s: the reader never receives definitive proof of the protagonist's adultery. Although the date of the manuscript cannot be pinpointed, critics like Reis (2003), Maciel (2003) and Duarte (2002) agree that the novella belongs to a later, less Realist phase in Eça's writing: there is more room for doubt and ambiguity here than in earlier novels. Maciel draws attention to the "explicit touches of ambivalence in many of Queiroz's late works, in which dialogic voices and ironic subtleties are incorporated" (2003:194), which can be seen at play in *A&C*'s presumed, hinted-at infidelity.

This decrease in a commitment to Realism seems to lead additionally to a less moralistic approach to the narrative. Duarte rightly identifies in *A&C* "um humor leve e lúdico, que leva em conta os desejos, a insegurança, a fragilidade do ser humano" (106). This novella, albeit not Eça's first foray into exploring human desires and insecurities, represents an innovation on the part of the author, in its lightness of touch. Whereas in previous novels transgressive desires led to the tragic demise of Amélia (*O Crime do Padre Amaro*), Luísa (*OPB*) and Maria Monforte (*OM*), here it seems to provide Ludovina with an arguably happy ending. As Wiltshire de Oliveira puts it when comparing *A&C* and *OPB*, "os ingredientes romanescos se

[1] Luísa's infidelity with her cousin Basílio is the obvious reference in *OPB*, but Leopoldina's various affairs also illustrate the argument; in *OM*, from Maria Monforte's eloping with Tancredo, through to Maria Eduarda's choosing Carlos over Castro Gomes (although not in fact her husband), there are many instances of female indiscretions such as Raquel Cohen's and Condessa de Gouvarinho's, as well as unmarried Miss Sarah's sexual escapades.

repetem – um casal sem filhos, um amante, o adulteriozinho, o contexto moderno" (2011:18), but the tone shifts to almost overt comedy.

As the story itself remains essentially unchanged, the differences between hypotext and hypertext occur at the discursive level. Thus, characters, events and even dialogue match but their significance is radically different in the two versions. An example of these changes comes early on in the film, in the scene in which Alves finds his wife in his business partner's arms. Although his reaction is expressed in similar words in both novella and film, each text elicits distinct responses from the public: while the literary character's pathetic anxiety invites readers to laugh, the film's protagonist appeals to spectators' sympathy.[2]

Tone aside, *A&C* is by no means a groundbreaking work of literature and in Reis' opinion, "na história literária queirosiana, [...] não pode seguramente ser considerado uma obra destacada" (2003:13). The very existence of Helvécio Ratton's film challenges that claim, as it grants this previously unrecognised narrative a visibility it had not experienced as a literary text, forcing audiences and academics to acknowledge the novella as forming part of Eça's oeuvre. Strangely, here it is the film that legitimises the literary work, in a move that subverts the usual logic of using literature's perceived respectability in order to validate a film.[3] A survey of scholarly work on *A&C* confirms this: the novella has not received much attention from *queirosianos* except for Carlos Reis' (demeaning) critical introductions. That being said, at least three academic appreciations of *A&C* (Maciel, 2003; Duarte, 2003; Wiltshire de Oliveira, 2011) inevitably discuss the hypotext.

[2] This passage will be analysed in detail later on in this chapter.
[3] As discussed in the introduction and first chapter to this thesis, Ellis (1982) and Hutcheon (2006) suggest that one of the main reasons for the popularity cinematic adaptations from literature is the aura of respectability that a literary work may bestow upon a film.

One could question why, then, Ratton would choose such an inconspicuous title for an adaptation. Although Maciel (2003) credits his choice to the relative freedom that comes with reworking a less well-known story, I would suggest that the liberty the director avails himself of comes not from the novella's obscurity but from Eça's disengagement from Realism. The ambiguities offered by the hypotext enable the Brazilian director to fill in the gaps, thus allowing for an adaptation that makes room for creativity in ways that a strictly Realist novel may not have afforded. This thesis will, however, radically disagree with all the previous assessments of the film. While Wiltshire de Oliveira argues that Ratton's work uses "as lacunas do texto original para intensificar as ambigüidades" (2011:20), a view shared by both Maciel (2003) and Duarte (2003) and corroborated by the director who claimed, in interview, that "chega um momento em que para eu adaptar, eu preciso me apropriar. Tenho que ver aquilo como se fosse meu e tomar todas as liberdades narrativas possíveis e que o filme exija." (Ratton, 2019:xviii), my analysis will show that the film in fact fills most of those blank spaces with definitive facts or viewpoints. As this chapter will demonstrate, some of the more nuanced passages from the novel are appropriated without reproducing their ironic subtext, which, in turn, removes possible ambiguous readings in favour of a Manichean appreciation of Alves and Ludovina's love story.

In order to prove this contention, the next part of this chapter will work on two levels. On one level, it will identify how the influence of the melodramatic film genre and the Brazilian *telenovela* contribute to and help to justify Ratton's artistic choices. On another, it will present close readings of passages in which *A&C* elicits emotional reactions which clash with those evoked by a reading of its literary hypotext. Ultimately my analysis aims to challenge previous scholarly work on this adaptation by showing that the film fails to "repet[ir] e renov[ar] a a sátira social do autor" (Duarte, 2002:104), but instead turns the satire on its

head, legitimising the *status quo*, to an extent. I will show this by identifying and highlighting Ratton's strategies for generating empathy towards his central characters, which is done mostly through melodrama and humour. In what follows, I will first place the film within the context of the melodramatic genre in Brazil to then proceed to three subsections in which I will examine individually the novella's and film's three protagonists, Alves, Machado and Ludovina. They will be considered through different lenses, seeing as Ratton operates different and unique changes in each, but these isolated character studies will form a coherent whole that advances my thesis about how character presentation impacts audiences' comprehension of the narrative.

The Brazilian Melodrama

Whereas the novella, critics agree unanimously, is marked by its light-hearted comedic tone, the film, albeit funny in places, belongs to an altogether different narrative genre: melodrama. This genre, made popular in the 1940s by directors such as Douglas Sirk, is to date still associated with "films about domestic or family issues" (Sadlier, 2009:3) marked by "emotional or stylistic excess" (Sadlier, 2009:3) that, more often than not, point to a subversion of social norms. In Brazil, the genre proved popular very early on in the development of a national film industry, particularly linked with processes of literary adaptation. In the *Belle Époque* (the height of the silent film era, throughout the decades of 1910 and 1920, as mentioned in the introduction of this thesis), José de Alencar's 1857 Romantic novel *O Guarani* became one of the most popular titles to be adapted to film, with versions coming out in 1908, 1911, 1916, 1920 and 1926. As Sadlier (2009:4) confirms, all are marked by the emotional excess that would come to define the melodrama. Vasconcelos (2009) notes that the the genre was used in th first half of the twentieth century in Brazilian culture particularly as a "framework for nationalistic themes" during the Vargas Regime

(1930-1945), the first government since the Republic (1889) to invest in the idea of national identity and Brazilian-ness. Sadlier (2009:10) sees yet another connection between the country's culture and the genre: the Catholic religion. Catholicism, with its "rituals that focus on the centrality and sanctity of the family" and clear dichotomies between "The virgin and the prostitute, the suffering mother and the all-powerful father, the sacrament of marriage and the sin of unholy alliances, self-sacrifice and martyrdom rather than personal satisfaction and gain", which make its morals very similar to the ones explored by film melodrama.

In Brazil, the genre went temporarily out of fashion in the beginning of the second half of the century, as the Cinema Novo movement of the 1950s and 60s "primarily concerned itself with the public sphere and with labor exploitation, social movements, political history, and allegories of national identity" (Xavier, 2009:77). At the same time, another medium gained traction in Brazilian culture: television. Its popularity grew exponentially during the 1950s and 1960s, and by the time Rede Globo started broadcasting in 1965, the *telenovela* had already become its highest-rated programme. The serialised daily fiction "has been the principal purveyor of melodrama" (Sadlier, 2009:13) not only in Brazil but in other parts of Latin America as well. Differently from the cinema, popular in urban centres but rare in smaller, more rural communities, television reached 99% of Brazilian homes by 1970 (and, needless to say, did not require viewers to purchase tickets for every viewing), by which time advertising revenues and very high ratings had transformed the *telenovela* into a phenomenon (Benamou, 2009:139). It became "The backbone of TV Globo, (…) a national institute as potent as soccer, as popular as sex, as germane as daily life" (Fox, 1997:47). While the reasons that help to explain why the melodrama became so popular in cinema apply also to television, the daily televised drama of the soap operas also hooked viewers, and continues to do so, through their "universal themes and plot patterns" (Benamou, 2009:142), and a

repetition of stories, characters, and events, all presented in unchallenging, obvious and easily-identifiable manners: music, costume, setting and dialogue all give viewers the same information (for instance making very clear who is good and who is evil, clarifying the nature of the relationship between characters, and making it easy for spectators to know how they are supposed to engage with them), in a "semiotic redundancy" (Benamou, 2009:142) that, we shall see, is repeated in Ratton's *A&C.*

As for the history of Brazilian melodrama, once the cycle of socially engaged films of the *Cinema Novo* came to a close, filmmakers once again turned their eyes to domestic dramas. The historical context suggests that it was not a natural, organic movement in the national film industry that motivated this shift in focus. The rise of the military dictatorship in 1964 posed a threat to freedom of expression in Brazil and the social criticism presented in Cinema Novo works had to give way to films that dealt with private, personal tales instead. As Eça's literature demonstrates so clearly, family dramas that unfold behind closed doors are not necessarily incompatible with a critical view of a society of a given time. Politically engaged directors in the post-*Cinema Novo* era used melodrama to highlight "the relationship between private dramas and class conditions, family affairs and economic crises" (Xavier, 2009:78). Such is the case with Paulo Porto's *Em Família* (1971) and Leon Hirzman's *Eles Não Usam Black-Tie* (1980). At a time when films could not be openly political, filmmakers turned to discussions around morality in order to stimulate debate on issues that were challenging without defying the rule of the country. Debating certain social norms did not threaten or expose the dictatorship in the same obvious ways that the class-orientated films and texts of the previous decade had done.[4]

[4] It is no coincidence that this was the decade when Nelson Rodrigues's very raunchy adaptations become a trend, as discussed in the first chapter of this thesis. In the hands of more capable directors, the ambiguity in *rodrigueano* dramas became a tool for criticising Brazil's social and moral contradictions – as was the case with

While family matters and the disruption of moral codes are abundant in Eça's work, the exaggeration in the display of feelings that characterises the melodrama may not organically fit his canon. *A&C*, the novella, is a prime example of when the author is not interested in exploring characters' emotional motivations, but instead the social consequences of a moral transgression. What Ratton seems to do in the film is to refocus the action on the emotion of the character, moving the film away from reflecting about society and towards considering very specific personal connections between characters. The director himself has confirmed that the focus on the characters' romantic relationship was not only deliberate, but also clearly inspired by Brazil's highly melodramatic *telenovela* culture. Ratton (2019:xxv) classified Alves' heartfelt adoration of his wife as "algo que eu peguei que vinha das novelas", making explicit the link between his filmmaking and Globo mass media products. In this sense, in his adaptation, Eça's novel goes from Realist to melodramatic, but without delivering on the social function of a melodrama. In melodrama, the "release from repressive Puritanism and patriarchy" (Sadlier, 2009:3) comes when the chastised heroine is freed by living their transgression openly. However, this film's ending, whereby the established order is again achieved, communicates the opposite message, as we shall see. Martín-Barbero's (2001:365) perspicacious assessment of what impact the melodrama has had on Latin American audiovisual culture concludes that it has managed to "dissolve the tragedy in a pool of tears, depoliticising the social contradictions of daily life". It is precisely this tearful dissolution that the next few sections aim to pick apart.

Ridiculing Alves

Behind his solemn-sounding name, *A&C*'s protagonist Godofredo da Conceição Alves is, as

---

Arnaldo Jabor's *Toda Nudez Será Castigada* (1972) and *O Casamento* (1975). For more on *cinema rodrigueano*, see p. 27.

Reis points out, not a heroic figure in any sense: "ele é, por antífrase, o contrário irónico disso" (2003:10). Throughout the novella, Alves is shown to be hypocritical, gullible, weak in his convictions and overly worried about appearances. Alves shares these less-than-desirable traits with various other Eça creations, such as Amaro (in *O Crime do Padre Amaro*), Luísa (in *OPB*) and Dâmaso Salcede (in *OM*). Indeed, few of his characters are role models, as one of their primary functions – and often the source of their interest and humour – is to question the existing notions of "respeitabilidade burguesa" (Reis, 2003:10) by highlighting "the hypocrisy that upholds social conventions" (Maciel, 2003:193) in late nineteenth-century Portugal. As such, in *A&C* the reader is consistently invited to challenge Alves' choices by laughing at his overblown reactions that, crucially, are of little consequence for the development of the narrative. Eça's omniscient narrator juxtaposes Alves' overblown self-righteous rants with his inner dialogue, whereby it becomes clear that the novella's protagonist, albeit presenting himself as a holier-than-thou champion of moral values is in fact determined to avoid conflicts at all costs. The novella's irony, which "has the function of unmasking, between the lines, what the characters try to falsify in the story" (Maciel, 2003:196), lies precisely in the constant mismatch between Godofredo's thoughts and his actions (or lack thereof).

For example, when Alves first confronts Ludovina about her affair with Machado, their conversation is marked by his agitation: "cólera", "explosão", "berro", "garganta estrangulada" and "dentes cerrados" (42) are some of the angst-ridden expressions that describe his manner of addressing Ludovina by way of angered, violent physical reactions. Once he is left alone following his wife's departure, Alves, who had initially decided to kill Machado and send his wife to a convent, quickly changes his mind. Instead, he simply dispatches her off to her father's house, because "pareceu-lhe mais digno" (43), despite neither the narrator nor Alves explaining how exactly that would be more dignified. To the

reader, it is clear that his resolution is easier to implement, more convenient, less public and definitely reversible. The mere process of coming to this decision is enough for the previously exasperated Alves to calm down, but as his "grande cólera calmou-se" (43) rather quickly, the reader is led to wonder whether his explosive, threatening outburst should be taken seriously. The episode offers further insights into the discrepancy between word and deed. Soon after brutally telling Ludovina "Em minha casa (…) não quero prostitutas" (43), he starts to write her father a letter and ponders whether to address him as "meu caro Papá" or "Exmo. Senhor". In the space of a few lines, his tone switches from offended husband who labels his wife as a prostitute to affable son-in-law who is on familiar terms with her "Papá". Again, the quick shift empties Alves' harsh words of any meaningful force and invites readers' laughter by moving so suddenly from stringent thoughts of murder to an inconsequential dilemma over decorum, thus further highlighting what is pathetic about the character and his decision-making process, as well as how easily swayed he is by external influence.

Throughout the narrative, the aggravated protagonist publicly expresses outrage, to then retreat cowardly when the time for action presents itself. In the same way that he decides not to send Ludovina to the convent, he thinks twice and decides not to commit suicide:

> Um momento pensou no suicídio. E não o aterrava, nem o fazia estremecer a idéia de se matar. Somente o procurar uma arma, o dar um passo, para se atirar ao rio, eram ainda esforços que lhe repugnavam, naquele desfalecimento de toda a vontade. Quereria morrer ali, sem se mover. Se uma palavra bastasse, uma ordem dada baixo ao seu coração para que parasse e arrefecesse, diria essa palavra, tranquilamente. (52)

The issue does not seem to be whether or not to die, but whether or not he can commit to the effort that such a drastic measure would take. Conversely, when a duel with Machado crosses his mind, he talks himself out of it, finding a list of reasons not to go through with such an proposition:

> Um duelo à espada, dois negociantes em mangas de camisa atirando-se cutiladas gochas, vãs, até que um se feria no braço, parecia-lhe ridículo: e não era menos trocarem duas balas de pistola, falharem-se, e cada um entre os seus padrinhos voltar a meter-se na carruagem de aluguel. Não. Para uma ofensa daquelas, só a morte: uma só pistola carregada, tirada ao acaso entre dois, disparada à distância dum lenço. Mas isto não era realizável. Onde encontrariam eles testemunhas que consentissem, quisessem partilhar a responsabilidade desta tragédia? Debalde se lhes explicaria a ofensa: o adultério é uma coisa grave, para o marido, os outros consideram-no um fracasso que não pede estes excessos de sangue. Além disso, se ele fosse o morto, bem, acabava-se: mas se visse cair o outro seus pés, qual seria depois a sua existência? Teria de fugir, abandonar os seus negócios, recomeçar a fortuna, numa terra estranha. Onde? E depois a grande dificuldade permanecia: onde haveria padrinhos para isso? Seria então o escândalo, o falatório, a verdade que se saberia. Enquanto do outro modo, tudo era fácil, secreto, decente, sem incomodar ninguém. Tiravam à sorte: aquele que pudesse, matava-se dentro dum ano. Se ele perdesse não hesitaria um momento, matar-se-ia logo. (54)

The same pragmatic reasoning guides the character's decision to not to split up his business partnership (111) and not to end his marriage (123). In fact, by reiterating the character's fear of change so recurrently, Eça suggests that the maintenance of the *status quo* is Alves' ultimate (and perhaps only) desire.

Ratton's Alves

Helvécio Ratton's incarnation of Alves is prone to the same kinds of upheavals as his literary counterpart and expresses his distress in loud intense outpourings throughout the film. He screams, shouts, cries and stumbles through the streets to demonstrate his pain and anger. While most of the dialogue exchanged between him and Ludovina is lifted verbatim from the hypotext, some of it is changed in order to further heighten the drama.



Figures 79 and 80: Alves sees Machado and Ludovina through a refracted glass panel.

In the scene where Alves comes home to discover Ludovina with Machado, Tavinho Moura's score gives the first suggestion of a shift from the comedic to the (melo)dramatic. Alves' arrival home is accompanied by a sunny *chorinho* that evokes lightness and happiness, but as the protagonist nears the room where he will find Machado and Ludovina, the traditional Brazilian rhythm is replaced by an oboe solo, as a handheld camera follows Alves through dark hallways where he looks for Ludovina. The oboe creates a tense atmosphere through low-pitched, long-held notes, an atmosphere enhanced by a lack of light and shaky camera work.[5] As Alves approaches the room where he will find Ludovina and Machado, the final note is held for a couple of seconds and then slowly fades out, while a close up of Alves shows his facial expression change from joy to anger. As the oboe solo fades into a deafening silence, a POV shot shows what Alves has just witnessed: through a panel of refracted glass, his wife and business partner are embracing passionately. Aesthetically, as Maciel (2003) reminds us, the unclear image seen through the glass "points to the hazy and fragmented vision of the character" (197) while the lack of sound adds a sense of gravity to the scene. The quietness is broken by Ludovina's unintelligible whispers, which precede Alves' loud exasperated voice as he screams at the top of his lungs at Machado ("Covarde! Covarde!"), his wife ("Ludovina! Ludovina!") and his maids ("O que é que estão olhando? Lugar de criada é na cozinha! Mando as duas embora!").

[5] Luiz Fernando Carvalho uses some of the same techniques in order to heighten the drama in *OM:* the long notes in the Act 1 Prelude to Wagner's *Tristan und Isolde* is the soundtrack to rousing moments in the narrative. Most of these take place in candle-lit rooms, and in climatic scenes, such as the one in which Maria Monforte returns to Lisbon and realises her two children are living as husband and wife, a shaky hand-held camera creates a sense of disorientation. This scene, a major departure from the hypotext, was entirely imagined by screenwriter Maria Adelaide Amaral. The return of a character that would have been long dead in the novel forces Maria Monforte to pay for her transgressions once again, as the scene suggests that Monforte comes to the conclusion that the ultimate consequence of her leaving Pedro da Maia is the incest between Carlos and Maria Eduarda.




Figures 81 and 82: Alves bangs on the door and Alves hurts his shoulder.

The scene that follows, also present in the hypotext, works as a visual, physical exploration of Alves' hysteria. Still shouting ("Abra senão eu arrombo!"), he tries to break down a door behind which his wife has locked herself. Intercuts from both sides of the door show viewers Ludovina's quiet resignation (as she blocks her ears so as to try not to hear her husband, then wraps herself in a black shawl, potential symbol of mourning for the end of their relationship, as the camera closes in) alternated with Alves' overwrought response (as he repeatedly throws himself against the door to the point of hurting his shoulder).




Figure 83: Ludovina blocks her ears. Figure 84: Ludovina wraps herself in a black shawl.

The exchange that follows borrows much of its substance from Eça's text, which reads:

> - Oh Godofredo, pela tua saúde, perdoa, eu não tinha feito mal nenhum, e era só a primeira vez...
> E ele com a garganta estrangulada articulava apenas com os dentes cerrados:
> - A primeira vez, a primeira vez...
> A sua cólera subia, fez explosão, num berro:
> - E que fosse a primeira, que tem fosse a primeira? E então com quem, infame! E com quem! O que eu devia era matar-te. Vai, vai-te embora, sai daqui, deixa-me, criatura... Vai-te, vai-te. (2003:41)

In Ratton's version, the couple stands on opposite sides of their marital bed:

- Godofredo, me perdoa, eu não fiz nada de mal.
- Então eu estou cego?
(…)
- Mas não aconteceu nada. Eu juro.
- Eu vi! Eu vi tudo! Fosse outro, dois cadáveres estariam ensanguentados aí no chão num escândalo que ninguém jamais esqueceria.
(…)
- Não tem história nenhuma, Godofredo. Foi a primeira vez, me perdoa.
- A primeira vez? A *primeira* vez? E com quem? Pois foi a última! Acabou, não tem perdão!

What stands out in this scene is Marco Nanini's interpretation of Alves. His fury reaches a peak as he shouts his last words, "Acabou! Não tem perdão!", into his wife's face and subsequently pushes her aside roughly, as she sobs. The added violence, of course, corroborates the idea of an even more hysterical Alves, whose original pathetic character is overshadowed by Nanini's passionate and un-ironic delivery. A comparison of the two shows that the text itself is rather similar in both versions. Once again, the discrepancy between hypo and hypertext does not necessarily relate to language, but to tone and, stemming from that, to the emotional appeal elicited by particular passages/scenes. While in the novella, a sad moment may be described with ironic undertones which in fact make the passage funny, there is an affective match in the film: an upsetting scene, such as the one above, is melodramatically designed to evoke a sense of sadness, while a humorous response is welcomed in moments carefully constructed to be funny.



Figures 85 and 86: Alves pathetically picks up his apples.

Marco Nanini has forged a long film and television career based on his comic persona.[6] In *A&C*, however, he plays against type, as his Alves gets few chances to play the fool, especially in comparison with Eça's character. That said, some of the ridiculousness of the character is retained, as highlighted by his apoplectic reaction upon reading Ludovina's letters to her supposed lover. Startled-eyed and silent, for no apparent reason, Alves drops three apples on the ground as he walks to the pharmacy. It could be argued that the moment highlights his powerlessness, as the character sinks to his knees in despair and is then literally looked down on by an elderly lady and a couple of children who pass him by. The scene, however, is not framed as sad. A short oboe track cues a humorous response to the scene, entitling the audience to laugh at him. As in other moments of the film, any possible comedy is clearly signposted by musical cues, which ultimately highlights how dramatic the rest of the narrative is. Apart from rare moments such as these, Alves is not a comic character by any means. With his pathetic inner monologue missing, Alves becomes a passionate wounded man the viewer has no choice but to take at face value. While Eça invites readers to ridicule Alves by unveiling the mismatch between his firm words and wavering thoughts, the same cannot be said of Ratton. In *A&C*, viewers are not offered much insight into the protagonist's train of thought and the lack of an ironic narrative voice removes any counterpoint to Alves' self-righteous assertions, so when he states that he should kill his wife, the viewer has no reason to doubt the seriousness of his statement. Nanini's portrayal of the character, then, devoid of cynicism, turns Godofredo Alves into a suffering hero who must overcome betrayal in order to achieve true happiness.

[6] Nanini has starred in television comedies since the 1970s (playing various characters in comedy series *O Planeta dos Homens,* 1975-1982) and 1980s (as part of the cast of groundbreaking sketch show *TV Pirata*, 1988-1992). In the 1990s, the actor became well known to Brazilian mass audiences for playing comic-yet-sensitive characters in television adaptations of Brazilian literature directed by Guel Arraes, such as *O Alienista* (1993, based on Machado de Assis' 1882 novella), *O Engraçado Arrependido* (1994, based on Monteiro Lobato's 1917 short story) and *Comédia da Vida Privada* (1995-1997, with episodes based on Luís Fernando Veríssimo's 1994 collection of short stories). In the theatre, Nanini is still remembered for his performance as half of the eight characters in Charles Ludlam's film, theatre and literature satirical play *The Mystery of Irma Vep: a penny dreadful* (1984) for eleven uninterrupted years. The production earned a place in the *Guinness Book of World Records* as longest-running play with its original cast.

Alves and Machado: Vaudeville and Melodrama

Having considered the role of Alves, I will now turn my attention to the literary and film portrayals of his business partner, Machado.[7] Albeit part of the central intrigue, he very rarely appears in Eça's novella. The character is alluded to throughout, but only participates in the action at the very beginning (in chapters 1 and 2, when he is introduced to the reader and when he and Ludovina are caught *in flagrante*), in a brief passage in the middle (in chapter 5, when Alves challenges him to a duel) and then again at the end (in chapters 8 and 9, when the married couple is reconciled and the old order is re-established). His absence is a consequence of the novella's narrative perspective: since the whole plot unfolds from Godofredo Alves' point of view and given that the estrangement between the two business partners is a key element of the story, Machado is naturally excluded from a considerable part of it.

Helvécio Ratton is not as strict as Eça in terms of adhering to a single perspective. Although his film is mostly interested in following Alves, Ratton creates an entire sequence from Ludovina's point of view.[8] Machado, on the other hand, is not granted much more attention in the film than in the novel: in Ratton's *A&C*, as the third element in the story's central love triangle, he is simply part of the same early, middle and ending scenes. If Machado does not grow in importance, he does, however, change. The discrepancy between literary and film versions of the character lies primarily in the exploration of the character's humour in the film. Machado is consciously made much funnier on screen than he was on paper. In

[7] The male characters in the novella, Godofredo Alves aside, are only referred to by surname: Machado, Nunes Vidal, Medeiros and Carvalho. In contrast, there is no mention of the female characters' (Ludovina, Mariana, Joana and Margarida) family names. The suggestion is that while men's relationships are permeated by impersonality, women's identities are only whole when considered in relation to men (who will provide them with their missing last names). In the film, Alves' business partner is given a full name: Antônio Machado.

[8] That sequence and its impact on the narrative will be analysed in the next subsection.

principle, as we have seen in the analysis of the literary version of Alves, both partners are laughable, considering the novella's highlighting of what is ridiculous and hypocritical in all its characters (Reis, 2003:15). If the film's Machado is still a comic character, the laughs he provokes do not seem to stem from a critical reading of the character's actions, but from a form of physical, slapstick comedy with which the actor Alexandre Borges infuses his portrayal of Machado.[9] His performance informs the viewer's perception of the character and, in turn, of the story as a whole.

From early on in the film, a contrast is established between the characters of Alves and Machado. In what is potentially the most serious scene up to that point, Alves finds his wife in the arms of his business partner. As there is shot/reverse-shot from Alves' incredulous expression to Ludovina and Machado's embrace on a *chaise longue*, the soundtrack suddenly comes to a halt, as previously seen. It is in those quiet few frames that Machado's first openly comedic act takes place: the character, a few feet away from his business partner, takes his hat and walking stick and leaves without a word, covering his face with the hat as if this would protect his identity. The fixed camera frames the action from Alves' perspective, from the other side of the room, through a glass panel, and Borges' body language (his exaggerated expression, followed by his covered face, as he walks sideways, blindly charging towards the door) dissolves the tension and infuses this dramatic moment with a slight clownish ridiculousness. His performance in the scene, in which no dialogue is exchanged, is evocative

[9] Alexandre Borges, like Marco Nanini, is a very well-known face to Brazilian audiences. He rose to fame in the 1990's playing leading men in series and soap operas such as *Engraçadinha…* (1995) and *Quem é Você?* (1996). *A&C.* was the first openly comedic character Borges portrayed on Brazilian screens, big or small. However, the type he created in the film, a figure somewhere between farcical and seductive, a "ditzy *malandro*", would come to define his long-term career. Over a period of almost twenty years following *A&C.*, Borges has reprised the same sort of archetypal role on television (*Laços de Família*, 2000; *Celebridade*, 2003; *Caminho das Índias, 2009*; *Ti Ti Ti*, 2010; *Haja Coração*, 2016) and film (*Bossa Nova*, 2000; *Gatão de Meia Idade*, 2006) many times over.

of silent film anti-heroes, with the hat and walking stick conjuring up a particularly Chaplin-esque figure.



Figure 87: Machado with hat and walking stick. Figure 88: Charles Chaplin in *The Circus* (1928)

In the novella, however, the slapstick comedy in the same passage comes at the expense of the outraged husband. Upon seeing Machado and Ludovina together and after a brief moment of confusion, Alves comes back to his senses and tries to run after his fleeing business partner: "Mas tropeçou numa pele de raposa que ornava o limiar, – foi-se estatelar ridiculamente, sobre o tapete" (39). Here, Eça explicitly signals the humour of the situation by making Alves the protagonist of a physical comedy act, one that connects his pathetic fall (literal and metaphorical) to his status as bourgeois gentleman, as symbolised by the foxskin rug. My suggestion is that the farcical nature of the novel's Alves may have been assigned to the film's Machado: if Alves' tragic comedy highlighted the novella's criticism of middle-class values, the film's transferring of it to his business partner, a character with restricted participation in the narrative, signals its lack of interest in producing or generating social commentary.

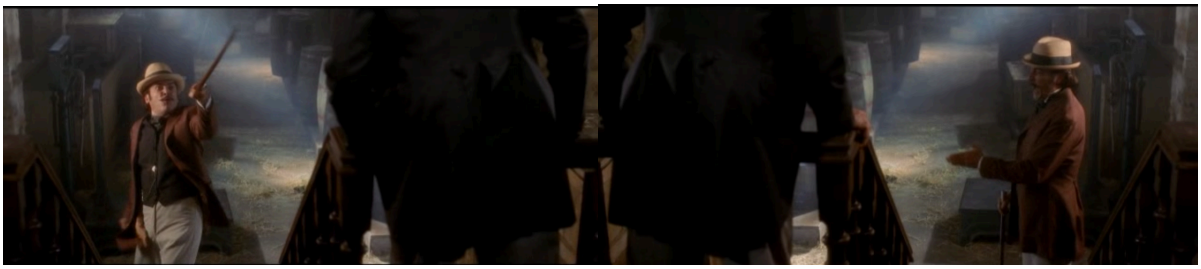
Moreover, Machado's playful escape from Ludovina's drawing room contrasts sharply with the dramatic scene that follows – Alves trying to break down Ludovina's bedroom door and being verbally abusive towards her. In that scene, Alves and Ludovina have a heated argument punctuated by emotional outbursts, tears and screams. Once Machado is out of the

frame, the viewer is no longer encouraged to laugh. There is no discernible trace of irony in either Marco Nanini's or Patrícia Pillar's delivery of their melodramatic lines such as "Fosse outro, dois cadáveres estariam ensaguentados aí no chão num escândalo que ninguém jamais esqueceria".

Without Machado, the mise-en-scène no longer recalls the silent film era in any way. Instead, it echoes another genre from the first half of the twentieth century: the melodrama. Alves' exasperated words to Ludovina allied to Nanini's sombre inflection and Ratton's framing and editing create a rather melodramatic effect that is only incomplete because of the sunny photography produced by José Tadeu Ribeiro, which is unlike the usually dark environments of Hollywood melodramas. Arguably, Nanini's excessively flamboyant performance overshadows the bright visuals and makes *A&C* into a melodramatic film lit for the tropics. The actor's exaggerated reactions do not find an echo in Eça's character, who above all desires to avoid scandals.

The film's protagonist is loud and over-the-top not only in the private realm, with Ludovina and his household staff but also in public with Machado and his friend Carvalho. While some of his private behaviour towards the aforementioned women is in fact an overblown interpretation of behind-closed-doors passages that appear in *A&C*, his open desperation in front of men is rather unlike the literary version of Alves. The novella's protagonist does say to his wife "Em minha casa (...) não quero prostitutas." (43) and tells housekeeper Margarida "Já para a cozinha! Se há aqui um pio vai tudo para a rua." (41), but is rather more restrained when discussing matters with his male friends.

At the end of chapter 4, for instance, Alves challenges Machado to a duel in which only one of them would have a loaded weapon. In the novella, Machado has the last word, calling his partner's decision "ideias de doido" and departing, leaving Alves alone in a hauntingly quiet office: "Godofredo ficava só, com as lamentáveis ruínas daquela sua grande ideia, humilhado, confuso, encavacado, com as fontes a latejarem-lhe, sem saber o que havia de fazer." (80-81). The corresponding passage in the film, aside from showing how emotionally open Alves is in front of his partner, reinforces the idea of connecting Alves to drama and Machado to comedy. Machado brandishes his walking stick mockingly as if it were a sword and delivers his lines "Não vou fugir não. Escolha as armas. Não importa se espada ou pistola. Arranje os padrinhos, marque a hora e o lugar. Hoje fico o dia inteiro à sua disposição. Passar bem." with a choreographed movement (turning his whole body to the left and to the right as he says the words "espada" and "pistola") that makes him resemble a vaudeville performer, emptying his harsh words of any real sense of menace. Moreover, the character is filmed from the top of a flight of stairs, where the viewer sees Alves' back. The mise-en-scène is telling in terms of power dynamics, as placing Machado at the bottom of the steps and in the background doubly suggests his inferiority to Alves.



Figures 89 and 90: Machado brandishing his cane, a choreographed response to Alves' challenge

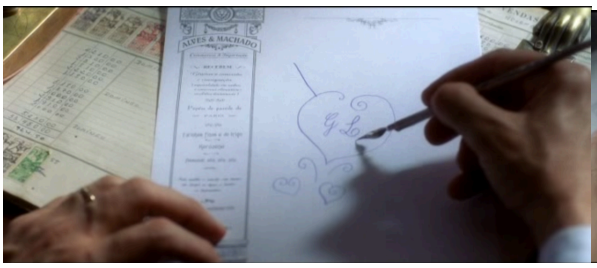
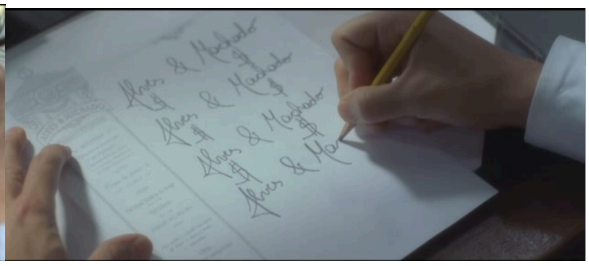
That is not all. Unlike the novella, the film does not grant Machado the last word. As he leaves, Alves shouts from his (literal) higher ground: "Tem que aceitar! Destruiu a minha vida, acabou comigo, agora aguente as consequências!". The scene does not communicate the

protagonist's humiliation or confusion but fuels a view of him as an enraged righteous husband, hurt by the double betrayal of his wife and best friend. Nanini's passionate performance is key in this interpretation. His character shouts, gasps, clutches his heart and, as Tavinho Moura's double bass score gets louder, leans over the bannister and cries with his profile to the camera, in a movement typical of Sirk melodrama.




Figure 91: Alves leaning and crying. Figure 92: Susan Kohner leaning and crying in *Imitation of Life* (1959)

A visual, and rather obvious, way of reinforcing the viewer's perception of the contrast between the tone used to present Alves and Machado comes in the scene in which Machado returns to the office after a long absence. In an uncomfortably silent room, both men seem to be going about their work but in fact the two of them are scribbling on pieces of paper. These scribbles are revealing of Ratton's perception of the characters. While Alves is drawing hearts with his and Ludovina's initials to the sound of their theme tune, Machado is scribbling designs of his and Alves' firm logo repeatedly, followed by a dollar sign as a sequence of chords suggests some sort of mischief.

Figures 93 and 94: Alves draws a heart with his and Ludovina's initials while Machado writes the name of the firm and dollar signs.

This final visual example serves my argument with clarity. More important than the fact that Machado is a jester, is the fact that Alves is not. The seeming infusion of comedy into Alexandre Borges' character only matters inasmuch as it allows the viewer to see the heartbreak of the loving husband portrayed by Marco Nanini. Eliminating traces of buffoonery from Alves enables (and encourages) viewers to empathise with his attempt at recovering his wife and her honour, transforming the narrative into simply a troubled love story. Whereas in the novella the supreme value being put in question was the maintenance of the *status quo* for the prosperity of a business society, the film celebrates the sacred bond between a husband and wife. Its ending, whereby Ludovina and Alves adopt a child, serves to reinforce this theory. The title change from novella to film also adds to this idea: at the risk of offering a rather facile interpretation of the title, I would say that while the book is named after Alves' actual firm, Ratton's version shifts the focus from business to love. This alteration signals the director's interest in exploring the affair to the detriment of the novel's social commentary, but, on the other hand, it gives its key players more character than they had in Eça's version: since their feelings, motivations and interactions are more open, obvious and narratively relevant, it is easier for viewers to identify with, rather than criticise them.

The *Malandro* and the *Caxias*

While the representations of Alves and Machado may inscribe the characters in two different cinematic traditions (vaudeville and melodrama), they are both consistent with archetypes from Brazilian culture drawn by Roberto daMatta in *Carnivals, Rogues and Heroes* (1979): the *malandro* and the *caxias*. The *malandro* is, of course, not a type created or first theorised by daMatta. While the image of the *malandro* dates to the early twentieth century and the figure has been prominent in Brazilian literature at least since Mário de Andrade's

Macunaíma (1928), a theoretical approach to it was first successfully made by Antonio Cândido in *Dialética da Malandragem* (1970), an article in which the author asserts the differences between the *malandro* and the rogue in the picaresque tradition to claim that the protagonist Leonardo Pataca in Manuel Antônio de Almeida's *Memórias de um Sargento de Milícias* is the first *malandro* in Brazilian literature (71).

The outline of the literary *malandro* character designed by Cândido – as a character who, unlike the rogue, does not experience guilt and toggles between the poles of order and chaos, going between the two so often that it may cause the reader to lose a sense of what is correct or incorrect, moral or immoral – is picked up by daMatta, who juxtaposes it with another archetype, one that represents its diametral opposite: the *caxias*.

> His name – significantly derived from the venerable army patron, the Duke of Caxias – evokes the regular, uniformed realm from which he emerged to win popularity in a society also fascinated by order and hierarchy. With the *caxias* we are (…) in the formal realms of our social universe, where everything should be under control. In fact, what we have here is another "reading" of the world, one that defines it in terms of its laws, decrees, government rules and regulations. (1979:209)

According to daMatta, Brazil is populated by *malandros* and *caxias* that can also be seen in literature: while *malandros* abound in Jorge Amado and in Ariano Suassuna, Bentinho in *Dom Casmurro* and Lima Barreto's Policarpo Quaresma and Isaías Caminha are all prime examples of the *caxias* character (1979:217). While the two types serve daMatta's purpose of problematising Brazilian society, it would be a stretch to attribute them to characters from European literature, or to think that they could relate to other particular national identities such as the Portuguese. In Eça's novella *A&C*, Alves resembles a *caxias* but there is no *malandragem* in Machado. If anything, both characters would be *malandros* in the hypotext, given their bending of social norms for personal benefit – when both Alves and Machado accept and decide to maintain their business society and leave the transgression in which they were involved in the past, they are committing an act of *malandragem*, dodging social

conventions (i.e. that Alves should leave his wife and sever ties with his partner) to do what is easier, using a sort of *jeitinho* (daMatta, 1979:214) to keep arrangements to their convenience, bypassing "the formal rules that govern social structure" (1979:209) as only a true *malandro* could. Paradoxically, Alves and Machado's decision is guided by a desire to belong, to remain part of a bourgeois society despised by the *malandro*.

In the film, however, any traces of *malandragem* or *jeitinho* are erased from Alves. The melodramatic version of the character, with his bursts of anger and self-righteous speeches, not only befits daMatta's definition of a *caxias*, but also fulfils the role prophesised by the anthropologist regarding the highest risk for that type of character: becoming a clown. In daMatta's words, *palhaço* does not refer to a circus performer, but to the adjective used colloquially in Brazilian Portuguese to designate an extreme *caxias* who, amongst other things is "someone who is not aware of the sexual needs of his wife (a mortal sin in the code of Brazilian *machismo*). To be a *palhaço* is to be the subject of ridicule, the first step in losing one's self-respect or *vergonha*." (215) Turning Machado into a *malandro* and Alves into a *caxias palhaço* blurs some of the ambiguity in the hypotext, making it clear and easier for viewers to identify the narrative function of these two central characters (protagonist and antagonist), while at the same time effectively translating the text for a Brazilian audience. While the criticism of Portuguese society disappears, these changes in portrayal to a certain degree effectively inscribe the text into a Brazilian literary and cultural tradition.

Ludovina

A comparative analysis of Ludovina as presented in the novella and in the film will further advance the thesis that the turning of Eça's social satire into a romantic comedy is operated by shifting the focus of the protagonist's main concern from his business partnership to his

marriage. Ludovina's portrayal by Patrícia Pillar in Helvécio Ratton's film [10], more than that of Machado or Alves, highlights the discrepancies between hypotext and hypertext, particularly regarding the ideological content. Ludovina, much like Machado, occupies a strange position in the novella; although she plays a part in the central plot, she is absent for most of the narrative. Furthermore, her presence in some passages of the text does not imply her effective participation in the action: Ludovina is mostly quiet, hardly ever speaking to Alves and not being offered many other interlocutors. Reis (2003), despite conceding that in-depth studies of the character will always be limited by the "brevidade com que a personagem é tratada" (17), posits that Ludovina's position in the narrative is metonymic, reflecting Eça's "preocupação mais ampla, que tem em vista a condição da mulher" (17). In my reading, the author's lack of interest in Ludovina works to call attention not only to the plight of women in nineteenth-century Portugal's patriarchal society, but also to Eça's resistance to properly problematising it. The author's sidelining of Ludovina, perceived by Reis as a comment on female oppression, does not in fact shed any light on the subject. Indeed, Ludovina's silence implies that none of the transgressive women Eça judged and punished here and in all the rest of his oeuvre (such as those described in essays in *Uma Campanha Alegre* (1890), Luísa in *OPB*, Amália in *O Crime do Padre Amaro* (1875), Maria Monforte in *OM*) have much to say for themselves.

It could, however, be argued that the author's denying readers a chance to understand Ludovina's motivations is not due to an imbalance in gender politics, but to *A&C*'s central

[10] Patrícia Pillar has been a popular film and television actress in Brazil since the 1980's, when she became well known for portraying naive young women (*Sinhá Moça* [1986]; *Rainha da Sucata* [1990], *As Noivas de Copacabana* [1992]). In the 1990's she became a leading lady, playing (still innocent) protagonists in *O Rei do Gado* (1996), *Mulher* (1998), and *Um Anjo Caiu do Céu* (2000), as well as in Academy Award nominated film *O Quatrilho* (1995). A turning-point in her career came conspicuously soon after her turning 40 years of age, which sees the actor now as the villain: since *A Favorita* (2008), Pillar has reprised the role of antagonist in *Lado a Lado* (2012), *O Rebu* (2014) and more recently in the Brazilian serial adaptation of *Les Liaisons Dangereuses* (1782), *Ligações Perigosas* (2016).

subject: as the narrative centres on business, rather than family relationships, Ludovina, who is not part of Alves' professional circle in any way, should assume a secondary role. In Helvécio Ratton's film, however, she is by no means a supporting character. For love and marriage to gain prominence in *A&C*, the relationship between Alves and Ludovina has to be explored in more detail than that offered by Eça. In order to make the narrative into a romantic love story, the film must ensure that viewers are emotionally invested in the relationship between the married characters. The audience is invited to witness the suffering of both Alves and Ludovina in the absence of one another as affective devices lead the viewer to identify with and feel compassionate towards the couple, in their pain. The film shows the central pair's longing for each other by exaggerating their feelings of sadness (both are constantly crying) and loneliness (both are seen as helpless when alone), which culminates with suicide attempts by both of them, as Ratton's ultimate suggestion to viewers that Alves and Ludovina cannot live without one another. As in a *telenovela*, the spectator shares their pain rather than rationally analysing it. The character-viewer identification empties the social commentary from Eça's original story, giving way to the glamour of a happy-ending. While the Portuguese author seemed to criticise Alves' bourgeois desire to not effect change, Ratton appears to actively subscribe to that same desire as the viewer is invited to comprehend Alves' troubles and aspire to the ultimate fulfilment achieved by him and his wife.

The sense of a happy ending offered at the end of *A&C* is essential for this analysis: the film's final scene takes place in a church, where Alves and Ludovina have their child christened with Machado as a godfather.[11] In a substantial departure from Eça's novella, situations, characters and relationships are altered, all of them having Ludovina at their

[11] Ludovina's pregnancy and the baby will be analysed in more detail at the end of this chapter.

centre. The ending, in which clear *telenovela* tropes are repeated (such as the church setting, the presence of all the central characters in a religious-celebratory ceremony, the reconciliation of all parties, and, above all, the presence of a baby), is a distortion of Eça's novella's final pages, but is nevertheless very coherent with the version of Ludovina presented by Ratton and Pillar – that of a true soap opera heroine, just as Brazilian audiences are accustomed to seeing the actress.

The centrality of Ludovina can be attested from the very opening of the film: before any of the characters can be seen, as the credits fill a blank screen, she is heard singing the *modinha* that will become her and Alves' romantic theme tune, "Quem Sabe?", with Marco Nanini's top billing only appearing after her singing is underway.[12] And after his name, it is not that of the actor playing Machado that the viewer sees. Patrícia Pillar's billing comes before Alexandre Borges', which suggests, again, that the central pair here is not composed of Alves & Machado but of Alves & Ludovina. It is ironic that Ratton chooses to start his film with Ludovina's voice, because that is exactly what she is deprived of in Eça's novella. In literary form, we hear Ludovina 'speak' for the first time only to beg for her husband's mercy. "Com uma voz aflita, disse de dentro, num grito de súplica: – Mas não me faças mal!" (41). In that literary passage, the reader sees Ludovina express herself for the first time, in fear from behind her locked bedroom doors, in sharp contrast with the opening of Ratton's film. After the credits, the following scene starts with a close up of Alves as he admiringly listens to his wife. The static camera zooms out to reveal Machado sitting beside him, equally attentive to

[12] Composed in 1859 by Carlos Gomes with lyrics by journalist Bittencourt Sampaio, *"Quem Sabe?"* became one of the conductor's most well-known songs in the nineteenth century. Previously to being in *A&C.*'s, soundtrack, the tune was used in the opening credits to *Senhora*, a 1975 soap opera based on José de Alencar's homonymous novel (1875). The reclaiming of this song seems to forge a more pertinent link with Brazilian literature than the obvious reference to Machado de Assis. On one hand, the use of Gomes' composition reaffirms the adaptation's link with a romantic sensibility; on the other hand, altough there are no thematic coincidences between the two literary works, *Senhora*'s criticism of bourgeois hypocrisy and self-interested relationships seems to resonate well with *Alves*' narrative.

Ludovina's performance. Alves is so captivated that he crosses the room in a trance, not taking his eyes off her for a moment. As he does so, the camera pans to the left in order to move together with him, revealing Ludovina playing the piano and singing on the other side of the room. After a brief close up of Ludovina, which sees her exchange a loving smile with her husband, the camera intercuts between sets of two-shots of Ludovina and Alves and Ludovina and Machado, suggesting that indeed she is at the centre of the intrigue. The scene ends as the two men give her a standing ovation and Alves states that "se pudesse, ficaria a vida inteira ouvindo Ludovina". This line of dialogue and the scene as a whole reveal that this version of the character is not necessarily one who struggles to be heard but is rather an inspiring muse to two gentlemen who hold her and her artistic talent in high esteem. She is not just listened to – she is effectively heard.

Once caught *in flagrante*, Ludovina will behave so as to evoke viewers' pity and compassion, not suspicion, as was the case in the novella. While Ludovina as she appears in the novel blames her husband's partner, clearly desperate to save herself (45), the film's character asks for forgiveness in measured (if slightly fearful) tones. In response, Alves threatens to kill both her and Machado, pushes her twice, throws items of clothing at her and screams loudly and angrily so close to her face that she loses her composure and starts crying. While the literary character actively lies to her husband, denying the existence of letters that will later be found, the one in the film accepts her husband's finding the secret correspondence with quiet resignation. Alves' reaction, complete with door slamming, tears and the tearing apart of pillowcases monogrammed with their initials, is so exaggerated that it makes Ludovina seem more reasonable than her husband. Whereas in the novella she is the desperate, tearful character, in the film Alves is the one to behave erratically and aggressively. Unlike in the

novella, Ludovina does not behave like a victim and it is Alves' over-the-top conduct that encourages the viewer to empathise with her and not with him.

The empathy viewers may be prompted to feel towards the film's Ludovina does not only come from how the character is treated by her husband. Ludovina's interlocutors play an important role in making audiences understand how she feels, which provides stark contrast to Eça's depiction of the character as completely isolated. The novella's Ludovina does not get a chance to talk to anyone but her father and her husband. Her interactions with them, however, serve solely to reveal her submission to them both. In a rare instance in which Ludovina seems to express her desire, when she asks for a bigger house for their holiday trip, her speaking out irritates her father Neto, who raises his voice in order to make her quiet (70). It is interesting to notice that even the author himself can be blamed for Ludovina's silence and isolation: the few thoughts that she manages to express are mostly in indirect speech. Ludovina's voice is filtered through the omniscient narrator and her only actual lines of dialogue come few and far between. The film's Ludovina, right after her husband's big outburst, finds solace at home as her housekeeper comforts her, offering a glass of water and the compassionate phrase "Não chora, que eu choro também."[13] Sobbing, Ludovina expresses her feelings to the housekeeper ("Que vergonha!"), which further softens the viewer's take on her: whether or not she is guilty, this Ludovina is embarrassed about the situation in which she finds herself.

Crucially, the film does not reveal whether Ludovina has good reason to be ashamed. This withholding of information is potentially what prompted Maciel (2003) to draw a parallel between the film and Machado de Assis' *Dom Casmurro* (1899). Although there are thematic

[13] In another example of the perverse cordiality described in *Os Maias*.

similarities between the film and the Brazilian novel, which are further highlighted by the addition of a child whose parentage can be disputed, I would say the connection between Machado de Assis' work and Eça's novella does not go beyond sharing a motif (presumed female adultery): whereas Assis explored the consequences of an ingrained sense of doubt, Queirós is rather more interested in breaking down the construction of a false sense of certainty.

Ludovina and others

Whereas Eça's Ludovina does not exchange a single word with her own sister Teresa, Ratton's has a literal shoulder to cry on provided by her father. Before the character opens up to Neto, the director creates yet another scene that impacts the audience's perception of Ludovina. In order to amplify her sadness and helplessness, Ratton has Ludovina attempt suicide while away at the beach. This melodramatic device is not part of Eça's plot, as the novella's narrative never moves away from Lisbon and from Alves. The event, entirely fabricated by Ratton, plays a major role in the film's narrative. The scene is the only one in which the director uses a complex (and expensive) crane shot. In a one-take wide shot, the viewer sees Ludovina walk towards the sea, where she stops, contemplates and then enters and submerges in water, in an attempt to drown herself. The sequence has no dialogue or voice-over, but there's a telling soundtrack: Ludovina and Alves' theme song suggests she has her husband and marriage in mind. After being saved from drowning, Ludovina is comforted for a second time in the film, now by Neto. The scene sees father and daughter share a loving embrace, which assuages the sense of Ludovina's loneliness and further invites the audience to empathise with the character, in a moment that is created entirely by Ratton, as none of the above plays out in the hypotext.



Figures 95-97: The sequence of Ludovina's attempted suicide.

In a most radical departure from the hypotext, Ratton makes Ludovina pregnant, a fact which she reveals to her father after the suicide attempt. Turning the character into a (future) mother only strengthens the thesis that his film is focused on romance and family relationships rather than being a social satire about bourgeois hypocrisy: Ludovina's confession is heartfelt and, as with the rest of the film, there is no hint of irony in her tone or that of the scene.

The Child: *telenovela* ending or the ultimate cynicism?

The reconciled couple, Alves and Ludovina, will ultimately adopt the child that is born of that pregnancy and a happy ending will ensue. In the novella, the happiness achieved by the characters is not linked to personal fulfillment, as in the film, but is of a different kind: both Alves and Machado remain childless, but their business prospers, their fortunes grow and so too does their social status. Ludovina is forgiven in both versions, but only in the film is she granted the right to be as happy as Alves and Machado – even if her happiness consists solely of being a wife and a mother. In a film that does not seem to aspire to social commentary, Ratton's Ludovina, ultimately defined by marriage and motherhood, ends up offering much more insight into nineteenth-century women's condition than her literary version. That being said, the addition of the child is crucial in the creation of a hybrid adaptation of *A&C*, situated halfway between Eça's political agenda and the *telenovela*'s use of emotion as a tool for audience manipulation. The baby, to an extent, reinstates ambiguities from the hypotext that had thus far been removed.

Although I have argued that Ratton fostered viewers' support for its central characters, undermining Eça's disguised contempt for his protagonists, the incorporation of a child forces me to slightly to revise my position, as it not only brings back but also amplifies the possibility of an ironic reading of the material. Even though the film undeniably trims off the most satirical edges of the novella (by turning its central characters into figures to be pitied [Alves], pardoned [Machado] or admired [Ludovina]), the ending infuses the film with a sense of doubt that recovers its irony. Earlier in the narrative, Ludovina's pregnancy is revealed in conjunction with a suicide attempt that is mostly a melodramatic device that transforms the break-up of her relationship with Alves into a literal matter of life (pregnancy) and death (suicide) within the narrative. The scebne is played out devoid of any comedic beats: acting, mise-en-scène and soundtrack all point to Ratton's portrayal of it as a sincere, heartfelt moment between an expectant mother and her sensitive father.

That being said, ambiguity is brought back when Ludovina tells Alves about the child, in a scene that is ironic on at least two levels. Firstly, the scene, which starts with Ludovina locking herself in the bedroom and Alves knocking on the door, is reminiscent of an earlier passage, that which ends with the husband throwing himself against the door in order to break it down. But while that sequence leads to Ludovina's being thrown out, this one will see her (and Alves) welcoming a new person into the house. Secondly, the construction of this scene suggests that Maciel's (2003), Duarte's (2003) and Wiltshire de Oliveira's (2011) analyses of the film are all pertinent. I would agree that here, for the first time, Ratton "explores and intensifies the irony which is apparent in a less obvious form" (Maciel, 2003:196). As Ludovina opens the door, eliminating the physical barrier between her and her husband, she allows Alves into the room by answering his question "Que criança é essa?" with "Godofredo, eu tenho tanta coisa para lhe falar", after which the door closes behind the

two, leaving the audience outside. The viewer does not know exactly what she discloses and a number of questions remain unanswered: Is the child the one Ludovina was carrying? Is it Alves' or Machado's? Has she told her husband she is the mother? Has she told him who the father is? And if not, does he suspect who it might be, anyway?

The film's final scene is at once a reversal and a confirmation of *A&C*'s politics: in the novella, however prosperous Alves and Machado's partnership becomes, the family relations are shown to be stale: neither of them has children and Machado is widowed once. In the film, on the other hand, there is success in both the public and in the private realms. This, albeit a *telenovela*-like ending, potentially transforms Alves into a character that is even more cynical than its literary counterpart. If the child is not his, the protagonist's acceptance of it without challenging Ludovina shows that Alves is in fact a savvy business man, who is simply "acrescentando um filho/herdeiro a uma lucrativa transação comercial" (Duarte, 2002:108). This final gap, unlike the others, is never filled by Helvécio Ratton. The lingering doubt at the end of the film, on one hand links the film to Machado de Assis' *Dom Casmurro* (1899) by turning *A&C* into a Brazilian story with questionable paternity at its core, while on the other hand reconciling the novella's irony with the film's melodrama, demonstrating it to be possible to preserve both interpersonal and business relationships in the long-run.

Local Colour

Ratton (2019) has justified his decision to relocate the action from Portugal to a colonial Brazilian town in Minas citing what he sees as a strong shared sensibility between *mineiros* and the Portuguese – in his view, the overwhelming presence of the Portuguese in Minas over the seventeenth and eighteenth centuries would have led to the creation of a local culture that has much more to do with the colonisers' than local cultures in other parts of Brazil. The

director poses that "talvez nós [mineiros] sejamos os [brasileiros] mais portugueses em termos de cultura, em termos do que permanece [presente dos tempos coloniais]", suggesting that the *mineiro* morality owes a lot to Portuguese values, which would made the geographical transition not only believable but also justifiable. While the director finds a reason to transfer the action to South America and also infuses the story with a number of national tropes (such as the figures of the *malandro* and the *caxias*), other elements of Brazilian culture seem underused by his film. A particular example stands out and refers to the director's swerving of a discussion on race relations in nineteenth-century Brazil.



Figures 98 and 99: Joana, the housekeeper, and Neto, Ludovina's father, as a couple in two moments

Ratton introduces two black characters to the narrative of *A&C.* In common, beyond their skin colour, the two share the fact that they are women in subaltern positions who have sex with white more affluent men – and whose participation in the narrative is restricted to sexual and money-related interactions with said men. One of them is Joana, the housekeeper in Ludovina's father's house. She is presented as house service slave but also as an ambitious woman who has a relationship with the father. In the novella, middle-class ambition is represented by Ludovina's sister: it is her who, with the father, benefits from Ludovina's being away from Alves – as Alves starts to pay for the father's household bills and sends them an allowance. In the film, the sister does not exist and the maid takes up that role. This seemingly inoffensive change turns the slave into a social climber through sex, echoing the

behaviour of the title character in Cacá Diegues' classic (and real Brazilian historical figure) *Xica da Silva* (1976). The character reinforces the freyrian thesis of the lack of separation between personal and labour relationships in colonial Brazil (as it fuses girlfriend and slave into a same character), while, contrary to what is observed in *Xica da Silva*, sex with an affluent male does not lead to any more agency, control or possibility of affirmation of the self.




Figure 99: Medeiros and the black and white women. Figure 100: Alves on Mulher Cabaré's bosom.

While the first black character is modelled after Ludovina's sister to an extent, the second has a narrative role that is entirely imagined by Ratton. In a scene that does not take place in the novella, after Ludovina moves into her father's house as a result of the break up, Alves has a night out with his friend Medeiros in order to drown his sorrows. In the club, Medeiros and Alves sit on a table with a black and a white woman wearing what look like nineteenth century undergarments. As Alves moans about his broken heart, the camera closes in on Medeiros, flanked by the two women and he asks "Você já experimentou? Uma branquinha e uma negrinha? Então experimente! Eu deixo uma e levo a outra." As Medeiros leaves with the white woman in tow, Alves and the black woman (who is not given a name and appears in the credits as "Mulher Cabaré") slide on their seats further and further close to each other, while the camera closes in, suggesting intimacy between the two. Instead of a passionate kiss, what the viewer witnesses is Alves' resting his head on the woman's bosom as she cuddles the back of his head, in a motherly gesture. The scene further reinforces Alves' status as a

man in love with his wife, while at the same time subscribing (again) to Freyre in his considering that black slave women served, in colonial Brazil, as interchangeably sexual partner, mother figure, and friendly shoulder, as the scene in question in fact literally merges the three abovementioned categories into one. The suggestion that Alves and this woman have spent the night together only appears in the next scene, as the viewer sees the character leaving the cabaret at daybreak.

While in-depth reading of such peripheral characters would be an exercise in speculationit is possible, from the panorama delineated above, to assert the position of both black women in the film. From Ratton's perspective, these characters are "uma referência clara ao nosso passado colonial, à forma como os brancos se relacionavam com as negras" (2019:xxiv). His nod to Brazilian history, however, subscribes to at least two problematic ideas: the first, that the relationships between white male and black women in colonial Brazil were mostly benevolent; and the second, that said relationships were based on and mediated by sex and romance. Ultimately, Ratton's decision to focus on the love story between Alves and Ludovina allows him to get away with presenting these barely sketched characters that give the film a tinge of local colour without bringing with it the obligation to further discuss the political implications of having two black women as part of Alves' and Ludovina's storyline.

Overall, the focus on the romance allows Ratton to subvert much of what the novella had problematised. While the importance of keeping up appearances is discussed to a much lesser degree, the maintenance of the family unit – and ultimate expansion of the family, as Alves and Ludovina have a child – is presented as a happy ending. While the film demonstrates a clear aesthetic concern in representing Brazil in terms of location, set design and even casting choices to a degree (as black characters are introduced), the same may not be said of the

ideas it is pushing forward: under the guise of focusing on the universal and atemporal subjects of marriage, relationships and heartache, the film swerves discussions on race and class relations in a colonial context in Brazil.

5 – Conclusion

While the idea of what makes a successful adaptation may have evolved in the hundred years that separate the emergence of cinema as an art form and the production of the Eça adaptations here analysed, the ways in which directors engaged with the transposition of literature into cinema largely remained unchanged: the small sample formed by this corpus suggests that, at the end of the twentieth century, directors were still seeking literary works to adapt based on the similar principles that guided the early days of adaptation: taking advantage of the prestige awarded by well-known titles and authors remained and using literary material to create or support existing national discourses remained the norm, although the analyses in the previous chapters demonstrated how linking of literary novels to national discourses evolved into a much more sophisticated process.

The beginnings of both cinema and television in Brazil were marked by the adaptation of literary classics that affirmed a certain idea of the country, "foundational fictions" that promoted the idea of its colonisation as that of an unexpected encounter between very different people. Films made in the first three decades of the twentieth century based on *O Guarani* (1857), *Iracema* (1865), and *Ubirajara* (1874) on one hand romanticised the relationship between the Portuguese and the indigenous populations of Brazil, while on the other hand completely erasing any African presence or influence over Brazilian culture from screens. In the corpus under scrutiny, the affiliation of the novels to a Brazilian reality is more elusive than in Brazilian Indianist novels, given that Eça de Queirós' Portuguese prose cannot count as "foundational fiction". With that said, the studies in chapters 2, 3 and 4 hope to have highlighted how the adaptations of Eça, instead of presenting Portuguese culture to a Brazilian audience, used a Portuguese hypotext to put forward a set of very specific values, whereby a benevolent relation between characters of diverse social strata is presented (in the

same way that benevolent colonisation was presented in the silent film era) and the African presence in Brazilian culture is sidelined (as it was excluded in Brazil's first literary adaptations). The detailed analysis in the previous chapters hopes to have shed light on how dominant discourses regarding and class and gender are justified and reaffirmed by the use of melodramatic storytelling.

It is, after all, in *OM*, the reframing of Carlos da Maia and Afonso da Maia as two highly emotional men is what allows viewers to empathise with rather than question their behaviour. In the case of Carlos, it is clear that the emotional connection that director Luiz Fernando Carvalho forges between him and several female characters of lesser social status (housekeeper Gertrudes, patient Ana, prostitute Encarnación) transforms the Maia doctor into someone as palatable and relatable as a *telenovela* leading man. Making the character appealing, rather than alienating, ultimately serves to support a perverse discourse, since the most impactful outcome of the changes operated in and around him is that of masking Carlos' dilettantism. The versions of Afonso and Carlos da Maia presented in the series help promote an image that never existed in Eça's prose: the illusion that class does not matter. As they treat bourgeois and working-class characters as equals, they deflect from one of the main contentions in the novel: the scathing critique of the rarefied lives of Portuguese upper classes is turned on its head when the Maias fail to acknowledge and take advantage of the difference between them and others.

Similarly, viewer perception is manipulated in the two adaptations of *OPB* as Luísa is placed as a struggling heroine at the centre of the narrative against a stock *telenovela* villan, Juliana. Daniel Filho, who directed both the miniseries and the film versions, admitted that the centrality of Luísa was key for his adaptations since "as novelas são essencialmente

femininas. As novelas são feitas pelas heroínas. São as heroínas que conduzem as novelas. Uma novela não é o mocinho, é normalmente a mulher." (2019:v). It is telling that the director would openly use *telenovela* as a framework to speak of his miniseries and film, as it reveals that while making other forms of audiovisual products, Filho is still openly attached to the conventions of Latin America's number one media export. While it may at first appear that adapting a novel into a film or a miniseries using tools from another form of storytelling adds an extra layer of complexity to the process, having the *telenovela* as a reference point in fact allowed Filho to swerve some of the underlying questions in the novel, simplifying it: Juliana's twisted quest for social equality with her masters becomes a battle of good versus evil. Crucially, this transformation makes Juliana's death seem almost like a deserved punishment, with a further issue arising from that: in the film, Juliana is killed by a police officer, an act that is not problematised or commented on by the director, despite police killings of working-class people being a well-documented phenomenon in Brazilian urban centres. Filho candidly labelled his own film "oportunista" (2019:xi), admitting that it was only made because he thought it was an easy story to tell which would attract viewers to theatres. The casting television superstars and his decision to give more prominence to scenes of a sexual nature, particularly involving Luísa's body, seem to corroborate that. Financial success may ultimately be the only possible explanation for why Filho would choose to adapt not once but twice a novel that has a character he called "uma das mais medíocres heroínas da literatura mundial" (2019:ix) at its core. In saying that, there is no suggestion that the director could not be interested in a story with a flawed protagonist – the issue at hand is not Luísa's mediocrity but Filho's failure to transpose his opinion of the character to the screen. Luísa's lack of a strong character allows the director to mould her as he pleases, and Filho infantilises and sexualises her, all the while turning Luísa into a typical soap opera leading

lady, a change that forces the clash between middle-class and working-class out of the narrative.

Conversely, some of the undertones of *A&C*, the novella, are also pushed out of Helvécio Ratton's film and replaced with moments of heightened emotion. In Ratton's romantic comedy, the narrative of the book is followed closely but there is a mismatch between hypo and hypertext: while in the literary original some of the characters' tears elicit laughter (as they are over-the-top moments constructed to ridicule the situation and person in question), in film form, emotional outbursts seem presented to be taken at face value. The loss of Eça's ironic narrative voice, as was the case with the previous adaptations, makes it hard for the viewer to discern the presence of more subtle forms of humour. A slapstick, more physical type of comedy replaces passages that would mock a character's reasoning or personality: the film does not quite laugh at social norms or hypocrisy. In fact, the film does not create space for viewers to think about the society in which the film is set. Black female characters are introduced to the narrative, but their presence is not discussed. Like with *OPB* and *OM*, the adaptation process which takes place in *A&C* effectively disengages the narrative from its wider socio-political context, forcing viewers to follow some very personal dramas.

Affect in the adaptations

In *The Politics of Affect and Emotion in Latin American Cinema* (2011), Laura Podalsky puts forward the thesis that political commentary in cinema may be present not only in films that promote overt political messages and values. Through careful analysis of a number of recent feature-length films from different South American countries that have been deemed apolitical, not political enough or too sensationalist by critics, she makes a compelling argument for the capacity of cinema to mobilise political thought through the power of

sensations. Her work foregrounds cinema's ability to make audiences experience particular feelings using formal technical aspects such as sound, colour and editing as tools. Podalsky shows how film can help viewers articulate political discourses as a result of having watched one thing or another, thereby "challenging conventional critical paradigms that oppose emotion to thought" (84). Although I do not dispute the possibility of film eliciting political thought through aesthetics, I would argue that sensation is also a powerful tool to overwhelm viewers into political indifference.

The Brazilian adaptations of Eça, however emotionally engaging, lack what Elsaesser termed the "affect of concern" (1996:171), to denote the visceral response that leads to political action. Instead, they seem to stimulate little critical, politically-engaged reflection on topics such as class, gender, or race, at all, because a connection with the sentimental dimension of each character, first and foremost, eclipses the possibility of a socially-aware reading of the texts at hand. This shifting away from a critical perspective in the treatment of certain characters turns Eça's "processo crítico e sistemático, quase demolidor" (Reis, 2003:10) of bourgeois values into a quasi-glamorisation and affirmation of equivalent beliefs. A comparative reading of the corpus alongside/ in relation to long-standing critical perspectives on Eça's work in political (Medina, 1974), sociological (Berrini, 1982) and psychoanalytical (Lisboa, 2001) terms highlights the conspicuous absence of sociopolitical commentary in the adaptations, which, in turn, reveals that the Portuguese writer and his Brazilian adapters may have worked within clashing ideological frameworks. Making viewers feel constantly amused, heartbroken or aroused, the films and series effectively depoliticise Eça's work, as they create immediate empathy between viewers and characters that originally challenged or raised suspicions about the established order.

I do not presuppose here a dearth of affective force in Eça de Queirós' literature: his novels

are, in fact, filled with moments of intensity. A brief survey finds passages that will elicit specific reactions such as sadness (Amélia's death in *O Crime do Padre Amaro* [1875]), laughter (Dâmaso's fencing class in *OM*), shock (Genoveva's suicide in *A Tragédia da Rua das Flores* [1980]) and arousal (Luísa and Basílio's nights at Paraíso in *OPB*). Crucially, however, the author's acerbic, satirical voice provokes shame, anger and indignation, whereas the adaptations foster a sense of self-recognition instead. Eça's writings, then, mobilise intensities that lead readers to challenge moral norms by ridiculing, pitying or being appalled by characters' behaviour. Through her theorisation of the relationship between politics and affect in cinema, Podalsky (2011) identifies ways in which "films invite spectators to feel as a means of questioning their knowledge" (20). Although that seems very much in line with Eça's use of emotion in his literary work, it does not resonate with the Brazilian audiovisual adaptations, where highly emotional moments actually overpower political readings of the text: any outbursts of tears, laughter or arousal are construed to be taken at face value and evoke simple, mirror reactions, such that viewers laugh when characters laugh and cry when characters cry.[14]

This thesis has demonstrated that, although both the audiovisual and literary texts resort to emotional impact to captivate audiences, affect either manifests at different moments or serves clearly alternative ends. Whereas Eça's flawed characters were on the receiving end of the author's critical take on society, the films' protagonists fulfil the radically different purpose of being *telenovela* leads, whose behaviour is to be admired and whose embodied values promote (rather than challenge) the *status quo*. The Portuguese writer's perceived intent is therefore turned on its head, as, in the name of viewer-character identification, the

[14] Grodal (2006:5) calls this "the identification hypothesis", suggesting that the audience's understanding of fiction films relies on viewer-character association more than on plot progression. According to him, "we cognitively assess the film in terms of its characters and events. Significantly, this process requires us to cognitively identify with a character, thereby adopting that character's goals and concerns" (5), which leads to mimicry, in real life, of a character's emotional state.

protagonists lose some of what made them (and the novels in which they can be found) thought-provoking. Television and cinema can of course be conducive to political thinking and political action (as Podalsky so compellingly argues), but the cases at hand do not operate in this way.

The films and series appeal to the sentimental at every step of the way, rendering the hypotexts accessible to viewers who may not have been familiar with Eça's work, nineteenth-century history or Portuguese social norms. By subscribing to Martín-Barbero's "democratisation of emotion" (1987:131) and appealing to the lowest common denominator – sentimentality, sensuality, slapstick humour – the series and films effectively rob the viewer of a chance to learn and of an opportunity to be challenged, instead reaffirming the power of the rich over the poor, as made explicit by the relations between masters and servants, and of men over women, as highlighted by the leading men's relationships with their flawed female counterparts (Carlos with his lovers, Jorge with Luísa, and Alves with Ludovina).

It is hard to judge the aesthetic merits of these adaptations as if they formed a coherent whole, visually speaking. Produced over a span of nineteen years (1988 to 2007) and by different production companies, they were also helmed by directors with very distinct visual styles. Daniel Filho is the least cinematic, both in the film and the miniseries *OPB*, choosing television actors, crew members and, crucially, techniques, twice over. Both his adaptations follow *telenovela* conventions, which does not come as a surprise, given that Filho is himself responsible for the creation of some such conventions (Oliveira Sobrinho, 2011), having helped develop the model for Rede Globo since the 1960s. Luiz Fernando Carvalho, on the other hand, figures as a precursor of a trend that would take hold in Brazilian television in the years subsequent to his Eça adaptation. Since the year 2000, the lines between media have

blurred and it has become the norm for Rede Globo to produce television programmes with as much aesthetic ambition as a feature film would have. Carvalho's own follow-up works to *OM* pioneered that trend, with *Hoje É Dia de Maria* (2005), *A Pedra do Reino* (2007) and *Capitu* (2008) all having been equally praised for their visual creativity, leading Carter (2008) to claim that Carvalho is Brazilian television's first and only auteur.[15] While Rede Globo's deep pockets enabled the high production values displayed by Carvalho's *OM* through careful art direction, lavish costumes and pristine set design, the independently produced *A&C* is frank about its own budgetary restrictions, as there are only a handful of sets and costumes, in comparison. That said, *A&C* manages to appropriate the material and repackage it for a Brazilian audience on more than just the surface level: out of the four works analysed here, this is the only adaptation in which there is a discernible level of political discourse, grounded in the director's understanding of Brazilian society. Ratton adds two black characters to the script: an ambitious housekeeper and a cabaret singer. While both are peripheral and neither of them contribute at all to moving the plot forward, the characters serve the purpose of "fazer uma referência clara ao nosso passado colonial" (Ratton, 2019:xxiv) – something that Filho had the opportunity to do in the *OPB* film, with its black version of Joana, but chose not to.

The adaptations demonstrate the continued relevance of Eça's prose in the twenty-first century. On the one hand, the adaptations foster a strong identification between the Brazilian and the Portuguese, as they tend to blend the two cultural identities into one – the choice of relocating the action to Brazil or the actors speaking Brazilian Portuguese even when portraying Portuguese characters is an obvious example of that merging. On the other hand,

[15] While Carter offers a detailed account of how Carvalho's aesthetic in fact represents a new approach to the making of *telenovelas*, it fails to address the fact that some of his work, such as *OM*, still follows *telenovela* codes – particularly in terms of the heightened melodrama.

they demonstrate how little moral values have changed in the century that separates the literary texts from the films and series.

In light of the arguments developed across the four previous chapters, this thesis has demonstrated that the Brazilian film and television adaptations of Eça de Queirós manage aptly to separate "story" from "discourse" (Chatman, 1978) in their appropriation of the Portuguese writer's prose. In their artful manipulation, the films and miniseries reproduce the narrative order and factual events from the hypotexts without necessarily replicating their sociopolitical commentary. While the analyses in this thesis may suggest that the filmmakers responsible for the Brazilian adaptations are guilty of performing superficial readings of Eça's novels, the evidence in the interviews in Appendices 3 and 4 of this thesis suggest that at least two of the three directors (Daniel Filho and Helvécio Ratton) in fact understood irony and social criticism to be important elements of the novels they turned into films/miniseries. Even so, in practice it is difficult to see how they challenge the established order. Through the use of *telenovela* tropes and narrative devices, they end up validating the *status quo*, which presents a conflict with the *ethos* of their hypotexts.

Post-colonial adaptations?

In a spirited comment, Stam pictures an imaginary backlash against transnational adaptation led by a country whose works are appropriated elsewhere. "First they come here and take our jobs, and now they go back and take our canon!" (2017:245), so the hypothetical protester would say, eager to protect the integrity of an equally hypothetical oeuvre. The quip could prove particularly fitting in reference to the process of adaptation of hypotexts into hypertexts between countries defined by their shifting power imbalances and historical colonial relations, such as Brazil and Portugal.

It would be tempting to conclude that these adaptations are material evidence of Brazil's cultural association with Portugal. If on the one hand the speaking of Brazilian Portuguese in all the adaptations, including those set in Lisbon, reveal the South American nation's confidence in its equality in comparison with its European counterpart, on the other hand it also reveals Brazil's relative lack of interest in Portuguese culture. In the adaptations still set in Portugal, the country is used as a backdrop, taking advantage of the dynamic between familiar and new that is so characteristic of adaptation. The Portuguese landscape is used (particularly in *OM*, since *OPB* mainly uses stock shots) as an exotic location, whose novelty is not alienating since the characters have the same accents as the viewers and are faces well-known from previous television programmes. As for the adaptations set in Brazil, these clearly fall into Ellis' (1982) category of "tried and trusted": they capitalise on Eça's name in order to tell stories already known to the audience. This notably applies to Daniel Filho's *OPB* film. The director has admitted that his interest in the story was "oportunista" (Filho, 2019:xi), as he only decided to produce the film as a result of seeing the box office success of the Mexican *El Crimen del Padre Amaro* (directed by Carlos Carrera), nominated for an Academy Award as Best Foreign Language Film in 2003, while at the same time being "uma história que eu já dominava, da qual tinha grande conhecimento" (Filho, 2019:xi).

Hutcheon posits that "[t]he postcolonial adaptations are, by definition, willful reinterpretations for a different context, even if the historical accuracy of the time and setting is retained." (2013:150). If that is so, then perhaps the adaptations studied by this thesis are not postcolonial in nature. In the four adaptations, what the analysis has revealed is that they lack the capacity to assimilate and absorb the nuances present in Eça's text and, most of all, lack the voice the author attributes to his narrator. Tentatively I could call the adaptations

"colonised", as they seem to promote outdated values and impose views that differ from the literary novels on which they are based.

Stam thinks that "[g]iven the fact that cinematic adaptations are often based on novels written decades or even centuries earlier, adaptations become ideological barometers that register the shifts in the social/discursive atmosphere." (2017:247). Looking at the Brazilian adaptations of Eça, what becomes apparent is less a sizeable shift in social norms, and more the extent to which a backwards nineteenth-century sensibility retains its validity in contemporary Brazil – as it were, the barometer's needle wouldn't have moved that much from Eça's Portugal to Brazil at the end of the twentieth century.

This thesis has proposed a revision of the Brazilian adaptations of Eça de Queirós, on the understanding that they formed a varied but coherent sample of literary adaptation in the country's audiovisual panorama. As the four case studies demonstrate, the influence of *telenovela* culture and of the "padrão Globo de qualidade" impact the representation of the literary novels,[16] essentially turning hypotexts of indisputable political value into depoliticised pastiches of themselves. In Jameson's (1983) terms, pastiche is parody minus humour (114) and the pervasive effect of pastichisation is a "disappearance of a sense of history" (125), in the sense that meditations on society provoked by an earlier iteration of a text may be denied, ignored or removed in the postmodern pastiche. Passing as "faithful" to different extents, the Brazilian adaptations of Eça in fact use the settings (late-nineteenth-century Portugal, late-nineteenth-century Brazil, 1950s Brazil) as visual backdrop without engaging meaningfully with social or historical context. Well-made period reconstructions

[16] "Padrão Globo de qualidade" is a known phrase in Brazilian media, which refers to the production values upheld by Rede Globo, mostly in aesthetic terms. The expression is attributed to J.B. de Oliveira Sobrinho, who defines it as a pursuit of technical perfection (2011:431), but generally it is used with regards to successful models created or developed by/at Rede Globo, turning the network into a reference point worthy of emulation in that given format, as is the case with the *telenovelas*.

may be immediately satisfying to viewers' eyes, allowing the adapters to operate changes to the hypotexts that may escape the audience at first sight. As the case studies have demonstrated, the adaptations under scrutiny here use cordiality, sensuality, melodrama, and humour in order to suggest a view of Eça's oeuvre that is much more centred on individual characters' relationships, hindering the social critique advanced by the hypotext.

Notably, the set of tools mapped by this thesis can be used to explore processes at play in other film and television adaptations and there is no dearth of material in Brazilian culture, be it telenovelas, miniseries, series, or films. An extension of this framework could be applied to literature translated into Portuguese, for a Brazilian audience, in order to assess whether certain stereotypical national traits (such as cordiality, sensuality and excessive emotional responses) are in any way heightened in Portuguese translations, leading to an investigation of what those choices allow translators to suppress from the original texts.[17] At a moment in Brazil when discourses seem to be polarised to extremes with the rise of an irrational right-wing government that promotes hate speech disguised as rightful concern, an analysis of the rhetoric promoted by the most popular means of communication in the country seems not only apt but also a necessary exercise. In recent years, and particularly since the beginning of 2019 with the election of President Jair Bolsonaro, it has become increasingly important to find ways of identifying and challenging the reproduction of oppressive discourses cloaked as entertainment. Popular culture can serve its most socially and culturally useful purpose to, in Bakhtin's words, force power "out of the wings and onto the stage where it could be displayed, mocked, contested and transformed" (Hirschkop, 1986:92), in ways that all the adaptations analysed in this thesis fail to.

[17] As a hypothesis, perhaps the Brazilian translations of *Madame Bovary* (1856, by Gustave Flaubert) and *Anna Karenina* (1877, by Leo Tolstoy), to pick another set of transgressive nineteenth-century literary heroines, could be analysed, so as to test whether translators' choices were more emotionally charged, leading to a harsher judgement of their female protagonists than they had in their native languages.

7 – Bibliography

Primary Sources

Queirós, Eça de. *O Primo Basílio*. (São Paulo: Abril Cultural, [1878] 1971).

_____. *Os Maias*. (Lisbon: Livros do Brasil, [1888] 1999).

_____. *Alves & Cia.* (Lisbon: Editorial Presença, [1925] 2003).

Amor & Cia. (1998, Helvécio Ratton).

Os Maias (2000, Luiz Fernando Carvalho).

O Primo Basílio (1988, Daniel Filho).

O Primo Basílio (2007, Daniel Filho).

Secondary Sources

Amado, Jorge, and others. *Gilberto Freyre: sua ciência, sua filosofia, sua arte.* (Rio de Janeiro: José Olympio, 1962).

Amaral, Glória Carneiro. 'O Primo Basílio n'O Besouro: Um Aspecto Pontual da Recepção do Romance no Brasil', in *Anais do III Encontro Internacional de Queirosianos*. (São Paulo: Centro de Estudos Portugueses: Área de Estudos Comparados de Literatura de Língua Portuguesa/FFLCH/USP, 1997), pp. 212-19.

Andrade, Oswald de. 'Manifesto Antropófago', in *Obra Completa*. (Rio de Janeiro: Civilização Brasileira, [1928] 1972), pp. 11-19.

Assis, Machado de. 'Eça de Queirós: O Primo Basílio', in *Obra Completa de Machado de Assis*, 3 vols. (Rio de Janeiro: Nova Aguilar, 1994), III, pp. 727-780.

Azevedo, Silvia Maria. 'A recepção de *O Primo Basílio* na Imprensa brasileira do século XIX: Caricatura, Humor e Crítica Literária', in *Patrimônio e Memória*, vol. 8, no. 1, (2012), pp. 27-42.

Bailey, David J. 'Com o odioso guarda-chuva entre os joelhos: Queer Male Desire, Weak Paternity, and Kinship Trouble in the Novels of Eça de Queirós', in *The Modern Language Review*, vol. 111, no. 2, (2016), pp. 413-433.

Bassnett, Susan. *Translation Studies*. (London: Routledge, 1991).

Benamou, Catherine L. 'Television Melodrama in an Era of Transnational Migration: Exploring the Folkloric Nation, Harvesting the Melancholic-Sublime', in *Latin American Melodrama*, edited by Darlene Sadlier. (Urbana and Chicago: University of Illinois Press, 2009), pp.139-172.

Bentes, Ivana. 'The Aesthetics of Violence in Brazilian Film', in *City of God in several voices: Brazilian social cinema as action*, edited by Else Vieira. (Nottingham: Critical, Cultural and Communication Press, 2005), pp. 82-92.

Bernardes, Joana Duarte. 'Os Maias da TV Globo e a Construção da Personagem', in *Matraga*, vol. 15, no. 23, (2008), pp.122-139.

Berrini, Beatriz. *O Portugal de Eça de Queirós.* (Lisbon: Imprensa Nacional Casa da Moeda, 1982).

Brennan, Niall. 'Melodrama, Modernity and the Brazilian Television Mini-Series', in *Modern Drama*, vol. 55, no. 4, (2012), pp. 544-565.

_____. 'Authority, Resistance, and Representing National Values in the Brazilian Television Mini-Serie', in *Media, Culture & Society*, vol. 37, no. 5, (2015), pp. 686–702.

Brown, Roger, and Albert Gilman. 'The Pronouns of Power and Solidarit', in *Style in Language*, edited by Thomas A. Sebeok. (Cambridge, MA: Technology Press of Massachusetts Institute of Technology, 1960), pp. 253-76.

Buarque de Holanda, Sérgio. *Raízes do Brasil*. (São Paulo: Companhia das Letras, [1936] 2008).

Canclini, Nestor Garcia. *Hybrid culttures: strategies for entering and leaving modernity*. (Minneapolis, Minnesota: University of Minnesota Press, 1995).

Candido, Antonio. 'Dialética da Malandragem' in *O Discurso e a Cidade*. (Rio de Janeiro: Ouro Sobre Azul, [1970] 2010), pp. 17-46.

_____. 'Literatura e subdesenvolvimento' in *A educação pela noite & outros ensaios*. (São Paulo: Ática, 1989), pp. 140-162.

Carter , Eli Lee. *Reimagining Brazilian Television: Luiz Fernando Carvalho's Contemporary Vision*. (Pittsburgh: University of Pittsburgh Press, 2018).

Chatman, Seymour Benjamin. *Story and Discourse: narrative structure in fiction and film.* (Ithaca and London: Cornell University Press, 1978).

Conde, Maite. *Consuming Visions: Cinema, Writing, and Modernity in Rio De Janeiro*. (Charlottesville: University of Virginia Press, 2012).

Correia, Alberto. 'Teatro, Literatura e Audiovisual: Linguagens em Aproximação', in *REVELL: Revista de Estudos Literários da UEMS*, no. 1, (2010), pp. 6-19.

Cook, Manuela. 'Portuguese Pronouns and Other Forms of Address, from the Past into the Future — Structural, Semantic and Pragmatic Reflections', in *Ellipsis*, no.11, (2013), pp. 267-290.

daMatta, Roberto. *Carnavais, malandros e heróis: para uma sociologia do dilema brasileiro*. (Rio de Janeiro: Jorge Zahar Editores, 1979).

Dennison, Stephanie and Lisa Shaw. *Popular Cinema in Brazil*. (Manchester: Manchester University Press, 2004).

Dennison, Stephanie. 'Nelson Rodrigues in the 1990s: two recent screen adaptations' in *The New Brazilian* Cinema, edited by Lúcia Nagib. (London and New York: I.B. Tauris, 2003), pp.175-192.

Duarte, Lélia Parreira. 'Amor & Cia: Eça de Queirós recriado por Helvécio Ratton', in *Encontros prodigiosos: Anais do XVII Encontro de professores Universitários Brasileiros de Literatura Portuguesa*, vol. 1, Belo Horizonte: FALE/UFMG and PUC Minas, (2001), pp. 553-561.

Elliott, Kamilla. *Rethinking the novel/film debate.* (Cambridge: Cambridge University Press, 2003).

Ellis, John. 'The literary adaptation' in *Screen*, vol. 23, no. 1, May/June (1982), pp. 3-5.

Elsaesser, Thomas. 'Tales of the Sound and Fury: Observations on the Family Melodrama' in *Home Is Where the Heart Is*: *Studies in Melodrama and the Woman's Film*. (London: British Film Institute, 1987).

Ferreira, Carolin Overhoff. 'Os Maias como pretexto: Ideias impuras sobre o Brasil e Portugal nas adaptações do século XXI'. Forthcoming.

_____. *Identity and Difference: Postcoloniality and Transnationality in Lusophone Films*. (Zurich: Lit, 2012).

Filho, Daniel. (Unpublished interview, 2019).

Fox, Elizabeth. *Latin American broadcasting: From tango to telenovela*. (Luton: Luton University Press, 1997).

Freyre, Gilberto. *Casa-Grande & Senzala: Formação Da Família Brasileira Sob o Regime De Economia Patriarcal*. (Rio de Janeiro: José Olympio, [1933] 1958).

Friedman, Susan Stanford. ‘Bodies on the Move: A Poetics of Home and Diaspora’, in *Tulsa Studies in Women's Literature*, vol. 23, no. 2, Fall (2004), pp. 189-212.

Gatti, André. ‘O mercado cinematográfico brasileiro: uma situação global?’, in *Cinema no mundo: Indústria, política e mercado*: *América Latina*, vol. 2, organised by Alessandra Meleiro. (São Paulo: Escrituras, 2007), pp. 99-142

Genette, Gérard. *Paratexts: thresholds of interpretation*. (Cambridge: Cambridge University Press, 1997).

Gonzalez, Mike and David Treece. *The Gathering of Voices: the Twentieth-Century Poetry of Latin America*. (London: Verso, 1992).

Gregoli, Roberta. *Representations of Gender and Sexuality in Brazilian Popular Cinema*. (Unpublished doctoral thesis, University of Oxford, 2013).

Grodal, Torben. ‘The PECMA Flow: A General Model of Visual Aesthetics’, in *Film Studies*, vol. 8, no. 1, (2006), pp. 1-11.

Guimarães, Hélio. ‘Literatura na Televisão: uma história das adaptações de textos literários para programas de TV’. (Unpublished doctoral thesis, Unicamp, 1995).

_____. ‘O romance do século XIX na televisão’, in *Literatura, Cinema e Televisão*, edited by Tânia Pellegrini. (São Paulo: Editora Senac and Instituto Itaú Cultural, 2003).

Hirschkop, Ken. ‘Bakhtin, Discourse and Democracy’ in *New Left Review*, no. 160, (1986), pp. 92-113

Hutcheon, Linda. *A Theory of Adaptation, 2nd edition*. (New York and London: Routledge, 2013).

_____. *A Theory of Adaptation.* (New York and London: Routledge, 2006).

Jameson, Frederic. ‘Postmodernism and Consumer Society’, in *Postmodern Culture*, edited by Hal Foster. (London: Pluto Press, 1983).

Jellenik, Glenn. ‘The Task of the Adaptation Critic’, in *Adaptation in Visual Culture: Images, Texts and their Multiple Words*, edited by Julie Grossman and R. Barton Palmer. (London: Palgrave Macmillan, 2017).

Johnson, Randal and Robert Stam, edited by. *Brazilian Cinema: expanded edition*. (New York: Columbia University Press, 1995).

Joye, Stiin, Daniel Biltereyst, and Fien Adriaens. ‘Telenovela and/as Adaptations: Reflections on Local Adaptations of Global Telenovelas’, in *The Oxford Handbook of Adaptation* Studies, edited by Thomas Leitch. (New York: Oxford University Press, 2017), pp. 356-369.

Kehl, Maria Rita. ‘Eu Vi um Brasil na TV’, in *Um País no Ar: a história da TV brasileira em três canais*, edited by Inimá Simões, Alcir Henrique da Costa and Maria Rita Kehl. (São Paulo: Editora Brasiliense, 1986).

Kracauer, Siegfried. *The Theory of Film*. (Princeton, New Jersey: Princeton University Press, 1960).

Leitch, Thomas. ‘Introduction’, in *The Oxford Handbook of Adaptation* Studies, edited by Thomas Leitch. (New York: Oxford University Press, 2017), pp.1-20.

Lisboa, Maria Manuel de. *Teu amor fez de mim um lago triste: Ensaios sobre* Os Maias. (Porto: Campo das Letras, 2000).

Maciel, Maria Esther. ‘An oblique gaze: irony and humour in Helvécio Ratton’s *Love & Co*’ in *The New Brazilian* Cinema, edited by Lúcia Nagib. (London and New York: I.B. Tauris, 2003), pp. 193-204.

Martín-Barbero, Jesús. *Communication, Culture and Hegemony*. (Sage: London, [1987] 1992).

_____. 'The Processes: From Nationalism to Transnationalisms', in *Media and Cultural Studies: Keywords*, edited by Meenakshi Gigi Durham and Douglas Kellner. (Oxford: Blackwell, 2001), pp. 351-381.

Matos-Cruz, José de. 'Eça de Queirós em Imagens Animadas', in *Revista de Letras e Culturas Lusófonas do Instituto Camões*, vol. 9-10, Abril/Setembro (2000), pp.140-160.

Mc Courtney, Carlos Eduardo M.P. 'O Efeito da Cota de Tela Sobre o Cinema Brasileiro'. (Unpublished Dissertation, PUC Rio, 2015).

Medina, João. 'Gilberto Freyre contestado: o lusotropicalismo criticado nas colônias portuguesas como álibi colonial do salazarismo' *Revista USP*, São Paulo, vol. 45, (2000), pp. 48-61.

_____. *Eça Político: ensaios sobre aspectos político-ideológicos da obra de Eça de Queiroz*. (Lisbon: Seara Nova, 1974).

Mercer, John and Martin Shingler. *Melodrama: genre, style and sensibility.* (London: Wallflower, 2004).

Mónica, Maria Filomena. *Eça de Queirós*. (Lisbon: Quetzal Editores, 2009).

Mulvey, Laura. 'Visual Pleasure and Narrative Cinema', in *Screen*, vol. 16, no. 3, (1975), pp. 6-18.

_____. 'Melodrama In and Out of the Home' in *High Theory/Low Culture: Analyzing Popular Television and Film*, edited by Colin MacCabe. (Manchester: Manchester University Press, 1986), pp. 80-100.

Nagib, Lúcia. 2003 'Introduction' in *The New Brazilian* Cinema, edited by Lúcia Nagib. (London and New York: I.B. Tauris), 2003, pp. xvii-xxvi.

_____. *Brazil on Screen: Cinema Novo, New Cinema, Utopia*. (London: I.B. Tauris, 2007).

_____. *Impure Cinema: Intermedial and Intercultural Approaches to Film*. (London: I.B. Tauris, 2014).

Nascimento, José Leonardo. *O Primo Basílio na Imprensa Brasileira do Século XIX: Estética e História.* (São Paulo: Editora UNESP, 2008).

Rios, Dinameire Oliveira Carneiro. 'A Estética da Antropofagia: Devoração, crítica e cinema em Oswald de Andrade, Glauber Rocha e Olney São Paulo' in *Memento: Revista de Linguagem, Cultura e Discurso*, vol. 3, no. 1, (2012), pp. 208-217.

Oliveira Sobrinho, José Bonifácio. *O Livro do Boni.* (Rio de Janeiro: Casa da Palavra, 2011).

Ortiz, Renato, Silvia Borelli and José Mario Ramos. *Telenovela, História e Produção*. (São Paulo: Editora Brasiliense, 1988)

_____. *A Moderna Tradição Brasileira*. São Paulo: Editora Brasiliense, 1989.

Pazos-Alonso, Claudia. 'The Good, the Bad and the Ugly: Female Transgression and Punishment in O Primo Basílio', in *Portuguese Studies*, vol. 15, no. 1, (1999), pp. 93-104.

Phillips, Dom. ''It is strange': Brazilian church blockbuster plays to empty cinemas', *The Guardian*, 15/05/18. <https://www.theguardian.com/world/2018/may/15/nothing-to-lose-nada-a-perder-brazil-sold-out-empty-cinemas-universal-church> [last assessed on 30/03/2019].

Podalsky, Laura. Landscapes of Subjectivity in Contemporary Mexican Cinema', in *New Cinemas: Journal of Contemporary Film*, vol. 9, no. 2/3, (2012), pp. 161-182.

_____. *The Politics of Affect and Emotion in Contemporary Latin American Cinema: Argentina, Brazil, Cuba, and Mexico*. (London: Palgrave Macmillan, 2011).

Propp, Vladimir, et al. *Morphology of the Folktale*. (Austin and London: University of Texas Press, [1958] 1968).

Queirós, Eça de. *A Ilustre Casa de Ramires*. (Lisbon: Imprensa Nacional – Casa da Moeda, [1900] 1999).

_____. *A Relíquia*. (Porto: Lello & Irmão editores, [1887] 1950).

_____. *O Mandarim*. (Lisbon: Editorial Presença, [1880] 2003).

_____. *Uma campanha alegre*. (Porto: Lello & Irmão editores, [1890] 1945).

Randall, Rachel. 'It Is Very Difficult to Like and to Love, but Not to Be Respected or Valued: Maids and Nannies in Contemporary Brazilian Documentary', in *Journal of Romance Studies*, vol. 18, no. 2, (2018), pp. 275-299.

Ratton, Helvécio. (Unpublished interview, 2019).

Reis, Carlos. 'Introdução', in *Alves & Cia.* (Lisbon: Editorial Presença, 2003), pp. 9-22.

_____. *Estudos Queirosianos: Ensaios sobre Eça de Queirós e a sua Obra*. (Lisbon: Editorial Presença, 1999).

_____. 'Eça de Queirós em formato da Globo', in *Letras de Hoje,* vol. 47, no. 4, (2012), pp. 365-71.

Rocha, Glauber. 'Aesthetics of Hunger', in *Tempo Glauber*, 1965. <http://www.tempoglauber.com.br/english/t_estetica.html> [last accessed on 20/03/2019]

Rothwell, Phillip. 'An Unbecoming Lady of the Camellias: Luiza's Desire for Recognition in O Primo Bazilio' in *Bulletin of Hispanic Studies*, vol. 80, no. 3, (2003), pp. 399–408.

Sá Pessoa, Gabriela. ''Os Dez Mandamentos' bate recorde de bilheteria 'esgotando' salas vazias', in *Folha de S. Paulo*, 11/04/2016. <http://www1.folha.uol.com.br/ilustrada/2016/04/1759482-os-dez-mandamentos-bate-recorde-de-bilheteria-esgotando-salas-vazias.shtml> [last accessed on 20/04/2019]

Sadlier, Darlene. 'Introduction: A Short History of Film Melodrama in Latin America' in *Latin American Melodrama: Passion, Pathos and Entertainment*, edited by Darlene Sadlier. (Urbana and Chicago: University of Illinois Press, 2009), pp. 1-18.

Sangion, Juliana. 'Cinema e TV no Brasil: breve panorama a partir da criação da Globo Filmes', in *Ciência e Cultura*, vol. 64, no. 3, (2012), pp. 52-55.

Schwarz, Roberto. *Ao vencedor as batatas: forma literária e processo social nos inícios do romance brasileiro*. (São Paulo: Duas Cidades, 1977).

Selisker, Scott. 'The Bechdel Test and the Social Form of Character Networks' in *New Literary History*, vol. 46, no. 3, (2015), pp. 505-523.

Shaw, Lisa and Stephanie Dennison. *Brazilian National Cinema*. (London: Routledge, 2007).

Skidmore, Thomas E. 'Raízes de Gilberto Freyre', in *Journal of Latin American Studies*, vol. 34, no.1, (2002), pp. 1-20.

Sobral, Filomena Antunes. *As Actualizações dos Romances de Eça de Queirós para o Pequeno Ecrã.* (Lisbon and São Paulo: Editora Chiado, 2016).

_____. 'A Obra-Prima *Os Maias* de Eça de Queirós numa Leitura Cinematografada: olhares sobre a Cultura Lusitana', *Estudos Ibero Americanos*, vol. 43, no. 3, (2017), pp. 642-53.

Sommer, Doris. *Foundational Fictions: The National Romances of Latin America.* (Berkeley and Oxford: University of California Press, 1991).

Souza, Jessé de. 'Gilberto Freyre e a singularidade cultural brasileira' in *Tempo Social*, São Paulo, vol.12, no. 1, (2000), pp. 69-100.

Stam, Robert. *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture*. (Durham, NC: Duke University Press, 1997).

_____. *A Companion to Literature and Film*. (Malden, MA: Blackwell Publishing, 2004).

_____. *Literature and Film: a guide to the theory and practice of adaptation*. (Malden, MA: Blackwell, 2005).

_____. *Literature through Film: realism, magic and the art of adaptation*. (Malden: Blackwell, 2005b).

_____. 'Revisionist Adaptation: Transtextuality, Cross-Cultural Dialogism and Performance Infidelities', in *The Oxford Handbook of Adaptation* Studies, edited by Thomas Leitch. New York: Oxford University Press, (2017), pp. 239-250.

Tufte, Thomas. *Living with the rubbish queen: telenovelas, culture and modernity in Brazil.* (Luton: University of Luton Press, 2000).

Vallejo, Raul. 'Luna Caliente', in *Kipus: Revista Andina de Letras*, issue 10, (1999), pp. 95-96.

Van Tilburg, João Luiz. 'A Leitura de um texto televisivo'. Paper presented at The Intercom Annual Conference, Vitória, Brazil, (1993).

Vasconcelos, Cid. 'Women as Civilizers in 1940s Brazilian Cinema: Between Passion and the Nation', in *Latin American Melodrama: Passion, Pathos and Entertainment*, edited by Darlene Sadlier. (Urbana and Chicago: University of Illinois Press, 2009), pp. 64-76.

Vieira, Else R. P. 'A Postmodern Translational Aesthetics in Brazil', in *Translation Studies: An Interdiscipline*, edited by Mary Snell-Hornby, Franz Pöchhacker and Klaus Kaindl. (Amsterdam: John Benjamins, 1994), pp. 65-72.

_____. *City of God in Several Voices: Brazilian Social Cinema as Action*. (Nottingham: Critical, Cultural and Communications Press, 2005).

Vieira, Estela. *Interiors and narrative: the spatial poetics of Machado de Assis, Eca de Queirós, and Leopoldo Alas*. (Lewisburg: Bucknell University Press, 2014).

Wentzel, Marina. ‘O que faz o Brasil ter a maior população de domésticas do mundo’, in *BBC Brasil*, 26 February 2018. <http://www.bbc.com/portuguese/brasil-43120953> [last accessed on 20/04/2019]

Wiltshire de Oliveira, Maria Lúcia. ‘Ambiguidades entre o público e o privado em Amor, Alves & Cia’, in *Todas as Musas*, ano 2, no. 2, Janeiro-Junho (2011), pp. 16-32.

Xavier, Ismail. ‘The Humiliation of the Father: Melodrama and Cinema Novo’s Critique of Conservative Modernization’ in *Latin American Melodrama: Passion, Pathos and Entertainment*, edited by Darlene Sadlier. (Urbana and Chicago: University of Illinois Press, 2009), pp. 77-95.

_____. *O Olhar e a Cena: melodrama, Hollywood, cinema novo, Nelson Rodrigues.* (São Paulo, SP: Cosac & Naify and Cinemateca Brasileira, 2003).

Zeini Cruz, Álvaro André. ‘From Renascer to Velho Chico: Negotiations between Cordiality and Modernity in the Brazilian Telenovela’, in *Journal of Iberian and Latin American Studies*, vol. 24, no. 3, (2018), pp. 401-413.

Online Databases

Ancine, ‘Filmes Nacionais com Mais de Um Milhão de Espectadores (1970/2008)’. <https://www.ancine.gov.br/media/SAM/2008/filmes/por_publico_1.pdf> [last accessed on 30/03/2019].

Cinédia Estúdios Cinematográficos, ‘O Ébrio’. <http://www.cinedia.com.br/O%20Ebrio.html> [last accessed on 23/07/2018].

Filme B, ‘Database Brasil’. < http://www.filmeb.com.br/database-brasil > [last accessed on 30/03/2019].

Memória Globo, ‘A Cabana do Pai Tomás’. <http://memoriaglobo.globo.com/programas/entretenimento/novelas/a-cabana-do-pai-tomas/curiosidades.htm> [last accessed on 30/03/2019].

Memória Globo, ‘O Primo Basílio’. <http://memoriaglobo.globo.com/programas/entretenimento/minisseries/o-primo-basilio.htm> [last accessed on 10/04/2019].

Portal do Ministério da Justiça, Classificação Indicativa de ‘O Primo Basílio’. <https://portal.mj.gov.br/ClassificacaoIndicativa/jsps/DadosObraForm.do?select_action=&tbobra_codigo=58191> [last accessed on 03/04/19].

Films Cited

Titles are listed in alphabetical order under the films' original title in Portuguese, Spanish or English.

2 Filhos de Francisco (2005, Breno Silveira)

A

Acabaram-se os Otários (1929, Luiz de Barros)

Alô Alô Brasil (1935, Wallace Downey)

Alô Alô Carnaval (1936, Adhemar Gonzaga)

Ângela (1951, Abílio Pereira de Almeida and Tom Payne)

Aquarius (2016, Kléber Mendonça Filho)

Auto da Compadecida (2000, Guel Arraes)

B

Barbosa (1988, Jorge Furtado)

Blindness (2008, Fernando Meirelles)

Boca de Ouro (1963, Nelson Pereira dos Santos)

Boca de Ouro (1990, Walter Avancini)

Boca de Ouro (forthcoming, Daniel Filho)

Bocage, o Triunfo do Amor (1997, Djalma Limongi Batista)

Bonitinha, Mas Ordinária (1963, J.P. Carvalho)

Bonitinha, Mas Ordinária (2013, Moacyr Góes)

Bonitinha Mas Ordinária ou Otto Lara Rezende (1981, Braz Chediak)

Bossa Nova (2000, Bruno Barreto)

C

A Cabana do Pai Tomás (1909, Antônio Serra)

Caiçara (1950, Adolfo Celi)

Candinho (1954, Abílio Pereira de Almeida)

Carandiru (2003, Hector Babenco)

O Casamento (1975, Arnaldo Jabor)

Central do Brasil (1998, Walter Salles)

O Cheiro do Ralo (2006, Heitor Dhalia)

Cidade de Deus (2002, Fernando Meirelles and Kátia Lund)

Cilada.com (2011, José Alvarenga Jr.)

The Circus (1928, Charlie Chaplin)

The Color Purple (1985, Steven Spielberg)

Um Copo de Cólera (1999, Aluizio Abranches)

El Crimen del Padre Amaro (2002, Carlos Carrera)

Cruzeiro do Sul (1917, Vittorio Capellaro)

D

A Dama do Lotação (1978, Neville de Almeida)

Os Dez Mandamentos – O Filme (2016, Alexandre Avancini)

Dia em que Dorival Encarou a Guarda (1986, Jorge Furtado)

Dona Flor e Seus Dois Maridos (1976, Bruno Barreto)

Dona Inês de Castro (1909, Eduardo Leite)

E

É Proibido Beijar (1954, Ugo Lombardi)

O Ébrio (1946, Gilda de Abreu)

Eles não Usam Black Tie (1980, Leon Hirszman)

Em Família (1971, Paulo Porto)

Uma Escola Atrapalhada (1990, Antônio Rangel)

F

Família Lero-Lero (1953, Alberto Piralise and Gustavo Nonnemberg)

Floradas na Serra (1954, Luciano Salce)

G

Gatão de Meia Idade (2006, Antonio Carlos da Fontoura)

Gone with the Wind (1939, Victor Fleming)

A Grande Família – O Filme (2007, Maurício Farias)

O Guarani (1916, Vittorio Capellaro)

I

I Walked With a Zombie (1943, Jacques Tourneur)

Ilha das Flores (1989, Jorge Furtado)

Inocência (1915, Vittorio Capellaro)

Imitation of Life (1959, Douglas Sirk)

Iracema (1917, Vittorio Capellaro)

J

The Jazz Singer (1927, Alan Crosland)

L

Lisbela e o Prisioneiro (2003, Guel Arraes)

Lua de Cristal (1990, Tizuka Yamazaki)

M

Meu Nome Não É Johnny (2008, Mauro Lima)

The Men in her Life (1941, Gregory Ratoff)

Minha Mãe É Uma Peça 2 (2016, César Rodrigues)

The Mystery of Irma Vep (1996, Olivier Assayas)

O Mistério de Robin Hood (1990, José Alvarega Jr.)

N

Nada a Perder (2018, Alexandre Avancini)

Nina (2004, Heitor Dhalia)

Os Normais – O Filme (2003, José Alvarenga Jr.)

Os Normais 2 (2009, José Alvarenga Jr.)

O

O Que É Isso, Companheiro? (1997, Bruno Barreto)

Olga (2004, Jayme Monjardim)

Oswaldianas (1992, Julio Bressane)

P

O Pagador de Promessas (1962, Anselmo Duarte)

A Partilha (2001, Daniel Filho)

Perfume de Gardênia (1992, Guilherme de Almeida Prado)

Planet of the Apes (1968, Franklin J. Schaffner)

Pupilas do Senhor Reitor (1961, Anselmo Duarte)

Q

Quatrilho (1995, Fábio Barreto)

S

Se eu Fosse Você (2006, Daniel Filho)

Se eu Fosse Você 2 (2009, Daniel Filho).

A Serpente (1992, Alberto Magno)

Sinhá Moça (1953, Tom Payne)

O Som ao Redor (2012, Kléber Mendonça Filho)

Somos Dois (1950, Milton Rodrigues)

Star Wars (1977, George Lucas)

T

Terra é Sempre Terra (1951, Tom Payne)

Toda Nudez Será Castigada (1973, Arnaldo Jabor)

Os Trapalhões e a Árvore da Juventude (1991, José Alvarenga Jr.)

Os Trapalhões e o Mágico de Oroz (1984, Dedé Sant'Anna and Victor Lustosa)

Os Trapalhões na Guerra dos Planetas (1978, Adriano Stuart)

Tropa de Elite (2007, José Padilha)

Tropa de Elite 2 (2010, José Padilha)

V

Vagas para Moças de Fino Trato (1992, Paulo Thiago)

Vidas Secas (1963, Nelson Pereira dos Santos)

Vigilante (1992, Ozualdo Candeias)

W

The Wizard of Oz (1939, Victor Fleming)

X

Xuxa Requebra (1999, Tizuka Yamazaki)

Television Programmes Cited

Titles are listed in alphabetical order under the films' original title in Portuguese or English.

A

Abolição (1988, Walter Avancini)

O Alienista (1993, Guel Arraes)

Anarquistas Graças a Deus (1984, Walter Avancini and Hugo Barreto)

Um Anjo Caiu do Ceu (2000, Dennis Carvalho)

Anos Dourados (1986, Dennis Carvalho)

Avenida Brasil (2012, Amora Mautner)

Avenida Paulista (1982, Walter Avancini)

B

Os Bandidos da Falange (1983, Luiz Antônio Piá)

C

Caminho das Índias (2009, Marcos Schechtman)

Capitu (2008, Luiz Fernando Carvalho)

Celebridade (2003, Dennis Carvalho)

Cheias de Charme (2012, Denise Saraceni)

Chiquititias (1997-2001, Hernan Abrahamsohn, Gustavo Luppi, and Claudio Ferrari)

Cilada.com (2011, José Alvarenga Jr.)

Comédia da Vida Privada (1995-1997, Guel Arraes)

D

A Diarista (2004-2007, José Alvarenga Jr.)

Dois Irmãos (2017, Luiz Fernando Carvalho)

Dona Flor e Seus Dois Maridos (1998, Mauro Mendonça Filho)

E

Em Família (2014, Jayme Monjardim and Leonardo Nogueira)

Engraçadinha (1995, Denise Saraceni)

O Engraçado Arrependido (1994, Guel Arraes)

F

Fera Ferida (1993, Dennis Carvalho and Marcos Paulo)

A Favorita (2008, Ricardo Waddington)

G

Gabriela (1975, Walter Avancini)

A Grande Família (2001-2014, Mauro Mendonça Filho, Maurício Farias, and Luis Felipe Sá)

Grande Sertão: Veredas (1985, Walter Avancini)

H

Haja Coração (2016, Fred Mayrink)

Hoje É Dia de Maria (2005, Luiz Fernando Carvalho)

I

Ilusões Perdidas (1965, Líbero Miguel and Sérgio Britto)

L

Laços de Família (2000, Ricardo Waddington)

Lado a Lado (2012, Dennis Carvalho and Vinícius Coimbra)

Lampião e Maria Bonita (1982, Paulo Afonso Grisolli),

Ligações Perigosas (2016, Claudio Torres)

Luna Caliente (1999, Jorge Furtado)

M

Máfia no Brasil (1984, Roberto Farias and Maurício Farias)

Memorial de Maria Moura (1994, Carlos Manga)

Memórias de um Gigolô (1986, Walter Avancini)

Meu Destino É Pecar (1984, Ademar Guerra and Denise Saraceni)

Meu Pedacinho de Chão (2014, Luiz Fernando Carvalho)

Moinhos de Vento (1983, Walter Avancini)

A Moreninha (1965, Ricardo Graça Mello)

Mulher (1998, Daniel Filho)

Mulheres Apaixonadas (2003, Ricardo Waddington)

A Muralha (2000, Denise Saraceni)

N

As Noivas Copacabana (1992, Roberto Farias)

Os Normais (2001-2003, José Alvarenga Jr.)

P

Padre Cícero (1984, Paulo Afonso Grisolli)

O Pagador de Promessas (1988, Tizuka Yamasaki)

Páginas da Vida (2006, Jayme Monjardim)

A Pedra do Reino (2007, Luiz Fernando Carvalho)

Planeta dos Homens (1975-1982, Paulo Araújo)

O Primo Basílio (1988, Daniel Filho)

As Pupilas do Senhor Reitor (1970, Dionísio Azevedo)

Pupilas do Senhor Reitor (1994, Nilton Travesso)

Q

Quem É Você (1996, Herval Rossano)

Quem Ama Não Mata (1982, Daniel Filho and Dennis Carvalho)

R

Rabo de Saia (1984, Walter Avancini)

Rainha da Sucata (1990, Jodele Larcher)

O Rebu (2014, José Luiz Villamarim)

O Rei do Gado (1996, Luiz Fernando Carvalho)

Renascer (1993, Luiz Fernando Carvalho)

República (1989, Walter Avancini)

Roque Santeiro (1985, Paulo Ubiratan)

Rosinha do Sobrado (1965, Ricardo Graça Mello)

S

Sampa (1989, Roberto Talma)

Senhora (1975, Herval Rossano)

Sinhá Moça (1986, Reynaldo Boury and Jayme Monjardim)

Sinhá Moça (2006, Ricardo Waddington)

Slings and Arrows (2003-2006, Peter Wellington)

Som e Fúria (2009, Fernando Meirelles)

T

O Tempo e o Vento (1985, Paulo José)

Tenda dos Milagres (1985, Paulo Afonso Grisolli)

Ti Ti Ti (2010, Jorge Fernando)

Tieta (1989, Paulo Ubiratan)

TV Pirata (1988-1992, Guel Arraes)

V

Velho Chico (2016, Luiz Fernando Carvalho)

Viver a Vida (2009, Jayme Monjardim)

Index of Hypotexts

Prose Fiction Cited

Alencar, José de. *O Guarani*. (Rio de Janeiro: Editora Brand, [1857) 1957).

_____. *Iracema: Lenda do Ceará.* (Rio de Janeiro: Editora Letras e Artes, [1865] 1965).

_____. *Senhora*. (Rio de Janeiro: Edições de Ouro, [1875) 1967).

Amado, Jorge. *Gabriela Cravo e Canela*. (São Paulo: Companhia das Letras, [1958] 2016).

_____. *Dona Flor e Seus Dois Maridos.* (Rio de Janeiro: Record, [1966] 1995).

Assis, Machado de. *O Alienista*. (São Paulo: Editora Ática, [1882] 1977).

_____. *Dom Casmurro*. (Lisboa: Dom Quixote, [1899] 2003).

Azevedo, Aluísio de. *O Mulato*. (São Paulo: Editora Ática, [1881] 1977).

Barreto, Lima. 'Nova Califórnia' [1915], in *A Nova Califórnia e outros contros.* (São Paulo: Editora Unesp, 2012).

_____. *Recomendações do Escrivão Isaías Caminha: romance.* (São Paulo: Editora Brasiliense, [1909] 1961).

_____. 'O Homem que Sabia Javanês' [1911], in *A Nova Califórnia e outros contros.* (São Paulo: Editora Unesp, 2012).

_____. *Triste Fim de Policarpo Quaresma.* (São Paulo: Editora Ática, [1911b] 1983).

_____. *Morte e Vida de M. J. Gonzaga de Sá: romance.* (São Paulo: Editora Brasiliense, [1919] 1961).

_____. *Clara dos Anjos.* (São Paulo: Editora Brasiliense, [1922] 1974).

Boulle, Pierre. *Planet of the Apes.* (London: Mandarin, [1963] 1991).

de Laclos, Choderlos. *Les Liaisons dangereuses.* (Paris: Hatier, [1782] 2002).

Dezonne Pacheco Fernandes, Maria. *Sinhá Moça*. (São Paulo: Companhia Editora Nacional, [1950] 2011.

Dinis, Júlio. *As Pupilas do Senhor Reitor*. (Porto: Figueirinhas, [1867] 1968).

Dostoyevsky, Fyodor. *Crime and Punishment*, translated by David McDuff. (London: Viking, [1866] 1991).

Dumas, Alexandre. *The Three Musketeers*, translated by Richard Pevear. (London: Penguin, [1844] 2011).

Fiuza, Guilherme. *Meu nome não é Johnny*. (São Paulo: Editora Record, 2004).

Gabeira, Fernando. *O que é Isso, Companheiro?* (Rio de Janeiro: Editora Codecri, 1979).

Giardinelli, Mempo. *Luna Caliente*. (Buenos Aires: Editorial Planeta, [1983] 2000).

Hatoum, Milton. *Dois Irmãos.* (São Paulo: Companhia das Letras, 2000).

Hoffman, E.T.A. 'Spielerglück' [1819], in *Werke,* organised by Martin Hurlimann. (Zurich: Atlantis Verlager, 1946).

Lins do Rego, José. *Menino de Engenho*. (Rio de Janeiro: José Olympio Editores, [1932] 1972).

Lins, Paulo. *Cidade de Deus.* (São Paulo: Companhia das Letras, [1997] 2001).

Lobato, Monteiro. 'O Engraçado Arrependido' in *Revista do Brasil*, no. 16, Abril (1917).

Macedo, Joaquim Manoel de. *A Moreninha*. (Rio de Janeiro: Franciso Alves, [1844] 1975).

Morais, Fernando. *Olga*. (São Paulo: Companhia das Letras, 1994).

Mutarelli, Lourenço. *O Cheiro do Ralo*. (São Paulo: Devir, 2001).

Nassar, Raduan. *Um Copo de Cólera*. (São Paulo: Livraria Cultura, 1978).

Pozenato, José Clemente. *O Quatrilho*. (Porto Alegre: Mercado Aberto, 1985).

Queiroz, Rachel de. *Memorial de Maria Moura*. (São Paulo: Editora Siciliano, 1992).

Rodrigues, Nelson. *Asfalto Selvagem – Engraçadinha: Seus Amores, Seus Pecados*. (Rio de Janeiro: Ediora Nova Fronteira, [1959] 1980).

Saramago, José. *Ensaio sobre a Cegueira.* (Lisbon: Caminho, 1995).

Silveira de Queiroz, Dinah. *Floradas na Serra.* (Rio de Janeiro: José Olympio Editores, [1939] 1955).

_____. *A Muralha.* (São Paulo: Editora Record, [1954] 2000).

Stevenson, Robert Louis. *Treasure Island*. (Ware: Wordsworth Editions, [1883] 2018).

Stowe, Harriet Beecher. Uncle Tom's Cabin. (London: Collins Classics, [1850] 2011).

Suassuna, Ariano. *Romance d'A Pedra do Reino e o Príncipe do Sangue do Vai-e-Volta: Romance Armorial-Popular Brasileiro*. (Rio de Janeiro: José Olympio Editores, 1971).

Taunay, Visconde de. *Inocência*. (São Paulo: Editora Ática, [1872] 1974).

Varela, Dráuzio. *Estação Carandiru*. (São Paulo: Companhia das Letras, 1999).

Veríssimo, Luís Fernando. *Comédias da Vida Privada*. (Porto Alegre: L&PM, 1994).

Voltaire. *Candide*, translated by Daniel Gordon. (Boston, Massachusetts: Bedford/St. Martin's, [1759] 1999).

Walker, Alice. *The Color Purple*. (London: Women's Press, [1982] 1983).

Plays Cited

Celestino, Vicente. 'O Ébrio: Canção Teatralizada em 2 atos' [1942], in *Teatro da Juventude*, vol .8, no .45, Dezembro (2002), pp. 63-86.

Dias Gomes, Alfredo. *O Pagador de Promessas.* (Rio de Janeiro: Agir, [1959] 1962).

Dias Gomes, Alfredo. *O Berço do Herói.* (Rio de Janeiro: Editora Civilização Brasileira, 1965).

Falabella, Miguel. *A Partilha.* (Grupo de Estudos e Pesquisa em Teatro Brasileiro: São João Del Rey, [1990] 2011).

Gustavo, Paulo. *Minha Mãe É uma Peça* (Unpublished script, 2006).

Lins, Osman. *Lisbela e o Prisioneiro.* (Rio de Janeiro: Editora Letras e Arte, 1964).

Ludlam, Charles. *The Mystery of Irma Vep: a penny dreadful.* (New York and London: French, [1984] 1987).

Magalhães Jr., Raymundo. *A Família Lero-Lero*. (Unpublished script, 1940).

Pereira de Almeida, Abílio. *Paiol Velho*. (Unpublished script, 1951).

Rodrigues, Nelson. 'Boca de Ouro', in *Teatro Quase Completo*. (Rio de Janeiro: Tempo Brasileiro, [1959] 1965).

Stefani, Alessandro de. *É Proibido Beijar.* (Unpublished script, 1950).

Suassuna, Ariano. *O Auto da Compadecida.* (Rio de Janeiro: Agir, [1955] 1972).

Operas Cited

O Guarani (1870, Carlos Gomes)

The Merry Widow (1905, Franz Lehar)

Appendixes

Appendix 1 – Top grossing national films in Brazilian box office 1970 – 2002 per number of tickets sold (with Trapalhões titles in bold):[128]

	Title (year)	Director	Tickets
1	*Dona Flor e Seus Dois Maridos* (1976)	Bruno Barreto	10,735,524
2	*A Dama do Lotação* (1978)	Neville de Almeida	6,509,134
3	***O Trapalhão nas minas do Rei Salomão* (1977)**	**J.B. Tanko**	**5,786,226**
4	*Lúcio Flávio, o passageiro da agonia* (1977)	Hector Babenco	5,401,325
5	***Os Saltimbancos Trapalhões* (1981)**	**J.B. Tanko**	**5,218,478**
6	***Os Trapalhões da guerra dos planetas* (1978)**	**Adriano Stuart**	**5,089,970**
7	***Os Trapalhões na Serra Pelada* (1982)**	**J.B. Tanko**	**5,043,350**
8	***O Cinderelo Trapalhão* (1979)**	**Adriano Stuart**	**5,028,893**
9	***O Casamento dos Trapalhões* (1988)**	**José Alvarenga Jr.**	**4,779,027**
10	*Coisas Eróticas* (1982)	Rafaelle Rossi	4,729,484
11	***Os Vagabundos Trapalhões* (1982)**	**J.B. Tanko**	**4,631,914**
12	***O Trapalhão no Planalto dos Macacos* (1976)**	**J.B. Tanko**	**4,565,267**

[128] This table was compiled using data from Ancine's official top box office report published in 2008 but discounting the entries post-2003. Two non-Trapalhões additions are part of Ancine's list: *Dois Filhos de Francisco* (2005, directed by Breno Silveira) in the 5th position, *Carandiru* (2003, directed by Hector Babenco) in the 12th position. Ancine measures box office numbers based on number of ticket sales rather than earnings.

13	***Simbad, o marujo trapalhão* (1976)**	**J.B. Tanko**	**4,406,200**
14	***O rei e os Trapalhões* (1980)**	**Adriano Stuart**	**4,240,757**
15	***Os três mosqueteiros Trapalhões* (1980)**	**Adriano Stuart**	**4,221,062**
16	***O incrível monstro Trapalhão* (1981)**	**Adriano Stuart**	**4,212,244**
17	*Lua de Cristal* (1990)	Tizuka Yamazaki	4,178,165
18	***A princesa Xuxa e os Trapalhões* (1989)**	**José Alvarenga Jr.**	**4,018,764**
19	***O cangaceiro Trapalhão* (1983)**	**Daniel Filho**	**3,831,443**
20	***Os Trapalhões e o rei do futebol* (1986)**	**Carlos Manga**	**3,616,696**

Appendix 2 – Table of top grossing national films in Brazilian box office 1970 – 2019 per number of tickets sold (with titles from the past two decades in bold):[129]

	Title (year)	Director	Tickets
1	***Nada a Perder* (2018)**	**Alexandre Avancini**	**11,944,985**
2	***Os Dez Mandamentos – O Filme* (2016)**	**Alexandre Avancini**	**11,305,479**
3	***Tropa de Elite 2* (2010)**	**José Padilha**	**11,146,723**
4	*Dona Flor e Seus Dois Maridos* (1976)	Bruno Barreto	10,735,524
5	***Minha Mãe é uma Peça 2* (2016)**	**César Rodrigues**	**9,811,431**
6	*A Dama do Lotação* (1978)	Neville de Almeida	6,509,134
7	***Se Eu Fosse Você 2* (2009)**	**Daniel Filho**	**6,112,851**
8	*O Trapalhão nas minas do Rei Salomão* (1977)	J.B. Tanko	5,786,226
9	*Lúcio Flávio, o Passageiro da Agonia* (1977)	Hector Babenco	5,401,325
10	***Minha Vida em Marte* (2018)**	**Suzana Garcia**	**5,337,119**

[129] While Ancine has not published an updated box-office table since 2008, market research company Filme B publishes weekly bulletins and a yearly research with data referring to national film production, film distribution and box office earnings, from which the table above is compiled. <http://www.filmeb.com.br/database-brasil> [last accessed on 10/04/2019].

Appendix 3 – Interview with Daniel Filho, director of *O Primo Basílio* (1988, miniseries) and *O Primo Basílio* (2007, feature length film)

Daniel Filho (Rio de Janeiro, 30th September 1937) is an actor, writer, producer, and director whose first credit in Brazilian cinema dates back to 1955, as an actor in the *chanchada Colégio de Brotos* (directed by Carlos Manga). As an actor, Filho participated in key films in the history of Brazilian film, such as legendary director Ruy Guerra's first film, *Os Cafajestes* (1962), which shocked audiences with the first nude scene in the country's cinema and was nominated to a Golden Bear at the 1962 Berlin Film Festival. As a director, Filho helmed 16 feature films between 1975 and 2019. 12 of them were produced by Globo Filmes in the last 20 years. As a director at Rede Globo, Filho has been directing *telenovelas*, series and miniseries since 1967. In his professional memoir *O Livro do Boni* (Oliveira Sobrinho, 2011:182), Rede Globo's former vice-president credits to Filho the invention of the network's most influential product: "O Daniel implantou a moderna telenovela na Globo e deu a ela a forma que persiste até hoje. Implantou os seriados, as séries brasileiras e cuidou de toda a dramaturgia da emissora." Daniel Filho was interviewed in the office of his production company, Lereby, in Rio de Janeiro – Brazil, on 25th August 2017. The interview is transcribed in Portuguese, the language in which it took place.

Como você chegou ao *Primo Basílio*?

Eu tenho a sensação que não sei se foi a [roteirista] Leonor Bassères, que era uma pessoa que trabalhava com o [roteirista] Gilberto Braga ou se foi o próprio Gilberto. Porque eu precisava de [argumentos para] minisséries, já que eu era responsável por isso [pela produção de minisséries dentro da Rede Globo], então nós íamos coletando histórias e caímos no *Basílio*. Eu sempre pensei nisso, porque essa coisa do realismo europeu que surgiu na literatura, é daí

que vem a grande novela, o novelão. O *Basílio* não é diferente no seu pensar do Flaubert. Na *Madame Bovary*, na *Anna Karenina* [há narrativas semelhantes].

E o que todas essas histórias que você citou têm em comum é que são histórias de transgressão sexual feminina. E no fim das contas, todas essas mulheres são punidas, não é?

Todas morrem sim, todas pagam pelos seus pecados. O Gilberto me trouxe [o livro] – alguma coisa me atrai nisso daí, algo que só agora com a distância histórica, eu vejo que sempre estive trabalhando com essa coisa feminina. As novelas são essencialmente femininas. As novelas são feitas pelas heroínas. São as heroínas que conduzem as novelas. Uma novela não é o mocinho, é normalmente a mulher. Então o Gilberto Braga me propôs e me parecia ser uma boa história. Houve um trabalho na adaptação televisiva feito pelo Gilberto Braga para o formato de minissérie e logicamente ele tinha muito a ver com uma boa novela.

Tenho uma história curiosa sobre isso. Um dia o [proprietário da Rede Globo] Roberto Marinho me chama para fazer uma das conversas que ele tinha comigo sem um sentido, sem uma agenda real. Ele me chamava como se tivesse alguma coisa para falar comigo e ficava procurando nos seus papeis mas nunca achava, e enquanto isso ele ia fazendo perguntas, que era uma forma de ele fazer um *by-pass* no [então vice-presidente da Rede Globo, José Bonifácio de Oliveira Sobrinho] Boni para saber como estavam as coisas abaixo dele. E eu percebia isso mas não dizia nada. Eu disse para ele "Estou pensando em fazer uma minissérie que pode ser boa para nossa ligação com Portugal, nós nunca fizemos e Portugal gosta tanto, então vou fazer *O Primo Basílio*!" Ele tomou um susto assustador, um susto! Ele falou "Você vai fazer o *Basílio*?", já meio apavorado, ele olhou para o lado só para conferir que lá não havia ninguém mais no escritório dele e disse "Mas no *Basílio* tem *minette*!" *Minette* [do francês, *faire la minette*] é o que se chamava o sexo oral na minha infância e na infância dele.

Ele falou isso e eu fiquei paralisado. Mas no livro é tão discreto! Só umas duas ou três páginas adiante quando Luísa conversa com Leopoldina e diz que o Basílio tinha feito umas coisas extraordinárias e aí que você volta nas páginas para ver o que foi que ele fez que você não percebeu exatamente.

Na prosa de Eça há quase uma elipse da cena, porque há um crescendo que vai mostrando Basílio subir de beijos nos pés a beijos nos joelhos, e em seguida fazer um pedido silencioso que Luísa a princípio rejeita por pudor – depois disso o narrador diz que Luísa delira e que Basílio lhe tinha ensinado uma nova sensação, ou algo assim.

Eu disse para o Dr Roberto Marinho "Eu prometo que serei tão discreto quanto foi o Eça de Queirós". E fiz a cena. A cena foi feita e a cena não foi ao ar. Tinha uma virada de cabeça da Giulia [Gam, intérprete de Luísa] quando ela dizia "Ai, Basílio" mas era realmente muito mais suave do que, acredito, o *Les Amants* de 1958 do Louis Malle. Bom, fiz a cena, gravei todo o seriado, e quando a coisa estava pronta, já para ser exibida, Roberto Marinho outra vez me liga e diz "Daniel, está pronto o *Basílio*?" e ele estava muito preocupado. Porque depois daquela conversa que teve comigo, ele me sugeriu *A Cidade e as Serras*. Eu vi quanto ele conhecia Eça e entendi que possivelmente ele tinha lido aquele livro aos dezesseis anos e ele estava tendo o impacto que tinha sentido aquele homem que nasceu na primeira década de 1900, que tinha lido o livro possivelmente em 1920, coberto com o lençol. Então eu acho que quem estava me censurando não era o Roberto Marinho de mais de 80 anos, quem estava me censurando era um garoto de dezesseis anos que havia lido aquilo e achado um horror.

E isso não lhe fez pensar que teria de fazer uma minissérie que ficasse à altura dessa resposta? Uma reação óbvia seria pensar uma minissérie que escandalizasse o público da mesma forma que chocou o jovem Roberto Marinho.

Houve uma preocupação de ser o mais fiel possível, sendo nós brasileiros, e tendo toda a problemática da linguagem, o que a gente procurou primeiro foi não ter sotaque, mas manter uma gramática portuguesa. Foi um processo de ensaio brutal com os atores para todos falarem com o mesmo tipo de acento, o mais puro possível brasileiro, sem carregar em nenhum sotaque [regional], apenas falar português com aquela ordem gramatical. Os diálogos do Eça de Queirós são diálogos que saem [completos] ali, no texto – e tínhamos que fazer dezesseis capítulos. Se eu não me engano, está praticamente todo o livro lá. Todas as coisas do livro cabem – porque só numa minissérie longa poderiam caber todas as modulações, personagens, o rico e o pobre, o autor de teatro [Ernesto Ledesma], todo o romance da Leopoldina, a Dona Felicidade com os gases, a empregada [Joana] – para as coisas crescerem [e ocuparem as dezesseis horas do programa]. Uma das coisas complicadas era saber de que realmente morre a Luísa. Chegamos, depois de uma pesquisa, que podia ser que ela tivesse tido um aneurisma. Fomos procurar um médico para saber, primeiro, que doença ela tinha, que ela fica lá passando mal e vem o médico e manda raspar o cabelo, que é toda aquela coisa da humilhação para a mulher.

Parece-me que a doença que o Eça lhe dá é a doença da transgressão – não interessa exatamente que mal ela tem, e sim que ela é submetida à humilhação que você cita.

Mas a verdade é que a relação livro-leitor é muito diferente. Num livro, eu escrevo as palavras e a responsabilidade é sua. Se eu escrevo "Eu andava numa rua com paralelepípedos que estava meio úmida, eram cinco da tarde e ao fim da rua havia uma escada que dava num sobrado", você [leitor] já está fazendo suas imagens. Eu [como diretor] tenho que de fato encontrar essa rua, porque eu tenho que mostrar essa rua. Então ao você transformar [palavras] em imagem, ao dar cara aos personagens, você está interferindo na forma como as pessoas recebem aquilo de forma muito brutal.

Sim, é a cara que você escolhe dar às pessoas e lugares.

É um processo brutal, você tem que pensar mil vezes se o que está fazendo está ou não correto. Antes de fazer a minissérie eu vi dois filmes portugueses baseados na obra. Os dois são muito ruins. Tem um outro com uma atriz famosa que fez com o marido, que é um Basílio gordo que cofiava os bigodes. Eu vi os dois filmes e vi que poderíamos fazer algo dramaticamente melhor na televisão. O trabalho da televisão foi feito numa época em que não existia HD, foi feito em *videotape* e carece de um bom fotógrafo.

Houve uma preparação longa?

Mais ou menos uns três meses. A gente trabalhou muito no sentido de achar ali na história a verdade da crítica que o Eça de Queirós colocava na sua época. Lá da Inglaterra ele mandava ver contra a média burguesia portuguesa, chamava-os de medíocres.

Você pode explicar a decisão de transpor *O Primo Basílio* para São Paulo nos anos 50 em seu filme de 2007?

Eu levei para a época do Nelson Rodrigues porque havia [no romance] esse pudor, essas traições, esses devaneios e o próprio diálogo do Eça de Queirós. O Nelson Rodrigues confessa que ele chupou muito do Eça de Queirós. Eu acho que o final, aquela frase que ele diz "Podia ter trazido a Alphonsine!", que eu no filme mudei para "antes ela do que eu". Quando eu botei isso e fiz uma exibição, bons colegas meus como o [diretor Carlos] Cacá Diegues e o [roteirista] Antônio Calmon disseram "Daniel, você não pode acabar um filme com um cara dizendo isso!". Mas esse é o final do livro! O Basílio não está nem aí para a mulher. O cara não tem a menor ideia da mediocridade dela, da mediocridade dele, do que ele tinha causado ali, ele é um inconsequente, um playboyzinho inconsequente.

É aí que às vezes eu acho que a interferência da novela talvez pudesse ter sido prejudicial para o filme – por exemplo se você fizesse um Basílio que tem compaixão isso seria uma questão seríssima.

Sim, porque aí tirava o Nelson Rodrigues. Jamais o Nelson Rodrigues – quer dizer, o Eça já tinha determinado, e se eu faço uma adaptação que vem para os anos 50, porque eu acredito que a história resiste até esse momento – mas [por ser um filme de 2 horas] fica menor, saem todos os personagens como Felicidade e Acácio e eu fiquei pensando que se eu os colocasse, eu não poderia utilizá-los, seriam só trailers do que são os personagens, não havia espaço para criticar a convivência dessa burguesia medíocre. É muito complicado o livro porque a nossa heroína é talvez uma das mais medíocres heroínas da literatura mundial.

Concordo que a Luísa é bastante medíocre, por isso a mim me parece que a Débora Falabella [atriz do filme] talvez seja interessante demais para a personagem.

Talvez ela tenha defendido a personagem bem demais. Eu tentei fazer com que ela não defendesse, falava muito isso para ela e que ela não desse tanta força à personagem. Possivelmente nesse sentido a Giulia [Gam, atriz da minissérie] vai melhor. Ela teve mais tempo para desenvolver o papel. Todos eles são medíocres: o Basílio, o marido, todos o são. Curiosamente, a única pessoa que eu não acho medíocre é a Joana. A Juliana é realmente uma recalcada com sérios problemas sociais. A outra empregada, a cozinheira, não. Outro que eu gosto também é o amigo, é o Sebastião. Nas minhas adaptações ele não é um personagem muito definido, mas eu acho muito estranho ele ser solteiro, tendo aquela estabilidade financeira, boa situação de vida, é estranho, mas eu não quis muito entrar nisso. Acho que dois personagens que poderiam ser homossexuais são o [Ernesto Ledesma] autor da peça e o Sebastião.

Na minha leitura o Sebastião tem, sim, uma paixão reprimida pelo Jorge, que acho que o [ator da minissérie] Pedro Paulo Rangel explora sutilmente, embora a minissérie não lhe dê espaço para isso. Já o [ator do filme] Guilherme Fontes inclusive fala de mulheres, de conquistas amorosas, que é algo que não se vê na literatura. Foi uma decisão deliberada a de retirar essa dimensão do personagem no filme?

Curiosamente eu não discuti isso. Acho que as coisas no Brasil nos anos 50 talvez fossem mais escondidas do que em Portugal de 1878. Olha como é bom esse livro. Escrito há tanto tempo e permanece vivo. Se alguém quiser fazer outra vez a minissérie, pode fazer que será uma boa minissérie, com muita história, romance – agora seria narrado de outra maneira, porque é muito complicado quando você tem uma narração com tantas informações, emoções e descrições. Então eu estava muito preocupado com a responsabilidade, porque era um romance muito forte de um autor muito forte.

Foi a sua [série de curta-metragens produzidos para a televisão, baseada na obra de Nelson Rodrigues] *A Vida Como Ela É...* que o inspirou a fazer o filme?

Sem dúvida nenhuma. Tanto é que o [roteirista de *A Vida Como Ela É...*] Euclydes Marinho foi quem escreveu o texto, que tem uma batida que fica entre Nelson e Eça. Como eu havia lido muito Nelson e conheço bastante, há frases em que o sentido e a potência das palavras, a força do que se diz tem muito Eça. Nelson leu muito Eça de Queirós. O Machado me parece mais reprimido, talvez pela sua raça, era mais escondido. Não sei como ainda não fizeram um filme sobre Machado de Assis, com toda a problemática que esse homem deve ter vivido. Já Eça é um homem muito viajado.

Mas muito crítico da sociedade portuguesa, o que o filme principalmente perde, tendo eliminado os personagens secundários, não é?

Totalmente. Por que eu fiz o filme? Eu fiz o filme porque eu estava à procura de boas histórias quando a versão mexicana de *O Crime do Padre Amaro* fez bastante sucesso. Então eu assisti e gostei, então disse para mim mesmo que eles podiam fazer aquilo, eu poderia refazer o *Basílio*. Eu precisava de um filme e me veio essa ideia de fazer como Nelson Rodrigues. Logicamente eu fiz a opção de diminuir o romance, focando exclusivamente na mediocridade da Luísa e na bandidagem da Juliana. Então eu fiz e acho que teve um resultado muito bom porque fez na época quase 900.000 espectadores. Todo mundo acha que eu faço muita comédia, mas esse filme não é comédia, no qual todo mundo morre, e foi um sucesso. Foi exibido em Portugal e foi muito bem recebido. É engraçado que a série foi exibida na RTP2, semanalmente, e não diariamente como era para ser, e faziam uma mesa redonda com quatro autoridades em Eça que era mostrada logo antes do capítulo. Nessa mesa redonda, derrubavam meu capítulo, destruindo a série. O historiador e o queirosiano depois concordaram que tinham criticado muito, porém tinham que dar o braço a torcer que os portugueses jamais haviam feito uma produção como aquela, e os brasileiros foram lá e fizeram. Eles diziam "Podíamos ter feito nós, ao invés de ficar aqui discutindo e falando mal deles!". Então o filme, se eu tiver que dar um adjetivo pejorativo, eu diria que ele é oportunista. Pela questão do *Padre Amaro* e de eu pensar em refazer o *Basílio* por ser uma história que eu já dominava, da qual tinha grande conhecimento e com a qual havia convivido. Então foi isso – e teve bom resultado.

Uma coisa que eu acho bastante interessante no filme e que eu gostaria de discutir é a Joana, feita pela Zezeh Barbosa. Porque seria difícil fazer um filme passado no Brasil

que falasse sobre classes e relações entre patrões e empregados, no qual todos os personagens fossem brancos. Em algum momento você pensou em fazer um *Basílio* que tivesse uma Juliana negra? Isso, sim, devolveria um pouco da crítica social ao filme.

Você falando assim eu concordo que seria interessante. A Juliana é uma pária, não é? Se eu colocasse ainda sobre ela o estigma que pesa sobre a raça negra no Brasil, acho que eu estaria desviando do romance. Nunca me ocorreu isso. Você dizendo, me parece tentador mas eu iria ter que pensar o que isso traria para a história.

Traria uma discussão sobre injustiça social, sobre a inconformidade de muitos brasileiros em relação ao lugar que lhes é relegado na sociedade historicamente, falaria sobre a auto-valorização de certos indivíduos que só se enxergam no mundo a partir do momento que apelam para a contravenção como única via de acesso à ascensão social...

A morte da Juliana no filme é brutal, não é? Ela é praticamente assassinada. É uma morte brutal e eu acho que aquilo tem muito a ver com o Brasil. Uma morte na qual um policial que está ajudando um sujeito rico acaba causando a morte de uma pessoa mais pobre. Não era para matar, mas acaba matando. Ela é mais torturada. Mas se você pegar todos esses romances, o *Madame Bovary*, o *Anna Karenina*, eu não sei nem quantas versões cinematográficas existem.

Eu me pergunto se essas histórias não sobrevivem ao teste do tempo porque nós ainda julgamos demais o que fazem as mulheres. Óbvio, hoje talvez não se mataria uma mulher de desgosto, com a cabeça raspada, mas será que em alguma medida o sucesso dessas histórias não sugere um pouco que as mulheres ainda são bastante estigmatizadas, e especialmente que a traição feminina ainda significa uma coisa diferente do que é a traição do homem?

Acho que tem uma turma que vive numa bolha, gente mais liberal e viajada que vive numa cápsula de conhecimento, mas nós, porque também me considero uma dessas pessoas, somos muito poucos. É uma bolha muito pequena. Mas tem gente que acha que o Temer não deu golpe, houve gente que votou no Trump, a Marine Le Pen quase ganhou. Nós vivemos o perigo de uma reação com o Bolsonaro que não é muito diferente disso. Reacionários, homofóbicos, mulheres que têm que ser belas, recatadas e do lar.

Pois "bela, recatada e do lar" é o que se esperava que a Luísa fosse e ela não é, e por isso ela morre.

O que aconteceu com Luísa poderia ainda acontecer agora. A morte dela no romance é tão fantasiosa, já que só acontece depois que ela lê a carta. E na carta o Basílio não foi mau caráter. Ele é machista no final mas não foi mau caráter. Ele quis pagar a mulher, ela preferia fugir com ele mas ele disse que aquela ideia era maluca e eu sempre tratei essa questão como a reação dele sendo "que grande problema eu fui arrumar!" porque eu mesmo já passei por uma situação semelhante uma vez, na qual eu era jovem e uma mulher casada – ou que era amante de um homem muito poderoso, teve um romance comigo, até que um dia ela me chama para uma conversa numa esquina de Copacabana e disse "Contei tudo ao fulano, contei que tinha outro" e eu disse "E você disse o nome do outro?". Ela confirmou que sim e eu saí correndo!

Então você tem uma certa empatia, alguma afinidade com o Basílio?

Eu não sou exibido como o Basílio, não fico contando vantagem como ele. Mas eu acho que essas situações ainda acontecem.

E a mulher ainda paga o pato até hoje?

Olha, a gente está numa bolha. No dia-a-dia você ainda não vê homem matando mulher por traição? Homem matando mulher, que maluquice! Na minha cabeça, se a sua mulher o traiu, ou o seu companheiro, é porque algo ali não está bem, é problema de cada um. Você fica triste um mês ou dois, depois passa, ninguém morre disso. Mas quem sabe disso é uma pequena elite, que passa. Quando isso me aconteceu e eu não era o Basílio, quando eu fui o Jorge – porque todo mundo na vida já foi Jorge. Então quando foi a minha vez, eu contei a história para o Aloísio de Oliveira, que eu acho uma história fantástica. Depois de eu falar com o Aloísio por umas duas horas, ele escutando sobre o meu sofrimento, eu chorei bastante, ele deu uma pausa e disse: "Com o tempo, tudo será ridículo.".

E tanto seu filme quanto sua série contemplam bastante bem essa dimensão do ridículo das dores de amor, não é verdade? Em ambos as reações dos atores nos momentos de maior emoção são tão exageradas, tão melodramáticas que é difícil levá-las a sério.

É porque na hora ninguém parece ridículo, ninguém sabe que está sendo ridículo, as pessoas estão preocupadas com os próprios sentimentos, com a própria honra. Por isso é que eu gosto muito do *Basílio*. Eu acho *Basílio* melhor que o *Dom Casmurro*.

Como telenovela talvez *O Primo Basílio* funcione melhor mesmo.

O *Casmurro* não entrega, tem aquela coisa de deixar quem lê em dúvida. No *Casmurro* ainda tem a complicação de Bentinho e Escobar serem grandes amigos, o que não existe no *Basílio*.

Em termos de especificidades do formato, no caso da minissérie, existiu uma preocupação de dividir a ação de uma maneira específica em 16 partes, para que ao fim de cada capítulo houvesse um gancho? E há como fazer isso sem se desviar da estrutura narrativa do livro? Como é o processo de transformar o livro numa ficção seriada?

Aí é que entrou o Gilberto Braga, o roteirista. Mas o romance já nasce muito pronto para isso, com sua divisão em capítulos. O romance já é narrado de uma maneira bastante novelesca. Tanto que em inglês são chamados de *novel*. Não era difícil no *Basílio* encontrar os chamados ganchos. Em novela, normalmente, deixa-se o espectador em suspense, sem saber o que vai acontecer. Já nas minisséries, o importante é deixar o espectador com um problema, que precisa ser resolvido. A diferença entre um e outro é que, por exemplo, na novela, eu não sei quem está batendo na porta, enquanto na minissérie, eu sei que é a polícia e não sei o que fazer – o problema é mais evidente. É a partir desses problemas que a história avança. Acho que no livro está pronto uma novela.

Appendix 4 – Interview with Helvécio Ratton, director of *Amor & Cia* (1998)

Helvécio Ratton (Divinópolis, 14th May 1949) is a Brazilian film director. Between 1986 and 2014, Ratton directed 7 feature fiction films and one feature documentary. *Amor & Cia* was Ratton's third film. According to his biography, *O Cinema Além das Montanhas* (Villaça, 2005), the director went into self-exile in Chile in the 1970s during the Brazilian military dictatorship, during which time he started working in film industry. Back to Brazil, his first feature film was *A Dança dos Bonecos* (1986), now a classic children's film.

Ratton was interviewed in the office of his production company, Quimera Filmes, in Belo Horizonte – Brazil, on 17th August 2017. The interview is transcribed in Portuguese, the language in which it took place.

Como você chegou ao *Alves & Cia*, uma obra tão pouco conhecida dentro do cânone de Eça de Queirós?

Eu estava num momento de entressafra entre um projeto e outro e um amigo me perguntou se eu havia lido *Alves & Cia*. Eu tinha lido *O Primo Basílio* e outras coisas do Eça, mas fui então procurar a sugestão do meu amigo e gostei muito. Atraiu-me o fato de saber que era uma obra inacabada, nunca fechada, na qual nem o título era de Eça, já que foi o filho dele que lhe deu o nome. Achei aquilo ótimo e pensei que na verdade ele tinha um universo muito parecido com o de *O Primo Basílio* e de *Os Maias*, que poderia fazer parte de um grande painel de costumes de Portugal à época. Eu gostei muito e comecei a ler tudo do Eça, para poder inclusive trazer elementos de outras obras ao filme, dado que a novela é mesmo muito curta. Percebi que havia muitos elementos [dramáticos] por onde puxar [a ação] mas eu queria manter um clima muito eciano, mas sem querer simular que se passava em Portugal. Eu trouxe para o Brasil explicitamente.

E como se replica uma atmosfera queirosiana numa cidade do interior de Minas Gerais?

Pois acho que isso é uma questão que diz bastante respeito a nós, mineiros, porque talvez nós sejamos os [brasileiros] mais portugueses em termos de cultura, em termos do que permanece [presente dos tempos coloniais]. Eu sinto que Minas é muito português e o estado ainda tem cenários a céu aberto [as cidades históricas tombadas pelo Patrimônio Histórico Mundial, que conservam a arquitetura colonial] que possibilitam filmar como eu filmei, em ruas, no casario. Eu queria dar também uma atmosfera brasileira à obra.

E foi difícil injetar brasilidades na narrativa de Eça de Queirós?

Não. Obviamente eu estava lidando com a mesma época, fins do século XIX. Eu conheço muito aquela versão de Minas porque minha família é de São João Del Rey, a família do meu pai, por isso eu convivi bastante naquele interior e essa mineiridade estranha que tem um pé forte em Portugal, talvez em relação à religiosidade...

E à moralidade?

Sim, em relação ao que as pessoas falam, o que se comenta, que é uma coisa bem mineira e bastante portuguesa ao mesmo tempo.

Algo que chama atenção em relação ao livro e ao filme é também o senso de humor que eles têm. Em obras anteriores de Eça, o humor não é tão físico quanto em *Alves & Cia*, é talvez mais burlesco, mais chistoso, ridiculariza e ironiza.

Tanto é que eu chamei para fazer o Alves o [Marco] Nanini, que é um ator de veia cômica mas não da baixa comédia, e sim de uma comédia mais refinada, mais sofisticada, que é o humor do Eça. Ele encontrou o tom certo do personagem.

É curioso em relação ao outro personagem masculino, o [intérprete de Machado] Alexandre Borges, que seu filme tenha sido a primeira vez que Borges interpretou essa figura do sedutor atrapalhado, de um malandro galã e engraçado que ele depois repetiu várias vezes em outros papeis.

Sim, ali foi a primeira vez que ele fez esse tipo. Digamos que no filme ele é mesmo um galã. Não deliberadamente, mas porque ele é uma figura bonita, em contraponto ao Nanini, então eu acho que aquilo ali marcou muito a figura do Alexandre.

E como a Patrícia Pillar se envolveu no projeto?

Ela é uma atriz de quem eu gosto muito, que é minha amiga. Eu já havia feito com ela *O Menino Maluquinho* [filme de 1995, baseado no livro de homônimo do cartunista Ziraldo Alves Pinto, publicado em 1980] e na época pensei nela porque a figura de Ludovina é uma figura muito ambígua – até onde ela foi ou não foi? – além disso pelas feições dela, ela passa também uma coisa de princesa, de burguesinha, mas como alguma dubiedade, sem obviedade. Eu evitei isso o tempo todo. Eu não queria partir para o escracho, porque acho que *Alves & Cia* poderia dar uma comédia escrachada. Certamente serviria [para seguir convenções do gênero], por conta da forma como se dá a cena do flagrante e as conversas que se seguem àquilo, o que o Eça leva num tom de humor, mas um humor muito fino.

Você citou ter dirigido *O Menino Maluquinho* logo antes de se dedicar a *Alves & Cia*. Como se pode comparar os processos de adaptação de duas obras tão distintas? O

processo em si foi bastante parecido ou a natureza dos livros impacta na forma como a adaptação é feita?

Foi muito diferente. O *Maluquinho* na verdade eu nem considero uma adaptação literária. Acho que aquilo é mais a apropriação de um personagem literário, porque o livro praticamente não conta uma história. Na época eu falei muito com o Ziraldo, que o que me interessava era pegar o personagem e desenvolver para ele uma história que não repetisse e sim aproveitasse as qualidades colocadas pelo livro. Eu tive que criar a história. Já no caso de *Alves & Cia* é bastante diferente, pois já havia uma estrutura narrativa.

Mesmo assim você consegue tomar algumas liberdades.

Muitas. Principalmente porque se trata de uma novela pequena. Se eu filmasse tal e qual, talvez não chegasse a ser um longa-metragem. Por exemplo a gravidez dela, que acho que talvez tenha sido a maior liberdade que eu tomei. Eu percebi que poderia trabalhar isso a partir da carta, que tem a ver com as cartas de *O Primo Basílio* e também de *Os Maias*, porque as cartas na obra de Eça são muito presentes – porque eram a grande forma de comunicação daquela época. Então fui tomando essas liberdades, mas sempre a partir do universo do próprio Eça. Por exemplo, a gravidez, já que na carta se falava de uma criança ligada a um caso de suposto adultério tem tudo para puxar essa trama.

E como você avalia o fato de os finais de livro e filme serem parecidos porém marcados por acontecimentos tão diversos? Será que isso tem um impacto sobre as obras?

Eu acho que permanece o tom, o tom do livro. À época, nós fomos para Portugal para o lançamento, eu e a equipe do filme. O filme foi lançado em 15 cidades e eu acompanhei as sessões de Lisboa e algumas do interior. O filme foi super bem recebido lá. Eu fiquei

preocupado, pois há pessoas ligadas à obra do Eça que são muito rigorosas em relação àquilo que Eça expressou mas não ouvi nenhum comentário em relação a isso.

Como diretor que já transitou por vários formatos, você percebe grandes diferenças entre cinema e televisão, filmes e minisséries?

O que eu percebo como grande diferença entre os longa-metragens e as séries é a ênfase nos personagens. Você pega por exemplo numa série como a [série americana criada em 1999 e exibida pela HBO em seis temporadas até 2007] *The Sopranos*, que é uma série estupenda em termos de dramaturgia, quando se pensa na série, o que vem à mente é o comportamento dos personagens, não tanto os fatos em si. É claro que há intrigas, brigas e assassinatos, mas o que eu lembro é como o Tony Soprano ou a filha ou a mulher dele se comportam, e você tem isso ao longo da série. É diferente quando você tem um filme, no qual se concentra muito na ação – não necessariamente num filme do gênero ação, quero dizer os acontecimentos, a trama que é apresentada. Claro que os personagens são ainda os condutores, mas num nível menor de peso.

Será que isso não está diretamente ligado à duração das obras?

Sim, até porque numa série, o que segura o espectador de um capítulo para o outro é a trajetória do personagem, sem dúvida. Tenho assistido uma série com a [atriz inglesa] Naomi Watts e quando penso no programa, me lembro dela, da forma como ela cresce durante a série, de seu arco dramático. Porque os acontecimentos de uma série são muitos, não há um só. No filme você tem um grande conflito que segue para um desenlace, mas no caso de uma série isso vai se sucedendo.

Ao mesmo tempo, pela natureza fragmentada da narrativa da série, só a presença do personagem é que representa uma constante de capítulo a capítulo, certo?

A série é toda fragmentada e é mesmo o personagem quem amarra tudo. Então você tem a divisão em vários núcleos que as novelas também possuem – há a divisão em vários núcleos em torno do central que vão acompanhando o desenvolvimento [da trama principal].

Algo que eu tenho pesquisado em relação às séries é justamente esse processo de "novelização", de interferência das telenovelas, não só em termos da estrutura narrativa, mas principalmente com respeito à forma como as relações entre os personagens se dão. Por exemplo, na série de *Os Maias* dirigida pelo Luiz Fernando Carvalho, há uma transformação do personagem central, Carlos da Maia, em mocinho de novela, em um galã que ele não representa na literatura.

Aí entra o componente televisão, e ainda televisão aberta, que tem uma necessidade ainda maior de ampliar o público.

Já *Os Maias* do João Botelho [2014] é capaz de manter alguma sofisticação narrativa e de personagens, mesmo se tratando de uma obra de 2 horas. O que me leva a pensar que complexidade não tem propriamente a ver com duração. O filme do Daniel Filho, que também só tem 2 horas para contar toda a história de *O Primo Basílio* acaba, em alguma medida, superficializando alguns personagens e eliminando outros completamente.

Acho que isso não tem a ver necessariamente com meio e sim com a "pegada" de cada diretor. Acho que aquela é a veia do Daniel. Inclusive na época, quando ele ficou sabendo que eu ia filmar, já com o título de *Amor & Cia*, ele quis muito participar do filme. Já tínhamos começado a produção mais ainda não tínhamos começado a filmar. Ele pediu o

roteiro para estudar para ver se ele entrava [como co-produtor] mas eu não quis muito. Ele começou de cara com algumas propostas de mudanças no roteiro que me fizeram pensar que era melhor eu ficar aqui com uma maior autonomia [para desenvolver] um projeto que eu havia criado. E fora que as relações com a Rede Globo e com a Globo Filmes são bastante complicadas.

Sua adaptação chama atenção dentro do grupo das adaptações brasileiras de Eça por ser a única que não tem participação direta da Rede Globo de alguma forma. Ainda é difícil fazer um filme de época, portanto caro e com necessidades bastante específicas de produção, e de grande alcance sem o envolvimento da Globo?

É bastante difícil. Porque na verdade o mercado de cinema está difícil no mundo inteiro. Naquela época, há vinte anos, já estávamos num processo de transformação do que é o cinema, do que é o mercado, que hoje está uma loucura. O hábito de ir ao cinema caiu tremendamente, no sentido de que hoje há muito menos espaço para dramas adultos. As cadeias de salas de cinema estão todas permanentemente ocupadas por *blockbusters* e filmes de super-herois. Aqui no Brasil temos mais ou menos 3.500 salas de cinema, e vem um *Homem Aranha* e ocupa 1.100 dessas salas, por exemplo. Isso te empurra [para um lugar de menos destaque] e um filme como *Amor & Cia* acaba ficando confinado a um circuito de arte pelo tipo de proposta do filme. Na época ele teve uma bilheteria razoável que hoje não teria, pois acho que hoje em dia esse tipo de produção está caminhando para os serviços de streaming como o Netflix e outras plataformas de serviço, que as pessoas veem em casa. É óbvio que permanece a relação com o cinema, mas muda muito [a relação com a audiência]. Então, respondendo à sua pergunta, você tem que buscar uma audiência de massa, você tem que buscar [estar associado a] um nome forte como a Globo Filmes.

Mas você avaliou o que transformar o filme num projeto da Globo ofereceria como vantagem em termos de produção e distribuição?

Eu não fiquei tentado por conta do meu espírito independente, por ter sido sempre um produtor independente que sobreviveu sem eles, que são uma emissora muito complicada. Na primeira leitura do roteiro ele [Daniel Filho] já sugeriu que eu abrisse o filme de forma diferente, e eu vi que seria complicado ceder. Eu tinha um elenco muito forte, de atores contratados pela Rede Globo como Rogério Cardoso e Cláudio Mamberti, então o filme já tinha uma boa visibilidade que me fazia não precisar tanto deles. Eu tive depois duas parcerias com eles em *Batismo de Sangue* [filme de 2006 baseado no filme homônimo de Frei Betto, de 1982] e *Pequenas Histórias* [2007] em que eles dão [espaço na] mídia, mas cobram por isso. Então é uma parceria estranha porque eles divulgam seu filme mas cobram os olhos da cara por isso, nunca é bom negócio a não ser que você queira se promover – o que pode ser necessário num certo momento profissional, mas não era o que eu queria para o filme.

Os dois filmes que você citou agora são uma adaptação e um roteiro original. O processo de criação dos dois é muito diverso?

Obviamente é. Eu estou agora trabalhando numa adaptação de uma novela gráfica e o que eu sinto é que, de qualquer maneira, chega um momento em que para eu adaptar, eu preciso me apropriar. Tenho que ver aquilo como se fosse meu e tomar todas as liberdades narrativas possíveis e que o filme exija. Então eu parto disso, mas ao mesmo tempo já tenho uma proposta de estrutura narrativa e personagens bem delineados, até porque se eu me interessei pela obra é exatamente por eles, então já estou tomando aquilo em conta. Enquanto para criar uma ficção, o ponto de partida é outro. Eu acho que de fato você tem que se apossar do livro e criar espaço para tomar suas liberdades, já que não faria sentido tentar ser muito ao pé da

letra – porque aliás trata-se de duas "letras" muito diferentes, a "grafia" da tela é outra, não se comparam. Há aí uma transcriação de linguagem.

***Amor & Cia* não necessariamente é a leitura "correta" de *Alves & Cia*, mas certamente é a sua leitura pessoal, não é?**

Sim, estava lidando com uma sintaxe diferente. O que sempre me interessou muito não era ser fiel a fatos, mas ao tom com que Eça tratava seus personagens, em termos da ironia, do humor, do distanciamento, como ele ria de certas situações. Para manter isso, eu tive em certos momentos da elaboração do roteiro, que evitar momentos que levariam a uma comédia mais grosseira, que talvez desse mais público, e não por respeito ao Eça, mas por respeito à obra, da qual eu gosto muito. Transformar a Ludovina numa amante do Machado através de mais insinuações, por exemplo, era muito fácil, mas o Eça só descreve aquele encontro entre os dois [Ludovina e Machado] na sala e não se estende muito. Eu busquei certos filtros, como por exemplo ter colocado o vidro bisotado na porta através da qual o Alves vê a mulher com o sócio para tornar esse olhar mais oblíquo, que permite ver sem ver.

Por que a irmã de Ludovina não faz parte do elenco de personagens do filme?

Confesso que não me lembro muito, mas acho que pela necessidade de centralizar e reduzir a história, já que há muitos personagens. A irmã é um anexo do pai e quer que a Ludovina arranque mais coisas do Alves e eu botei isso muito na personagem da empregada [a escrava que tem um romance com o pai de Ludovina], é ela quem atiça. Eu coloquei uma negra para fazer uma referência clara ao nosso passado colonial, à forma como os brancos se relacionavam com as negras, principalmente as que trabalhavam dentro de casa. Nesse caso, essa negra diz muito sobre a nossa história, não a deles [portuguesa], e que funciona como a

empregada com um componente sexual. A prostituta do cabaré com quem Alves tem uma noite de amor também é negra como mais um dado da nossa realidade.

Acho que a sua versão do personagem Alves tem muito mais apreço pela esposa que o personagem do Eça, que me parece estar muito mais preocupado com a saúde financeira de seus negócios.

Acho que o personagem literário gosta mais da presença, da ideia da Ludovina ao lado dele. Para ele, perder a Ludovina seria baixar de status, perder prestígio social. Ela é um bem que ele adquiriu. O Eça coloca muito isso: o Alves é um comerciante que passa o tempo todo monetizando as coisas, ele monetiza até a relação com o Machado, pondo as coisas na balança [e ponderando se] vale a pena ou não vale a pena perder os negócios.

Mas o seu Alves tem um carinho, uma paixão pela Ludovina. Estou errado em inferir isso?

Não, ele tem mesmo. Foi algo que eu peguei que vinha das novelas o fato de ele não conseguir estabelecer uma vida sem ela [no momento em que os personagens ficam separados no filme]. Na comodidade burguesa da vida dele, ele vê que está perdendo muita coisa. Por exemplo, era ela quem cuidava dele, da casa, coisas que ele valorizava muito.

O que se pode dizer sobre a mudança de título, de *Alves* para *Amor & Cia*?

Isso tem a ver com a comunicação. Na verdade, inclusive, o título *Alves & Cia* não foi Eça quem deu, então me senti um pouco liberado para trocar. A empresa "Alves & Machado" juntava os dois sobrenomes dos personagens e a o título *Amor & Cia* junta as relações amorosas e comerciais. Na verdade, pensei também num nome internacional, porque "Love & Co" é um nome bem mais universal que *Alves & Co*, porque [internacionalmente] o que

significa “Alves”? Aí tem outro aspecto relacionado ao português, porque é questão de nossos filmes serem falados em português reduz muito o nosso território, porque [em termos de mercado] Portugal é muito pequeno e os países da África não são assim tão expressivos. Acaba sendo só o Brasil. A dificuldade de exportação de coisas brasileiras é muito [grande].

Dito isso, seu filme foi bem recebido por público e crítica tanto no Brasil quanto em Portugal, não é verdade?

Os especialistas em Eça como essa mulher [Aparecida de Fátima Bueno, professora de literatura portuguesa na USP] gostaram muito do filme e ele teve uma boa recepção de público dentro dos limites possíveis para ele. Inclusive ele ganhou alguns festivais como o de Brasília, no qual ganhamos praticamente todos os prêmios do festival, depois ganhamos o festival de Mar del Plata como Melhor Filme Íbero-Americano, com o [cineasta iraniano] Abbas Kiarostami como presidente do júri. Ganhou prêmios interessantes e teve uma boa carreira.

Você se aventuraria em adaptar Eça outra vez?

Eu gosto muito do [romance póstumo publicado em 1980] *Tragédia da Rua das Flores*, que também tem um pé n’*Os Maias*, já que a obra dele é tão interligada – mas eu acho que já foi muito filmada.

Você vê uma diferença muito clara entre a linguagem do cinema e da televisão?

Acho que atualmente as duas estão cada vez mais imbricadas, mais misturadas. Aqui no Brasil sobretudo porque quem faz a melhor dramaturgia do Brasil é a Globo. Eles têm um investimento grande, um elenco fantástico e muitos filmes no Brasil começaram a buscar essa mesma linguagem que eu acredito que achata as coisas, que pasteuriza tudo. Você começa a

ter que ter atores de televisão nos filmes [para garantir sucesso], o que é um porre, uma coisa insuportável, como as comédias que a Globo Filme produz. Eu não sei se as pessoas querem ver mais do mesmo ou se, por o cinema ser tão caro hoje em dia, as pessoas querem ter certeza de que vão ver algo do que já sabem que vão gostar.

Mas adaptação também tem um pouco disso, não é? De vir com uma chancela de sucesso ou de qualidade.

No meu caso não é. Pouquíssima gente tinha lido o *Alves & Cia*, mas claro, é Eça de Queirós. Isso faz diferença no trato com certos setores da mídia, onde há um interesse. Mas atualmente as pessoas são muito pouco letradas, lê-se muito pouco, e é uma pena. Porque você no cinema tem uma quantidade enorme de recursos para envolver o espectador e aqui [na literatura] é palavra no papel e só isso. É uma maravilha.