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REVISIONS OF BRAZILIAN GAUCHO IDENTITY IN
CONTEMPORARY PRODUCTIONS: *ANAHY DE LAS MISIONES*,
NETTO PERDE SUA ALMA, AND *A CASA DAS SETE MULHERES*

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Esta Tese de Maria Teresa Collares, intitulada REVISIONS OF BRAZILIAN GAUCHO IDENTITY IN CONTEMPORARY PRODUCTIONS: *ANAHY DE LAS MISIONES*, *NETTO PERDE SUA ALMA*, AND *A CASA DAS SETE MULHERES*, foi julgada adequada e aprovada em sua forma final, pelo Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina, para fins de obtenção do grau de

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Dedicated to
Maria Gorette de Oliveira Collares (*in memoriam*)
and to my daughters
Bárbara and Letícia.

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ABSTRACT

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This dissertation analyzes the reformulations of Brazilian gaucho identity in three contemporary Brazilian productions that retell the history of Farrapos War: the films *Anahy de las Misiones* (1997) and *Netto Perde sua Alma* (2001), as well as the television series *A Casa das Sete Mulheres* (2003). The importance of historical fiction in the discussion of cultural identities becomes clear in Hall's description of identity as our continuous repositioning in relation to the narratives of the past. The revision of history in the films and the series is investigated in relation to the diverse views of postmodern fiction in the works of Fredric Jameson and Linda Hutcheon. The analysis of the television series also takes into account the different positions about the contemporary impulse of nostalgia theorized by Andrew Higson and Andreas Huyssen. Finally, the analyses draw on Ángel Rama's concept of transculturation, as the revision of regional content in the light of a new proposal to compose a renewed heritage that can be identified with the past, for the examination of cultural identities. Based on the readings in this study, the productions discussed are regarded as loci of intercultural dialogue; and the reformulations of Brazilian gaucho identity in those productions are understood as transcultural ones.

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RESUMO

REVISIONS OF BRAZILIAN GAUCHO IDENTITY IN
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Esta dissertação analisa as reformulações da identidade do gaúcho brasileiro em três produções contemporâneas que recontam a história da Guerra dos Farrapos: os filmes *Anahy de las Misiones* (1997) e *Netto Perde sua Alma* (2001), e a série de televisão *A Casa das Sete Mulheres* (2003). A importância da ficção histórica para a discussão das identidades culturais fica clara na descrição que Hall faz de identidade como o contínuo reposicionamento em relação às narrativas do passado. A revisão da história nestas obras é investigada em relação às discrepantes visões sobre a ficção pós-moderna no trabalho de Fredric Jameson e Linda Hutcheon. A análise da série televisiva também leva em conta o impulso nostálgico na contemporaneidade, discutido por Andrew Higson e Andreas Huyssen. Finalmente, as análises lançam mão do conceito de transculturação de Ángel Rama: a revisão de conteúdos regionais à luz de novas propostas, compondo uma nova herança cultural que ainda pode se identificar com o passado. Com base nas leituras apresentadas nesta dissertação, as produções analisadas são consideradas um lugar de relações interculturais; e as reformulações da identidade do gaúcho brasileiro nestes filmes e na série de televisão são vistas como transculturais.

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CHAPTER I

INTRODUCTION

The expression postmodern, which helps to define the contemporary period, reveals, in its prefix “post,” among other associations, the relation with the period that preceded it. The relation between postmodernism and modernism is a relation of problematization or denial of the most valued concepts of the modernist period, such as the inner self. Fredric Jameson, who states that “there will be as many different forms of postmodernism as there were high modernisms in place, since the former are at least initially specific and local reactions against those models” (112), defines the concept of postmodernism as “a periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order” (113). For Jameson, one of the prevalent formal features of this period is the “pastiche,” which involves the mimicry of other styles, however, “without parody’s ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something *normal* compared to which what is being imitated is rather comic” (114). Linda Hutcheon, on the other hand, defines postmodern art as “paradoxically both self-reflexive (about its technique and material) and yet grounded on historical and political actuality” (150), with the subject of humanism as its main object of critique. Although differing in important points, both critics see postmodernism as a reaction against modernism, thus acknowledging the dissolution of the totalizing historical narratives and the unique self as important features of the postmodern period¹.

According to Ella Shohat and Robert Stam, after poststructuralist theory has rejected essentialist articulations of the subject and of identity, the notion of a coherent subject seems epistemologically suspect. As a result of this rejection, the discussion of community identities became even more problematic. However, even though identities emerge from “a fluid set of historically diverse experiences” (346) and communities or “cultures” are multiple, discontinuous and partly imaginary, they can identify through or across

¹ In the article “Postmodernism and Consumer Society,” Jameson discusses the “death of the subject” and the dissolution of historical totalizing narratives (115-16). Hutcheon acknowledges the dissolution of the unique self in postmodernism in the article “Circling the Downspout of Empire,” (151), and discusses at length the issue of historical narratives in postmodernism (152-58).

common traces. Moreover, Shohat and Stam argue that this identification allows communities to struggle for more egalitarian spaces by learning to relate to/in similarity and difference and by becoming stronger when pursuing a common cause. There lies one of the important aspects of this research, which involves the representation of cultural identities in contemporary Brazilian productions, particularly those which reconstruct regional cultural identity in the light of the postmodern problematizing of historical discourse.

It is important to state that, drawing on Hall's conception, representation is a practice that uses "some element to stand for or represent what we want to say, to express or communicate a thought, concept, idea or feeling" (4), which is also a constitutive process closely tied to the ideas of knowledge and identity. In Hall's words,

"... it is difficult to know what 'being English', or indeed French, German, South African, or Japanese, *means* outside of all the ways in which our ideas and images of national identity or national cultures have been represented" (5).

Hence, a proper analysis of representation can only be carried out through the analysis of the material forms through which meaning is circulated: signs, symbols, figures, images, narratives, words, sounds and images.

From Hall's conception of cultural identity one can understand that identities are always in transformation and produced by narratives, since identities are the names we give to the ways in which we position ourselves in relation to the past and are positioned by it – not forgetting that the past exists always in the form of narratives ("Cultural Identity" 706).

Within this context, the objective of this research is to examine the revision of gaucho identity in the Brazilian historical fiction films *Anahy de las Misiones* (Sérgio Silva) from 1997, *Netto Perde Sua Alma* (Beto Souza & Tabajara Ruas) released in 2001, and the television series *A Casa das Sete Mulheres* (Jaime Monjardim) shown on Brazilian television in 2003. If historical narratives act upon the collective imaginary, reformulating cultural identities, *producing* them – according to Hall (705) – it is relevant to move forward on the investigation of how cultural identities are being constructed in contemporary cultural productions that deal with historical themes. The hypothesis that will guide this research draws on Ángel Rama's definition of transculturation as the revision of regional cultural contents in the light of the new

proposals, compounding a hybrid that is capable of constructing a renewed heritage that can still identify with the past (28). It also relies on Pratt's adaptation of the concept of transculturation to describe the way in which subordinated or marginal groups appropriate for their purposes the materials transmitted to them by a dominant or metropolitan culture (6). Based on the concept of transculturation, the analyses of the films and the television series aim to investigate if, how and to what extent, global postmodern characteristics are being transculturated in their representations of gaúcho history and identity. These two films and the television series are contemporary cultural productions that, by rejecting totalizing historical narratives, problematize Brazilian gaúcho cultural identity².

Guided by Hall's definition of identity "as a 'production', which is never complete, always in process, and always constituted within, not outside, representation" ("Cultural Identity and Diaspora" 222), the definition of gaúcho identity here used takes into consideration a diachronic account of the cultural reformulations of this identity. For Sandra Pesavento, the identity of the Brazilian gaúcho has been in construction since the 19th century, but it is in the beginning of the 20th century that it is firmly established (35). According to Rossini, it is built in historiography and consolidated in literature, by writers such as Erico Verissimo and Simões Lopes Neto (8). Its usual depiction is of a solitary person, walking the pampas in search of work. The gaúcho is portrayed as someone who loves his horse and his freedom, as a warrior by nature and geographic determination (8). Moreover, the Farrapos War, or Farroupilha Revolution – roughly translatable as Ragamuffins War –, which took place in the South of Brazil, from 1835 to 1845, played a main role in the construction of the Brazilian gaúcho identity, according to Corteze, Ferreira and Dalbosco (117). Such representations, which necessarily reinforce or challenge the previous ones, are foregrounded in *Anahy de las Misiones*, *Netto Perde Sua Alma*, and *A Casa das Sete Mulheres*.

The second chapter of this dissertation deals with the theoretical concepts involved in the production of contemporary historical fiction and illuminates the theoretical parameters adopted in the analyses of *Anahy de las Misiones*, *Netto Perde Sua Alma*, and *A Casa das Sete*

² This dissertation does not deal directly with the construction of gaúcho identity in neighboring countries from the La Plata region, such as Argentina.

Mulheres. The productions that deal, on a local scale, with the representation of those events associated with the identity of the Brazilian gaucho are inserted within the global postmodern context of critical debates that involve the representation of history and its imbrications with the reformulations of cultural identities. Such revision is theoretically supported by Jameson and Hutcheon. Both critics acknowledge the dissolution of the stable self and of historical totalizing narratives as important features of postmodernism.

As a result of the notion of the death of the subject (Trigo 87), the idea of identity as discreet, unique, and immutable is replaced by the concept of identity as, in Abril Trigo's words, a "contingent construct, negotiated on a daily basis through politico-discursive practices" (87), in other words, not as a homogeneous identity, but as a multiplicity of identities that either resist or accomplish homogenization – or, instead, resist and promote homogenization at the same time. An example is the new means of communication through which people produce and share information all around the globe, both promoting a McDonaldization of the world and fomenting countervailing tendencies that prevent the world from becoming uniform (Hall "The Centrality of Culture" 209-211). Furthermore, as Hall points out:

Global culture itself requires and thrives on 'difference' – even if only to try to convert it into another cultural commodity for the world market (such as ethnic cuisine). It is therefore more likely to produce 'simultaneously *new* global and *new* local identifications'...than some uniform and homogeneous world culture. (211)

Multiplicity of identity also needs to be seen in relation to the ways in which contemporary narrative replaces the previous master-narratives of official history that have the function of legitimating power³. Even though Hayden White claims that the narrativization of history does not imply the denial of the referent, he points out that the historical event cannot be accessed after its occurrence except in the form of narrative, which allows space for a plurality of versions. As Luciano Moraes observes, the weakening of the concept of the unique truth of historical discourse and its substitution by a plurality of versions

³ Jean-François Lyotard, in *The Postmodern Condition: A Report on Knowledge*, coined the term grand (or master-) narrative, to describe an explanation that made sense of historical experience based on teleological ideas such as the life of Spirit or the emancipation of the humanity to justify power structures (61). According to him, it is a postmodern condition that those master-narratives are no longer possible and poses the question if the little (localized or personal) narratives which are replacing them will suffice to legitimate power (60).

find in literature a fertile space to question official histories (10). The same can be said about cinema and television series as the narratives presented in each of these media result in a reformulation of cultural identities founded in the events that are revised. According to Hall, the ways in which we position ourselves in relation to the narratives of the past continually transform our identities (“Cultural Identity” 706).

The third chapter of this dissertation deals with the contextualization of the three cultural products at the time of their launching through a description of the scenario of Brazilian cultural production and through a historical account of the Brazilian gaucho identity and its reformulation and representation in media products. A significant number of contemporary films and television series have focused on the history of Brazil as a form of revising its recent past. Some examples are the films *Lamarca* (Sérgio Rezende, 1994), *Eternamente Pagu* (Norma Bengell, 1998), *O Quatrilho* (Fábio Barreto, 1995) as well as the television series *Um Só Coração* (Carlos Araújo e Ulysses Cruz, 2004) and *Agosto* (Paulo José, 1993). These films and television series can be contextualized within a critical debate about postmodernism and its tendency to readdress the past. In this context, some recent historical films propose different views of the Farrapos War and, therefore, of gaucho identity. Among the films, Miriam Rossini highlights *Anahy de Las Misiones* and *Netto Perde Sua Alma* (7). Both present a revision of official histories and master narratives by recovering the so-called minorities’ roles in the war. The television series *A Casa das Sete Mulheres* was produced in the same period of those films and also revolves around the foundational event of the gaucho identity, the Farrapos War. This revision of history in historical fiction happens in a moment in which the globalization of economies and cultures asks for reflection about economic and cultural processes and structures in global scale, transcending the limits of the nation. While the reappearance of nationalisms, ethnicisms, and regionalisms prove that national societies are important so far, they also articulate, dynamically and contradictorily, with global movements. Octavio Ianni points out that between those extremists that concede priority only to the global or to the local, there is a whole range of positions that recognize both global and local as constituting themselves reciprocally through multiple mediations, stating that many studies already examine society on a global, or transnational scale, even when discussing a region or nation (149).

The fourth and fifth chapters of this dissertation are dedicated to the analyses of the films and the television series through a

bibliographical research and through an analysis of the specific productions. In the fourth chapter the film *Anahy de las Misiones* is discussed in relation to Linda Hutcheon's concept of historiographic metafiction and the ways in which the postmodern concerns in relation to history and fiction are transculturated. The same chapter discusses how the revision of history in the film *Netto Perde sua Alma* problematizes the distinction between fantasy and reality as well as it reconstructs gaucho identity recovering the role of a formerly excluded group in the history of Rio Grande do Sul, thus participating in the postmodern debate about history and enabling regional cultural identity to subsist through the transculturation of regional contents. And, in the fifth chapter, the television series *A Casa das Sete Mulheres* is analyzed drawing on Andrew Higson's description of the heritage genre films, having, as a counterpoint, Andreas Huyssen's discussion on the musealization that permeates contemporary culture while also investigating how the merging of those global features with others that are specifically local constructs that can be seen as a transcultural product.

The final remarks present a summary of the conclusions reached in the development of this dissertation. In this final chapter, the analyses of the films and the series are seen in their ratifying of the discussion on postmodernism and its revision of history. Both global narratives and transculturation are essential concepts within this discussion and the dissertation does not attempt to close the issue but to foment further research in this area of study.

CHAPTER II

THEORETICAL PARAMETERS

2.1. Postmodernism

When describing the contemporary period as having postmodernism as a cultural dominant ("Postmodernism" 56), Jameson identifies its main feature, its depthlessness:

...a new depthlessness, which finds its prolongation both in contemporary "theory" and in a whole new culture of the image or the simulacrum; a consequent weakening of historicity, both in our relationship to public History and in the new forms of our private temporality, whose "schizophrenic" structure (following Lacan) will determine new types of syntax or syntagmatic relationships in the more temporal arts... (60)

Jameson explains the term depthlessness as "a new kind of superficiality in the most literal sense" (60) which he devises as possibly "the supreme formal feature of all postmodernisms," asserting that depth was replaced by surface and content was replaced by appearance. In this article, Jameson not only acknowledges the death of the centered subject, but he sees this disappearance in the practice of pastiche as opposite to the use of parody:

The disappearance of the individual subject, along with its formal consequence, the increasing unavailability of the personal *style*, engender the well-nigh universal practice today of what may be called pastiche. This concept, which we owe to Thomas Mann (in *Doktor Faustus*), who owed it in turn to Adorno's great work on the two paths of advanced musical experimentation (Schoenberg's innovative planification, Stravinsky's irrational eclecticism), is to be sharply distinguished from the more readily received idea of parody. (64)

While, for Jameson, parody is a critical practice, pastiche is a blank imitation of dead styles (65) leading to what he calls "historicism" or the cannibalization of past styles, the turning of events into spectacle and the effacing of memory (66). For Jameson, the projection of pastiche into cultural and social levels, eventually takes to "nostalgia as

a mode,” a desperate attempt to appropriate a missing past (66) that turns out to be a purely aesthetic past as a commodity (69).

Linda Hutcheon, on the other hand, defines postmodern art as self-reflexive and, paradoxically, historically grounded (“Circling the Downspout of Empire” 150), with the subject of humanism as its main object of critique. Hutcheon asserts that postmodernist fiction is at once “metafictional *and* historical” (3), in what she defines as “historiographic metafiction.” For Hutcheon, historiographic metafiction is “seriously ironic” (4) and parodic. As she asserts, “conventions of both fiction and historiography are simultaneously used and abused, installed and subverted, asserted and denied” (5). She challenges naïve concepts of postmodern representation as being only-aesthetic ahistorical forms (8). In Hutcheon’s words:

When its critics attack postmodernism for being what they see as ahistorical (as do Eagleton, Jameson, and Newman), what is being referred to as “postmodern” suddenly becomes unclear, for surely historiographic metafiction, like postmodernist architecture and painting, is overtly and resolutely historical – though, admittedly, in an ironic and problematic way that acknowledges that history is not the transparent record of any sure “truth.” (10)

In *The Politics of Postmodernism*, Hutcheon states that historiographic metafiction is written in the context of the contemporary interrogating nature of historiographic representation (47). In her words, it is “fictionalized history with a parodic twist” (50), which make us aware of the ideological nature of every representation (51).

In Hayden White’s discussion of the representation of history in fictional accounts, he situates the origins of the historical fictional film in the nineteenth-century historical novel (“The Modernist Event” 18). According to White, the nineteenth-century historical novel mixed an “‘imaginary’ tale of romance and a set of ‘real’ historical events” (18). The blend had the intended effect of summing up the attractions from both sides, the “concreteness of reality” and the “‘magical’ aura peculiar to the romance” (18).

The reader should know how to distinguish between ‘fact’ and ‘fiction’, so that the exact effect was reached. But the new genres – such as infotainment, faction, and other genres that mix fictional and historical elements – that deal with historical phenomena have been dissolving this distinction between the real and the imaginary. In White’s words, “Everything is presented as if it were of the same

ontological order, both real and imaginary – realistically imaginary or imaginarily real, with the result that the referential function of the images of events is etiolated” (19). Thus, there is no more “dominant discourse” in relation to which the truth can be verified. White argues for the adequacy of these new techniques particularly in order to represent the “events of the past that are supposed to be crucial to the development of the community’s identity” (32). A historical event can no longer be observable, thus it cannot serve as an object of a respectable scientific knowledge, and hence it is totally acceptable, according to White, to try to explain it by turning it into a narrative. However, when you narrate, you assign a meaning and take from the spectator – and the community – the possibility to feel and reflect about the event. He writes,

Modernist techniques of representation provide the possibility of de-fetishizing both events and the fantasy accounts of them which deny the threat they pose, in the very process of pretending to represent them realistically. This de-fetishizing can then clear the way for that process of mourning which alone can relieve the ‘burden of history’ and make a more, if not totally, realistic perception of current problems possible. (32)

Unlike the possibilities suggested by White, when one transforms such an important and not understandable – at least not easily – event, such as the Holocaust or Gandhi’s assassination, in a story that provides one explanation for it, no matter how faithful to historical evidence it is, you are not taking into account the contradictory and loose aspects of reality. It is exactly the absence of those aspects that will prevent the “psychic mastery” of historical events, as White exemplifies talking about the Holocaust,

By making the Holocaust into the subject matter of a narrative, it becomes a story which, by its possible ‘humanization’ of the perpetrators, might ‘enfable’ the event – render it fit therefore for investment by fantasies of ‘intactness,’ ‘wholeness,’ and ‘health’ which the very occurrence of the event *denies*. (34)

White remarks, in *The Content of the Form*, that any historical account, fictional or not, represents history in one way or another that is, inevitably, ideologically-loaded (101), nonetheless, he describes non-classical alternatives of representation as ways to allow the participation of the reader/spectator in the production – or its impossibility – of

meaning. Hutcheon however does not believe that the dissolution of the boundaries between fact and fiction etiolates or effaces the past as a referent. For her, postmodernism effects a paradoxical movement of reinstalling the past as significant and problematizing historical knowledge. In Hutcheon's words, the postmodern writing of history displays

a deliberate contamination of the historical with didactic and situational discursive elements, thereby challenging the implied assumptions of historical statements: objectivity, neutrality, impersonality, and transparency of representation (370).

She points out that "what the postmodern writing of both history and literature has taught us is that both history and fiction are discourses, that both constitute systems of signification by which we make sense of the past" ("The Postmodern Problematizing of History" 367), thus foregrounding that the meaning is not in the events themselves, but in the human constructed system of meaning that make them comprehensible. Thus, whereas Jameson sees the novel *Ragtime* (Doctorow 19) as an instance of "the disappearing of the historical referent" that cannot represent the past but only our ideas and stereotypes about it ("Postmodernism" 71), Hutcheon describes it as "an accurate evocation of a particular period of early twentieth-century American capitalism," one that enacts a historical revision in which nostalgia is tinted with irony (367).

Nonetheless, both Hutcheon and Jameson see the dissolution of the totalizing historical narratives and of the subject as important features of the postmodern period. On the other hand, however suspect the notion of a coherent subject or identity may seem today, communities can identify through or across common traces in a paradoxical relationship, which, according to Shohat and Stam, allows them to struggle for more egalitarian spaces.

2.2. Identity as Cultural Construct

According to Hall, cultural identities are composed by the continuously transforming ways in which we position ourselves in relation to the narratives of the past, as well as by the ways we are positioned by those narratives ("Cultural Identity and Cinematic Representation" 706). This view of cultural identities recognizes, beyond the similarities, critical points of difference that constitute what we are or have become. The relation between any narrative and cultural

identity is also pointed out by Smith (1991), Anderson (1985), Gunew (1990), and Young (1995). Moreover, while Althusser wrote about the entrapment model, in which mass culture would simply provide the means for the reproduction of the status quo (148), Raymond Williams, in *Marxism and Literature*, described an independent space of popular culture within the conditions that limit and constrain it. For Althusser, “every social formation must reproduce the conditions of its production at the same time as it produces, and in order to be able to produce” (128). Thus, it must reproduce both the productive forces (labor power) and the existing relations of production. While the labor forces are, for Althusser, reproduced in and under the forms of “*ideological subjection*” (133), the Ideological State Apparatuses (ISA) – among them the communications ISA, such as television and radio, and the cultural ISA, such as Literature and sports (143) – maintain ideological subjection with the function of reproducing the relations of production (150). Williams, on the other hand, stresses that the concept of culture must be understood as a constitutive social process, creating specific and different ways of living that cannot be separated from material history but which does not only emulate it. The implication is that if human beings do not choose the material conditions in which they live, yet they can make their own history consciously. For Williams, within an apparent hegemony, there are alternative and opposing formations which resist the reduction to a hegemonic function and, at the level of culture, interrelations are negotiated between different people and groups. Moreover, cultural tradition and practice are not only reflections and mediations but also formative,

...cultural tradition and practice are seen as much more than superstructural expressions – reflection, mediations, or typifications – of a formed social and economic structure. On the contrary, they are among the basic processes of the formation itself and, further, related to a much wider area of reality than the abstractions of ‘social’ and ‘economic’ experience. People seeing themselves and each other in directly personal relationships; people seeing the natural world and themselves in it; people using their physical and material resources for what one kind of society specializes to ‘leisure’ and ‘entertainment’ and ‘art’: all these active experiences and practices, which make up so much of the reality of a culture and its cultural production can be seen as they are, without

reduction (...) determining manifest economic and political relationships. (111)

Williams thus allows space for arts and for entertainment, whatever one may call literature, cinema and television, as lived and as “written” experience that help determine reality. Accordingly, cultural identities and narratives are cultural constructs, and, as such, experiences that help determine reality.

2.3. Resistance in the Contact Zones

The concept of transculturation, proposed by Fernando Ortiz and adapted to literature by Ángel Rama, has already been recovered for the discussion of cultural identities in the postmodern period by many authors, such as Octavio Ianni, Zilá Bernd, Abril Trigo, Françoise Perus, and Roman de la Campa. This research draws on Rama’s definition of transculturation as a revision of regional cultural content in the light of a new proposal, which compounds a hybrid capable of conveying a renewed heritage that can still identify with the past (28). Pratt’s adaptation of the concept further helps to describe the way in which subordinated or marginal groups appropriate cultural materials of a dominant or metropolitan culture (6). The use of the notion of transculturation in relation to contemporary phenomena is made possible by the understanding of postmodernity as a moment of revision of modernity’s premises that, nonetheless, does not annul the past.

Pratt defines “contact zones” as “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination” (4). In this space, postcolonial theorists locate the emergence of new kinds of undecidable identities looking for self-representation: identities that some designate as hybrid. Robert Young, who proposes that English identity has always been fluid and hybrid, calls attention to the process of cultural contact, intrusion, fusion, and disjunction. In his genealogical study of the word hybridity, he traces its use from biology, to language, and its use in the 19th century as a major issue for contemporary cultural debate. Biologically, there are no hybrid human beings, because there are no different species, as we know nowadays. Thus, Young states that when we use this concept “we are utilizing the vocabulary of the Victorian extreme right as much as the notion of an organic process of the grafting of diversity into singularity” (10) because applying the term hybrid to human beings implied that there were different human species, as argued by slave-owners – an argument resurrected and defended by

Hitler in *Mein Kampf*. The concept of hybridity, however, has been very fruitful to describe cultural interaction.

In his study of the novel as a genre, Mikhail Bakhtin discussed the concept of hybridity in relation to language as related to the multitude of languages, cultures and times that became available to Europe when it moved from what he calls “a socially isolated and culturally deaf semipatriarchal society” into “international and interlingual contacts and relationships” (21). For Bakhtin, hybridity is an encounter between two different linguistic consciousnesses “separated from one another by an epoch, by social differentiation or by some other factor” (358) the characteristic of the language to be the same but different (370). It is the point at which one cannot decide what the primary meaning of an utterance is. Bakhtin describes a dialectical model for cultural interaction, in which he devises two types of hybridity: an organic unconscious one that will tend toward fusion (358) and an intentional one, contestatory (366). Young points out that the importance of the Bakhtinian concept of hybridity is its possibility of unmasking authoritative discourse and remarks that “in an astute move, Homi K. Bhabha has shifted this subversion of authority through hybridization to the dialogical situation of colonialism” (22).

Bhabha has extended the notion of hybridity to include the moment in which the discourse of authority finds itself open to the trace of the language of the other as a “Third Space,” which is neither the one nor the other, but something else. He defines cultural difference as “the process of signification through which statements *of* culture or *on* culture differentiate, discriminate and authorize the production of fields of force, reference, applicability and capacity” (50). Cultural difference calls attention to the performative aspect and to the interaction between cultures: “the problem of cultural interaction emerges only at the signifiatory boundaries of cultures, where meanings and values are (mis)read or signs are misappropriated” (50). For Bhabha, hybridity is an instance of iteration through which all forms of cultural meaning are open to translation because their enunciation resists totalization. It is an instance of iteration because he remarks that there are no naturalistic political referents outside discourse (33), and its enunciation resists totalization because there is no natural relation between signifier and signified (32). Hybridity is also living in the borders of history and language, race and gender, in a position to translate the differences between them into a kind of solidarity.

Alternatively, Shohat and Stam define hybridity as an unending, unfinalizable process which preceded colonialism and will continue

after it: “Hybridity is dynamic, mobile, less an achieved synthesis or prescribed formula than an unstable constellation of discourses” (42). They argue for discrimination between different modalities of hybridity: “colonial imposition, obligatory assimilation, political cooptation, cultural mimicry, and so forth” (43), and they stress the need to remember that it is always power-laden and asymmetrical. Nevertheless, Shohat and Stam sustain that the term hybridity counteracts both the colonialist fetishization of racial purity and overtly rigid lines of national(ist) identities drawn by Third Worldist discourse. However, the disadvantage of the concept of hybridity is, for them, to obscure the deformative traces of colonialism in the present while downplaying multiplicities of location, thus, effacing questions of historical hegemonies because it does not differentiate between its distinct forms such as colonial imposition, obligatory assimilation and cultural mimicry (41).

According to Shohat and Stam, cultural diversity is fundamental to every utterance, since communities of any kind do not exist in isolation but rather in what they call a “web of relationality”: “Social communities and utterances ‘dialog’ with one another; they are ‘aware of and mutually reflect one another’” (48). Nonetheless, they distinguish a liberal well-behaved diversity from a more relational and radical polycentric multiculturalism, which they support. The differences are that, while liberal-pluralism has a discourse of ethical universals, polycentric multiculturalism sees all in relation to social power; it is about dispersing power, demanding changes; and its sympathies are with the oppressed. Whereas pluralism allows other voices to be heard, Shohat and Stam claim that polycentric multiculturalism thinks and imagines from the margins. The term polycentric is used because it emphasizes globalism and “introduces a systematic principle of differentiation, relationality and linkage” (48). Polycentric multiculturalism, in Shohat and Stam’s view, grants an epistemological advantage to those who had learned to negotiate between the so-called margins and center, what DuBois called “double consciousness” (3). Moreover it rejects a unified concept of identities, seeing them as “multiple, unstable, historically situated, the products of ongoing differentiations and polymorphous identifications” (49), in other words, performative. Finally, according to Shohat and Stam, polycentric multiculturalism goes beyond identity politics, it is open for affiliation based on shared social desires and identifications while it sees all acts of verbal or cultural exchange as taking place between permeable, changing individuals and communities (49).

In any of the descriptions of the contact space, the third space, or the space of the encounters and clashes, it is in this space that peripheral cultures can resist homogenization with hegemonic ones. According to Pratt, contestatory expressions from imperial action appear in contact zones, for example, in ceremony, dance, parody, philosophy, counterknowledge and counterhistory (4). While Shohat and Stam focus on popular culture for comprehending contemporary media representation and subjectivities (1), in what can be defined as a postmodern perspective, Pratt criticizes European travel writing genre, thus formulating a critique of imperialism (4) from a postcolonial perspective. As Hutcheon points out, in spite of the differences concerning the political agendas, postmodernism and postcolonial theory have clear and strong links (150) in formal, thematic and strategic concerns:

Formal issues such as what is called "magic realism," thematic concerns regarding history and marginality, and discursive strategies like irony and allegory are all shared by both the postmodern and the post-colonial, even if the final uses to which each is put may differ. (151)

Pratt analyses the reception and appropriation of dominant modes of representation through the mechanics of "transculturation," a term incorporated from sociology to literary studies by Ángel Rama. She acknowledges Ortiz and Rama in the end notes, on page 228, explaining that "'Transculturation' was coined in the 1940s by the Cuban sociologist Fernando Ortiz in a pioneering description of Afro-Cuban culture" in which he proposed this term to replace the concepts of acculturation and deculturation. She adds that "Uruguayan critic Ángel Rama incorporated the term into literary studies in the 1970s" and she adapts it to her use:

Ethnographers have used this term to describe how subordinated or marginal groups select and invent from the materials transmitted to them by a dominant or metropolitan culture. While subjugated peoples cannot readily control what emanates from the dominant culture, they do determine to varying extents what they absorb into their own, and what they use it for. (6)

For Pratt, contemporary texts, particularly Latin American ones, are determined by a transcultural subjectivity which embodies a neocolonial legacy of self-alienation and a resistant gesture of cultures in the Americas. She discloses resistance in her analysis of Alejo Carpentier's

novel *The Lost Steps* (1953) as it not only rewrites Humboldt but also reverses his value signs: “The American cornucopia here is a plenitude not of discovery but of unknowability, a world that metropolitan consciousness is unequipped to decipher or embrace” (196). The limits of agency for dominated peoples are further explained by Spivak, who poses the problem that subaltern historiography can never be written by the subaltern themselves, since the subaltern cannot speak for her/himself either as objects of colonialist historiography or as subjects implied by the texts of insurgency (28). However, following the notion that “the intellectual’s solution is not to abstain from representation” (27), postcolonial theoreticians, such as Pratt, are faced with the task of examining and foregrounding the dominated peoples’ voices, a task for which the concept of transculturation can offer a valuable tool.

Drawing on Pratt’s description of the contact-zones, Rama’s concept of transculturation and Silviano Santiago’s idea of an “entre-lugar” occupied by literary Latin American discourse, Denilson Lopes brings the notion of transculturality to the discussion of contemporary works of art, cultural products and social processes; as he puts it “um diálogo com o presente e os contemporâneos” (“Do Entre-Lugar ao Transcultural” 1). Thus, Lopes makes use of the concept of transculturation recovered by Rama for literary analysis, to the analyses of other cultural constructs. Moreover, the transculturation described by Lopes does not take place between two cultures in an asymmetric relation of power, but it includes other transversal intercultural relationships, such as he describes in the dialogue between Asian, Latin American and North American cultures in Wong Kar Wai’s film *Happy Together*. Lopes points out that, in our contemporary moment, this interaction is produced, first and foremost, through mass media (11). Through the concept of “paisagens transculturais” (transcultural landscapes), Lopes argues for transversal dialogues between cultures and describes a globalization which is not only homogenizing (12) without ignoring the asymmetry in power relationships (10). His work exemplifies how the concept of transculturation helps to define a hybrid which is composed by the encounter of Brazilian cultures with foreign ones.

Octavio Ianni, who recovers the concept of transculturation to examine contemporary globalized world, states that the local cannot only affirm itself but also re-create itself in contact with the global (157). On the other hand, he states that the dynamics of the global is not distributed equally through the parts; the parts, while distinct, notable, and consistent totalities, both produce and reproduce their own

dynamics and also assimilate differently the more binding global dynamics (159). Bernd and DeGrandis call attention to the fact that there are many different and specific phenomena to be examined in the postmodern context as there is “a discrepancy between terminology and the multifaceted reality which it tries to define” (xii), thus highlighting “the epistemological difficulties presented by a series of constantly evolving socio-cultural phenomena and their corresponding instruments of conceptualization” (xv). Another advantage of the concept of transculturation is that it was elaborated specifically to explain the hybridization of Latin American cultures with foreign hegemonic cultures. Moreover, Bernd recalls that many critics “instead of discarding or rendering obsolete the conceptual density created by their intellectual predecessors, they adapt and tune the concepts to the changing historical, cultural, and political paradigms” (xvi).

2.4. Transculturation in Ángel Rama

The first part of the book *Transculturación Narrativa en América Latina* (Ángel Rama, 1982) describes the cultural and literary problem that Latin America lived under the modernizing impact of the 20th century. Rama begins by a historical account of literature in Latin America to define his concept of transculturation and its three aspects: language, literary structure, and worldview. He affirms that Latin American literatures have never resigned their Iberian past, thus their first and major impulse has always been towards independence. To attain such independence, two other concepts came into play: originality and the potential to be representative. The originality of Latin American literature comes, according to Rama, both from its internationalism and from its regional cultural peculiarity. For the intellectuals, originality could only be achieved by means of being representative of the region in which it emerged (13). The peculiarity of Latin American literature was found in the intrinsic ways of society, that anthropology would denominate culture (17):

... una literatura que, nacida del rechazo de sus fuentes metropolitanas, había progresado gracias al internacionalismo que la había integrado lentamente al marco occidental y al mismo tiempo seguía procurando una autonomía cuya piedra fundacional no podía buscar en otro lado que en la singularidad cultural de la región. (18)

He situates around 1929, with the economic crisis, the intensification of the conflicts between the interior and the modernizing

cities, to which the most common solution was cultural plasticity – to incorporate new elements as animating forces to traditional cultural structures, in an innovative way (31) – in order to revise the regional cultural contents in the light of the new modern proposals. This process of transculturation compounded a hybrid capable of transmitting a renewed heritage that could still be identified with the past (28-29).

In 1940, the Cuban Fernando Ortiz coined the term transculturation, and Rama quotes him:

Fernando Ortiz lo razonó del siguiente modo: *“Entendemos que el vocablo transculturación expresa mejor las diferentes fases del proceso transitivo de una cultura a otra, porque éste no consiste solamente en adquirir una cultura, que es lo que en rigor indica la voz anglo-americana aculturación, sino que el proceso implica también necesariamente la pérdida o desarraigo de una cultura precedente, lo que pudiera decirse una parcial desculturación, y, además, significa la consiguiente creación de nuevos fenómenos culturales que pudieran denominarse neoculturación.”* (33)

This conception reveals Ortiz’s resistance to consider traditional culture as passive or inferior to the new one. Ortiz’s vision, according to Rama, is geometric, following three moments: a partial deculturation that can affect culture and literature; incorporations from the external culture; and an effort to recompose by gathering surviving elements from the original culture with the ones that come from outside (38). Rama expands Ortiz’s theory pointing out that the selection applies not only to a foreign culture but, chiefly, to an the internal one, since some values are lost while primitive elements are rediscovered in search of resistant values – which can be seen as an inventive task. Thus, the process of transculturation is described by Rama as involving concomitantly four operations: losses, selections, rediscoveries, and incorporations (39).

2.5. Transculturation and Postmodernity

According to Campa, the key category of transculturation offers, in the works of intellectuals such as Ortiz, Rama, and Canclini, a broad range of modern and postmodern constructs for Latin America (62). Canclini’s term *cultural reconversion* (xxvii), another expression for transculturation, points to a new nexus between popular culture and market economy that turns out to be the site of new texts, products, and performances while it “refrains from mourning the loss of traditional

culture but also from celebrating a new horizon of floating identities” (Campa 65-66). Canclini shows how the traditional survives through hybridization with markets, describing a Latin American cultural economy driven by the production of new norms of appropriation and intertextualities (xxxiii). For Campa, Canclini’s use of transculturation, which “obtains a much more contemporary range than many of its critics are inclined to expect” (70), appears as a strategy for construction and deconstruction. In this context, one can include postmodern performances, with its awareness of the ideological apparatus which produces them. Campa states that Rama’s formulation of transculturation goes beyond the debate between tradition and postmodernity, acknowledging that claims to identity are made unsustainable by the constant exchange between markets and cultural forms, while realizing that this instability produces a creative struggle. The possibility of new looks into postmodern contexts rests in the fact that Rama accounts for the immediacy of global capitalism in cultural and literary analysis.

Thus, the restoration, subversion and recontextualization of previous texts which is characteristic of postmodern parody is paired to the mechanics of transculturation in relation to cultural heritage and identity in its appropriation, subversion and revitalization of cultural content. Implied in this analogy, there is a refusal to see the postmodern fiction as ahistorical as well as a rejection of the view of contemporary globalization as an only homogenizing process.

Within this theoretical context, in this research, transculturation is understood as a mode for the study of contemporary peripheral societies, specifically in relation to Brazilian gaucho identity as represented in contemporary film and television. In the reformulation and representation of gaucho identity in the films *Anahy de las Misiones* and *Netto Perde Sua Alma* and the television series *A Casa das Sete Mulheres*, local history is reassessed from a contemporary perspective that includes globalized concerns with the representation of minoritarian identities and problematizing of official history. When examined through the logic of transculturation, those transformations create a hybrid content that reshapes Brazilian gaucho identity allowing it to subsist in the contemporary postmodern world while still identifying with the past.

CHAPTER III

CONSTRUCTION OF BRAZILIAN GAUCHO IDENTITY

3.1. Brazilian Gaucho Identity

For Sandra Pesavento, the identity of the Brazilian gaucho has been in construction since the 19th century, but it was in the beginning of the 20th century that it was firmly established (35). According to Rossini, it was built in historiography and consolidated in literature, by writers such as Erico Verissimo and Simões Lopes Neto (8). Its usual depiction is that of a solitary person, walking the pampas in search of work. The gaucho is portrayed as someone who loves his horse and his freedom (3), as well as usually a warrior both by nature and geographic determination (8). According to Oliven, the model for gaucho identity

...está sempre calçado no campo, mais especificamente na região da Campanha (localizada no sudoeste do Rio Grande do Sul e fazendo fronteira com a Argentina e o Uruguai) e na figura do gaúcho, homem livre e errante que vagueia soberano sobre seu cavalo, tendo como interlocutor privilegiado a natureza. (97)

The Farrapos War, or Farroupilha Revolution, which took place in the South of Brazil, from 1835 to 1845, is considered the foundational event of the gaucho identity, according to Corteze, Ferreira and Dalbosco (117). The war took place in former “borderlands,” which are, according to Adelman and Aron’s definition, “contested boundaries between colonial domains” (816) —, between the South of the Portuguese American territory and the Spanish one, the interior of the “Continente de São Pedro do Rio Grande do Sul.”

The province of Rio Grande in the South of Brazil had been a place of dispute between the Spanish and the Portuguese empires since the beginning of the navigational enterprise. According to Anderson, in the new American states the populations could be redefined as fellow-nationals because “each of the new South American republics had been an administrative unit from the sixteenth to the eighteenth century” and “over time, they developed a firmer reality under the influence of geographic, political and economic factors” (52). The province of Rio Grande, however, was equidistant from Buenos Aires and Rio de Janeiro. The total submission to a still imperial regime based in Rio de

Janeiro, the Brazilian capital at that time, was not economically beneficial for the local elite. At the same time, the identification of the people of Rio Grande with fellow-nationals from all over Brazil was not an easy one. An inept administrator designated by the capital deflagrated the Farrapos War, which started as a movement to change the administration (Gonçalves 1). For some, the movement was due to the excessive taxation of the *charque*⁴ (Caramello 2) and, for others, it was due to the dissemination of progressive ideals (Carrion 1-2). Eventually, it became known mainly as a separatist war against the monarchy, for the republic and the abolition of slavery. In 1836, the rebels declared Rio Grande a republic separated from the rest of Brazil. In 1845, the war finished with a peace treaty, which gave the amnesty to the Farrapos' soldiers and liberty to the ones who were slaves. Though they did not achieve their republican and abolitionist aims, the Farrapos were not defeated in combat and that affected the collective unconscious of the Rio Grandense people and turned the war into a myth, and their commandants into heroes (Corteze, Ferreira, and Dalbosco 118).

However, the gaucho was not always seen as a hero. On the contrary, as Madaline Nichols points out, descriptions of the gaucho from the middle of the 18th to the beginning of the 19th century are "uniformly uncomplimentary" (417). Those descriptions qualify the gaucho as lazy, gamblers, thieves, troublesome, criminals, unclean, brutish, capricious, and so on. Nichols recalls that

In early times the names *gaudio* and *gaucho* were synonyms for *loafer* or *tramp* or *evil-doer* or *thief* or *bandit*. Later, doing a similar but more remarkable and more profitable work, he came to outnumber the *vaquero* and to attract far more attention through his extensive contraband activities; then the *vaquero* was forgotten. Still later, an esthetic element entered this most unesthetic picture and the *gaucho* name was applied to those who 'had no regular occupation and wandered about, supplied with a poor guitar and singing coplas... and also to those who excelled in the quarrels and in the rustic gallantry of the wilderness'." (421)

It was literature, together with economic and political factors, that made possible the aestheticization of a previously pejorative term

⁴ A kind of jerky made from dried and salted meat ("Charque," *Wikipedia: the free encyclopedia*).

and unpleasant type. According to Nichols, the word gaucho began to mean only vaquero when the contraband of meat was not profitable anymore and the contrabandists had to look for other occupations, being that of the vaquero the most related to their skills. Afterwards, the series of wars in the region inhabited by the gaucho allied to the utility of their abilities in warfare made possible their transformation from social outcasts into heroes; a change owed, in Nichols words, “to the advertising he received in literature” (423).

In the book *Prosa dos Pagos*, from 1979, Augusto Meyer also remarks that literature was not responsible for the transformation in the meaning of the word gaucho, but economic and political factors: “Não há de ser por um simples capricho de letrados ou transfiguração literária, que a palavra *gaúcho* perdeu o primitivo sentido, para revestir-se de outro, francamente ecomiástico.” (32). He recognizes, however, the tuning of authors who tended to idealize and romanticize the gaucho type, giving as examples the drama *O Monarca das Coxilhas*, written in 1867 by César de Lacerda, and the novel *O Gaúcho*, from 1870, by José de Alencar. Thus, the analyses of Nichols and Meyer show how the positive aspects of the inhabitants of Rio Grande do Sul, called the gauchos, were highlighted and the identification with them became desirable.

3.2. Identity as a Hegemonizing Process

Andrew Higson remarks that

The process of identification is [...] invariably a hegemonizing, mythologizing process, involving both the production and assignation of a particular set of meanings, and the attempt to contain, or prevent the potential proliferation of other meanings. (54)

In Brazil, particularly after the period identified as the Old Republic, there was a tendency to exclude regional cultural manifestations. Positivist ideals and industrialization dreams helped establishing a pragmatic national identity (Del Ré 109). As a form of resistance, in the state of Rio Grande do Sul, there has been a process of consolidation of the regional identity of the gaucho, which, in a paradoxical movement, produced the effacement of other cultural identities present in the region, as the Native American ones (109-10). Thus, in the texts of Lopes Neto, for instance, it becomes apparent that, while the characteristics of the gaucho were being praised, the characteristics of other groups were subtly devalued. An example of subtle devaluation

can be found in the short story “Melancia – Coco Verde,” by Lopes Neto, in which the narrator describes a descendant of Azoreans who lives at the shore: “Esse tal era um ilhéu, mui comedor de verduras, e que para montar a cavalo havia de ser em petição e isso mesmo o petição havia de ser podre de manso” (51). Or in “O Negro Bonifácio:” “como uma morena, tão linda, entregou-se a um negro, tão feio?” (74).

However, the traces of the minority groups remain present in the dominant cultural identity. The name “Anahy,” for example, which is inspired in a Guaraní legend situated in the Guaranitic War, has been appropriated by gaucho folklore and transposed to the Cisplatina War, and, later on, appeared in the title of the film *Anahy de Las Misiones*, whose story is situated in the Farrapos War. It is interesting to note that the subversive traits of the legend that should have been contained by its appropriation emerge again in the film produced in 1999, defying the gaucho traditional identity. Williams’ theory of hegemony illuminates this phenomenon when he points out that inside an apparent hegemony there are opposing formations that resist accomplishment. He affirms that a lived hegemony is a process that “has continually to be renewed recreated, defended, and modified. It is also continually resisted, limited, altered, challenged by pressures not at all its own” (112). From this perspective, there are strategic differences inside a hegemonic process and they, on the one hand, can guarantee the hegemony’s vitality as well as the production of cultural commodities, but, on the other hand, they can also modify, renew, challenge or resist it. The historical account of gaucho identity shows how it has been modified over the years, and the analyses of the films and the television serial in this dissertation foreground the ways in which they challenge gaucho identity while revitalizing it at the same time.

3.3. Brazilian Gaucho Identity in Film

Some recent historical films propose a new view of the Farrapos War, thus foregrounding a different view of Brazilian gaucho identity. Two of them are *Anahy de las Misiones*, from 1997, and *Netto Perde Sua Alma*, 2001. Both present a revision of official histories and master narratives by recovering the so-called minorities’ roles in the war. In the article “Cinema Gaúcho: Construção de História e de Identidade,” Rossini presents a summary of the history of the cinema produced in Rio Grande do Sul. According to her, the rural element is a constant in the gaucho cinema since the first films made in Rio Grande do Sul, around 1910 (3). Though there have been films with urban themes, the ones which deal with the countryside are the majority and foreground

the gaucho as someone who rides a horse, lives alone, does not settle down, and is, essentially, a rural type. The rural theme can be observed since the first films made there, such as *Ranchinho do Sertão* (Eduardo Hirtz, 1912/13) as well as when the cinema firmly established itself in the region, in the 60's, having as major exponent the singer Vitor Mateu Teixeira, called *Teixeirinha*, who acted in and produced twelve films. The traditionalist *Teixeirinha* already subverted the gaucho image placing some of his gaucho characters in the suburbs (Rossini 4), such as the protagonists of *Motorista sem Limites* (1969), who is a driver, and the suburban mechanic that is the main character in *Pobre João* (1974). The image of the gaucho as a countryman was questioned particularly in the 80's, with films that can be called subversive because they contradict the imaginary about the gaucho identity. This was the case of some films about urban environment, capital or small towns, such as *Verdes Anos* (Giba Assis Brasil and Carlos Gerbase, 1984), or located on the shore. The film *A Intrusa* (Hugo Christensen 1979), an adaptation of a Borges' short story, shows another instance of gaucho identity subversion, for the evident erotic and sensual relationship between two gaucho brothers does not fit the gaucho macho representation as tough and savage (Capalbo 35). To the extent that those films materialize other possible representations of identity in Rio Grande do Sul, they show the rupture of the identity of the gaucho.

Since the 1990s, gaucho cultural productions have been highly influenced by historical themes. According to Rossini, it was the economic and cultural globalization that led to a rethinking of national and cultural identities (6). In Rio Grande do Sul's history, it is the Farrapos War that has inspired most productions, such as the series *A Casa das Sete Mulheres*, and the films *Anahy de las Misiones* and *Netto Perde Sua Alma*. Those productions revise local history through a contemporary perspective that articulates local with global values. Hutcheon points out that it is a characteristic of postmodern art to dialogue with the past, questioning the process of history, and reconstructing the relations of the present to "what came before" (152), corroborating the view of those productions as inserted in postmodern debates on history and identity.

For Rossini, when the films retell history and re-include a so-called minority group in it, there is re-reading of cultural identity (14), which is, in Hall's words, "grounded in the *re-telling* of the past" (705). *Anahy de las Misiones*, for example, depicts the difficulties of a peasant woman to survive and provide for her sons and daughter during the Farrapos War. As a woman without a husband, she had no rights over

property, and the film shows how women at that time did not even have rights over their own bodies. The soldiers from both sides are shown as equally merciless, rude, violent, and arbitrary. Other peasants who do not want or cannot fight in the war, because of their age or physical disability, are also shown to suffer the consequences of war. By making *Anahy* repeat, word by word, the short story “M’Boitató,” by Simões Lopes Neto, originally told by the narrator Seu Blau, the film not only appropriates gaucho identity but also subverts it, depicting a woman as its perpetuator and possessor. In Rossini’s view, while *Anahy de las Misiones* reaffirms, on the one hand, the gaucho identity through the use of its identity symbols, on the other hand it represents possibilities that were kept out of it, such as the resolute, free woman and the fragile man.

In *Netto Perde Sua Alma*, through the memories of a former Farrapo commandant, the film denounces the illusory status of the Farrapos as not being defeated. The film reveals how the Farrapos’ aims in the war were not accomplished and it shows the slaves who fought in the war as being harmed by the peace treaty. The film shows the disagreements between the Farrapos’ leader and the soldiers without being complacent to none of them. The main character of the film, General Netto, is played by the gaucho actor Werner Schünemann who later on was cast to be the Farrapo leader Bento Gonçalves in the television series *A Casa das Sete Mulheres*. Discussing the difference between museum and television in the article “Escape from Amnesia: The Museum as Mass Media,” Huyssen restates the well-known idea that “in human culture, there is no such thing such as the pristine object prior to representation” (32) and claims that “such longing for the authentic is a form of fetishism” (33). In other words, the idea of a ‘pure’ past, not mediated by other texts and images, is an impossible essentialism. In *A Casa das Sete Mulheres*, the reference is the official as well as various unofficial versions of the Farrapos War: oral accounts and tales, gaucho traditions, the source novel, others books of history and literature, and films about the same event. An example is the casting of Schünemann who had just filmed *Netto Perde Sua Alma*. Another example of this mediation is the appearance, in *A Casa das Sete Mulheres*, of a female character who bandages herself and pretends to have a contagious disease so as not to be desired or abused by the soldiers. This character is based on an oral tradition and was foregrounded by the film *Anahy de las Misiones*.

Although it can be argued that the series tries to work regional past and identity into a broader national panorama in such a way that involves as much their inclusion as their exoticization, opening space for

their commoditization, one cannot fail to recognize how it works to recover women's history, not only the ones who became famous for challenging the customs of the period, such as Anita Garibaldi, but particularly the common ones, such as housewives and prostitutes. The effort to recover women's history in *A Casa das Sete Mulheres* begins with the decision of adapting a novel written by a woman. Not so evident, but also present in the series, is the history of different ethnic groups within Rio Grande do Sul, such as the Guaranis and the afro-descendants – whose participation as soldiers in the war is depicted. And the critical perspective is evident by showing the history of the oppressed groups when compared, for instance, with the film *Um Certo Capitão Rodrigo* (Anselmo Duarte, 1971) which concentrates on adapting from Erico Verissimo's epic parts which reinforce the male gaucho stereotype, focusing on Capitão Rodrigo's bravados and sexual conquests, with *O Sobrado* (George Durst and Cassiano Gabus Mendes, 1956), which focuses on the clash between social classes (Pereira 61), or with the television series *O Tempo e o Vento* (Paulo José, 1985), in which Afro-descendants barely appear.

From marginal thief to official hero, from rural environment to suburban neighborhood, from stereotype to critically subverted identity, in many ways the Brazilian gaucho cultural identity has been transformed. Historical narratives, including historiography and fictional texts, play a major role in those transformations. Contemporary subversion of master-narratives also challenge traditional and/or essentialist depictions of cultural identities. The representations and consequent reformulations of Brazilian gaucho cultural identity in the films *Anahy de las Misiones*, and *Netto Perde sua Alma*, as well as in the television series *A Casa das Sete Mulheres* are instances of this critique.

CHAPTER IV

ANAHY DE LAS MISIONES AND NETTO PERDE SUA ALMA

From 1990 to 1992, Brazilian cinema went through a difficult period after, in 1989, president Fernando Collor de Mello extinguished the body of the executive power which was responsible for most of the incentives directed to cinematic production in the country, Embrafilme⁵. In 1992, only two Brazilian feature films were released. With the resources of the extinguished Embrafilme, in 1993 and 1994, 90 films were financed through the Prêmio Resgate do Cinema Brasileiro, among them 56 feature films (Nagib 13). In addition to that, law number 8,685, commonly known as Lei do Audiovisual, which was passed in 1993, together with Lei Rouanet, from 1991, improved the system of tax incentive to cinema funding (Pellegrini 90). As a result, the average of films made in Brazil, in the 1990's, was about twenty a year. According to Nagib, some call this increase in the number of films a boom, named "Retomada do Cinema Brasileiro," for others the boom was just an impression caused by the interruption of cinematographic activities after the closing of Embrafilme (13). Anyhow, as Nagib points out, the number of films and film-makers increased in this period. In addition to the children's films that were already commercially successful – such as those of *Os Trapalhões* – other Brazilian films such as *Carlota Joaquina*, *Princesa do Brazil* and *O Quatrilho* reached over one million spectators.

In the films released in Brazil after 1992, Pellegrini identifies a great number of historical themes, which she considers an attempt to strengthen a national identity as a response to a globalized homogenizing tendency of economic and cultural markets (91). The movement of Cinema Novo, in the decade of 1960, has contributed to the awareness about the formation of a national identity and its representation in film (Altman 37). This artistic and cultural movement argued for the creation of an aesthetically original Brazilian cinema, for the consolidation a national identity face an international panorama, and for the spectators' awareness of Brazilian cultural manifestations (Silva & Onofre 3). However, Cinema Novo's project of representing national

⁵ Empresa Brasileira de Filmes S. A..

identity in film did not include the gaucho regional identity, most of the films dealt with characters from the Northeast of Brazil, such as cangaceiros, and landless migrants, who could be associated with the peasant movement during the 1960s. Interestingly, the seed of MST (Movimento dos Sem Terra) from the 80s appears in the 1960 decade in Rio Grande do Sul, with the Movement of Landless agricultures called MASTER and the movement itself gained power in RS as an organized movement (Coronel et al. 4). In the recent turn to national identity and history described by Pellegrini, two historical films revisit the Farrapos War history, thus presenting a re-reading of gaucho identity and its encompassing into a national scope: *Anahy de Las Misiones* and *Netto Perde Sua Alma*. The interest in revising the past within the context of contemporary revisionist impulse may suggest possible associations with the contemporary awareness that poverty, exclusion and political demands are also major problems for society in the South of Brazil and not only in the Northeast.

4.1. *Anahy de las Misiones*

The film *Anahy de las Misiones* received awards in, at least, five cinema festivals, such as the 30^o Festival do Cinema Brasileiro in Brasília, the 2nd Brazilian Film Festival of Miami, and Festival de Cinema Latino in Trieste. Although it was not a commercial success since it had a total public of 130,000 spectators of whom 90,000 from inside the state of Rio Grande do Sul (Gutfreind and Escostesguy 34), the critical reception of the film and, particularly, of Araci Esteves acting – an actress from Rio Grande do Sul’s theatrical circuit and who was imagined as Anahy since the first moment by the writer and director Sérgio Silva (Xavier 100) – was very positive. This can be measured by the increase of Araci’s performances in cinema and television after the film: she performed in five films between 1970 and 1990, even though she was very experienced and renowned within the theatrical circuit, and after *Anahy de Las Misiones* she has already acted in five films, one television series and two soap operas.

The extensively awarded filmography of the director Sérgio Silva, who was also one of the writers and producers of *Anahy de Las Misiones*, includes eighteen films. In almost all of them, he acted as director and writer; and in some of them he was also a producer and even took care of set and costume design – such as *Adiós América do Sul*, released in 1981, and *Frau Olga, Fraulein Frida*, from 1991. Besides his cinema work, Silva is also a Language and Literature teacher, theater actor and producer, as well as Professor at the Drama

and Communication Department at Universidade Federal do Rio Grande do Sul (Xavier 83). According to him, in an interview conducted by Liângela Xavier, the film *Anahy de las Misiones* was initially a story about a woman who sacrifices everything for her family (131). The choice of the period (Farrapos War) and the definition of the location, in the pampas, led him to view another universe: that of the vast landscapes which he relates to the film *Ryan's Daughter* (David Lean) but also to the literature of Rio Grande do Sul, particularly Erico Verissimo (134).

This dissertation analyzes the film *Anahy de las Misiones* in the light of Hutcheon's view of the postmodern fictional revision of historical themes, what she defines as historiographic metafiction. For Hutcheon, postmodern historical fiction tends to present serious paradoxical parody that is, at once, metafictional and historical "in its echoes of the texts and contexts of the past" (3). In *The Politics of Postmodernism*, Hutcheon remarks that the historical novel and the epic already presented a mix of fact and fiction, however, postmodern historiographic metafiction differentiates from them in its foregrounding of "the usually unacknowledged and naturalized implications of narrative representation" (33) through the self-consciousness of the fictional text, thus showing its lack of transparency, and its questioning of the factual grounding of history-writing. For the analysis of *Anahy de las Misiones*, this chapter discusses the film's dialogue with previous representations of gaucho's history and identity as well as other texts.

The presence of postmodern features in the revision of history enacted by *Anahy de las Misiones* is not understood as the incorporation of a global tendency that eventually leads to homogenization. Whereas Jameson, in the article "Third-World Literature in the Era of Multinational Capitalism," asserts that the only possibility to replace that kind of Third-Worldist nationalism would be what he calls "global American postmodernist culture" (65), the analysis of the film *Anahy de las Misiones* suggests another possible reading. This possibility is envisioned through the logics of transculturation, understood as an appropriation and re-elaboration, not mimicry, through which the local can affirm and re-create itself in contact with the global.

4.1.1. History of a gaucho woman

The film *Anahy de las Misiones* narrates the journey of a woman in the midst of Farrapos War, around the year 1835 in Rio Grande do Sul. One of the heroes of this war is a woman, Anita Garibaldi, who fought many battles side by side with her husband and

other men. This is not the case of Anahy; neither is she one of the many women who stayed at home waiting for their men while they fought. The film narrates the story of a woman who makes a living for herself, her three sons – one of them disabled – and one daughter, by selling, exchanging or using any kind of goods they can find in the battlefield or even take from the dead soldiers. In this way, the film reinscribes in the period of the Farrapos War a multiplicity of characters and situations: the poor, the disabled, the “fatherless” people and the independent woman.

The film’s revision of history can be associated with Hutcheon’s definition of the role of contemporary fiction. As she says:

The resulting refocusing of historiography on previously neglected objects of study - social, cultural, *economic* - in the work of Jacques Le Goff, Marcel Detienne, Jean Paul Aron, and others has coincided with feminism's reorientation of historical method to highlight the past of the formerly excluded ex-centric (women, but also gays, the working class, ethnic and racial minorities, etc.). Of course, the same impulse can be seen in historiographic metafiction. (“The Postmodern Problematizing of History” 373)

This impulse is a central feature of the film *Anahy de Las Misiones*, since almost all characters represent gaucho types whose presence in history has been effaced. Furthermore, their representation subverts the hegemonic gaucho identity as nomad horse rider, who is, essentially, a rural type and, at the same time, a warrior. On the other hand, it preserves traces of the dominant identity in each of the characters. For instance, all of them are rural types, but Joca Ramirez, who is an acquaintance of Anahy, is selling his small farm to migrate to an urban center, because of the recession provoked by the war, thus suggesting that he is going to live in the suburbs. Many films depict the suburban gaucho. For instance, most of Teixeira’s filmography, since his first film, *Coração de Luto* (1966), has suburban gaucho characters as protagonists. As Gutfriend and Escosteguy point out in their study about the repercussion of cinematic gaucho identity representations from 1994 to 2004 in the local Rio Grande do Sul’s press, there is a balance between rural and urban themes (34), thus undermining the view of the gaucho as a rural type.

The emblematic image of the gaucho riding a horse is so strong that even the garments that compose the typical gaucho clothing are riding accessories, such as spurs – as it can be seen in the monument

Estátua do Laçador, which represents a gaucho wearing the traditional clothes called *pilcha*. This image is directly linked to the view of the gaucho as a wanderer. Although Anahy and her family lead an itinerant life, their depiction goes against the grain of the hegemonic gaucho image since they not only walk on foot but they also have to pull their cart through the pampas and highlands, since the only bull they had was demanded by the Farrapos's troop. In fact, the film opens with the sounds of a battle, but the first thing we see is the cart, at first barely visible, being pushed and pulled through the fields until it gets to the place where the battle had taken place. By the same token, although Anahy does not have a mate and sometimes feels solitude, she cannot be described as a lonely type, since her family composes a supporting group, which suffers losses as well as the joining of new members (the character Picumã and Luna's coming child) in the course of the film, and never disintegrates. The core of this group is composed by the women and the disabled (Anahy's son Solano limps because of an injury caused by a horse) as synthesized by Anahy: “-Home é côsa aragana, de alma e cabeça solta no vento. Eles tão sempre se indo. E o mulheredo com a cria na barriga.” (08:21). Anahy's sons Leon and Teobaldo's terrible fates are exemplary of the end to which gauchos' braveness can lead. Leon was killed by a Farrapo soldier whom he defied. Teobaldo, on the other hand, is killed while fighting as a Farrapo soldier, in a scene that shows a homosexual overtone. As Rossini describes:

Outro ponto em que o filme, mesmo sutilmente, provoca o mito do gaúcho, é em relação a Teo, o filho de Anahy que parte para a guerra ao lado de um soldado farroupilha (Matheus Nachtergaele). Antes de partir, o jovem soldado promete para Solano que não abandonará seu irmão Teo na vida ou na morte. O que, aliás, acontece. Como lembra Luiz Carlos Merten, a cena em que dois homens morrem nos braços um de outro reproduz a expressão clássica da piedade, imortalizada na obra renascentista *Pietà*, de Michelangelo. Esse toque homossexual do filme vem alfinetar o propalado machismo gaúcho, outro mito que o diretor habilmente questiona. (11)

According to Rossini, *Anahy de las Misiones*, like Verríssimo's *O Tempo e o Vento*, synthesizes the formation of the gaucho identity, but also questions it (7). One of the reasons for the problematizing of gaucho identity in the film is because the protagonist is a woman, which points to the differences in the roles of men and women in gaucho

society and their misrepresentation as fragile or attached to the land. In addition to being the head of the family, the film also points out that, as a woman, Anahy cannot settle for she has no right to own property.

Rossini also notices the features of the typical gaucho in Anahy's character:

Na personalidade de Anahy, encontramos a coragem e a obstinação do gaúcho; ela é a monarca das coxilhas que não sabe viver “querenciada”, como dizem os personagens do filme, ou seja, não consegue viver num único lugar. Ela precisa da liberdade dos pampas, onde se vive sem lei e sem ordem; fora da civilização. (7)

Rossini compares Anahy to Ana Terra's matriarchal character from Verissimo's trilogy *O Tempo e o Vento*. By the same token, the characterization of Anahy is comparable to Cap. Rodrigo Cambará, one of the most popular characters in Verissimo's trilogy. One of Cap. Rodrigo's most outstanding traits is his defiant ways and pointed dialogues, as when he replies to Juvenal's statement that many good persons died in a war, “Hai gente demais no mundo...” (Um Certo Capitão Rodrigo 13) or those passages of a dialogue with a priest:

-Paciência. Pode ser que um dia vosmecê mude.
Deus é grande.
-E o mato é maior, padre.
(...)
- Deus escreve certo por linhas tortas.
Rodrigo abriu a boca num bocejo cantado e depois disse:
- Mas o diabo é que ninguém sabe ler o que Ele escreve. (58)

Some of Anahy's speeches and dialogues resemble the ferine quality of Cap. Rodrigo Cambará: “- Também não tenho tempo pra lamentos. Mas vale seguir vivendo ansim nesse mundo que se gastar num choro sentido” (37:33). Or when she comments the rape of Picumã: “- China sofre mas não more disso ansim no más. Se morresse eu não tava aqui hoje” (40:45). This intertextuality with previous representations of gaucho identity confirms the idea that Anahy's reformulation of gaucho identity revitalizes regional cultural identity in tune with global concerns about the revision of the past, resulting in a transculturated identity.

4.1.2. Serious parody

The kind of parody we find in Anahy highlights the impossibility of accessing the past directly, and, therefore, offers a sense of the past from other texts. As Hayden White states, “the historical real, the past real, is that to which I can be referred only by way of an artifact that is textual in nature” (*The Content of the Form* 209). White argues for the adequacy of new techniques that mix fact and fiction, such as docu-drama, infotainment, and historical metafiction, in order to represent the “events of the past that are supposed to be crucial for the development of the community’s identity” (“The Modernist Event” 32). His words are consonant with Hutcheon’s view of parody in historiographic metafiction as “embedding of both literary and historical texts in fiction, but it is a return made problematic by overtly metafictional assertions of both history and literature as human constructs” (“Historiographic Metafiction” 4).

In *Anahy de las Misiones*, intertextuality begins with the displaying of the credits, in the opening of the film, with the sounds of a battle (only the sounds) referring us to a cinematic genre (war films), an image which is soon replaced by the image of the cart in the fields. This latter image recalls another genre (the western). The image of the cart is accompanied by the regional folkloric song “Prenda Minha,” which is initially played softly by an orchestra but evolves into a horror film soundtrack. This initial sequence can be seen as an intertextual one since it suggests associations with different genres. Hutcheon’s description of Contemporary Latin American fiction can help to one’s understanding of intertextuality:

Contemporary Latin American fiction has also turned to art forms other than literature or history and has thereby forced us to broaden what we must consider as intertexts. The various “films” described by Molina in Manuel Puig’s *Kiss of the Spider Woman* are, on one level, only more verbal narratives; on another level, they are parodic plays with cinematic genres (horror movie, war propaganda, romantic melodrama) that politicize the apolitical (or repoliticize the propagandistic) in terms of gender, sexual preference, and ideology. (27)

The name Anahy itself refers to a Guarani legend: according to it Anahy was the daughter of a Guarani chief who died to save her tribe. After her death, her blood poured on the swamp turned into a bush with red flowers. Other folkloric tales are told by Anahy during the film, such as the M’Boitatá, in a monologue that repeats entire passages of the

short story by the same title in which the gaucho writer Simões Lopes Neto registered the tale (18:55). She also tells the tale of India Minuano, the name of a wind coming from the south, which is confused with mermaid tales (32:07).

The subversion of the Minuano folkloric tale is an instance of the Brazilian gaucho identity's transculturation performed in *Anahy de las Misiones*. The Minuano (wind) is the popular name given in the South of Brazil to a cold airstream coming from the southwest. The Minuano tribe was a subgroup of the Guaianás Indians, who inhabited the highlands of the current states of Rio Grande do Sul and Santa Catarina. They were not in the range of the Jesuitical missions and did not submit to slavehood. After the South of Brazil was colonized, the Minuano's way of living was altered and they incorporated the creation of horses, making use of them to hunt, or steal, the cattle introduced in the region by the Europeans (Becker 183). According to gaucho folklore, from the union of a Minuano woman with a white man – who enchanted her playing his guitar – the first gauchos were born. In *Anahy de las Misiones*, the tale is subverted: it is the Minuano woman who has the power to seduce men with her voice – the whistle of the Minuano wind – and to transform them in stones. The subverted tale refers us to sailors' tales about sirens as well as to the Medusa character from Greek mythology.

The scene in which the tale is told begins with an extreme wide screen shot of the landscape. The upper part of the frame is still illuminated by the rising sun. There is no sound in the transition to next shot, in low angle, of a massive stone block. Only then the soundtrack is heard: a staccato note mi (E). The staccato underpins suspense. Moreover, the jump of half-tone to E sharp increases suspense while it also shows a progression that commonly appears in the beginning of Spanish Flamenco songs such as “Malagueña” (Francisco Lecuona) and “Noche en Malaga” (Pepe Romero). The camera moves downwards and follows the family of Anahy, in wide shot, pulling the cart through a bumpy road. Suddenly, Anahy separates from the group – in a continuous movement, the camera follows her. Her dialogue with the rest of the group is conveyed in shot-reverse-shot: she advises the men to prevent from listening to the Minuano whistle by putting beewax in the ears. Anahy's daughter, Luna, leaves the group and joins her mother. At this point, Anahy's son, Teobaldo, tells the tale of “India Minuano” to the rescued Farrapo soldier. Better saying, he screams the tale, for the wind is whistling and their ears are full of wax. Subverting traditional depictions of women as weak and fragile, his tone of voice conveys the

fear and despair of the male group, on one side, while, on the other side (reverse shot), the women are powerful and calm. A close-up in Luna's face enjoying the passing of the wind, as though it was caressing her, reinforces the powerful depiction of the two women. Moreover, women are inserted in the elements of nature, as though they were part of the environment. In a circular configuration, the scene ends up with another extreme wide shot, which moves through the landscape leaving the family and their cart out of the frame, and foregrounds the group's tiny proportions in relation to the gigantic natural space to which women were paired.

The web of tales goes on with the parallel one can make between the protagonist and many of the characters in the trilogy *O Tempo e o Vento*. Likewise, there is also a similarity between the plot of the film and Brecht's plays *Mother Courage and her Children* – a mother who trades while pulling her cart and children in the midst of a war. In the article “‘Anahy de las Misiones’ e a Identidade Gaúcha,” Bundt calls Anahy “mãe coragem de bombacha” and describes the film as a loose adaptation of Brecht's play. Anahy resembles Brecht's *Mother Courage* not only because the two of them have fatherless children who they have to maintain in a period of war, but also because of their awareness of the economic problems caused by the war. However, differently from the play's exposure of *Mother Courage's* contradictions, as, for example, her longing for profit overcoming the will to protect her children, in *Anahy de las Misiones* the protagonist is shown as trapped within the social and historical context, thus, foregrounding the oppression historically endured by women. Such a parody of an epic matches Hutcheon's description of the parody as used by black women writers:

Marge Piercy's *Small Changes* inverts the male narrative pattern of education and adventure to offer a radical feminist escape from (rather than integration into) the patriarchal state (see Hansen 215-16). Toni Morrison's *Song of Solomon* uses a traditional male protagonist but parodically inverts the usual focus on the individual in the world to make us consider the community and the family in a new light (Wagner 200-1). In a similar way, Alice Walker calls upon ironic versions of familiar fairy tales in *The Color Purple*: Snow White, the Ugly Duckling, and Sleeping Beauty. (19)

In the analysis of Brecht's play, Hooti and Esmaeeli describe *Mother Courage* as a victim of her own deeds (137). In *Anahy de las Misiones*, however, Anahy, as well as the other female characters, Luna and Picumã, are shown as oppressed by the social and historical context. This oppression is foregrounded, for instance, in the descriptions of rapes suffered by Anahy and Picumã, and in the statement of the denial of property ownership by women. By the parodic reference to elements from *Mother Courage and her Children*, gaucho male tradition is problematized at the same time that the film performs a critique of what are considered to be universal values by foregrounding the context as decisive in Anahy's plot. Discussing Doctorov's novel *Ragtime*, Hutcheon states that "Postmodern works like this one contest art's right to claim to inscribe timeless universal values, and they do so by thematizing and even formally enacting the context-dependent nature of all values" ("The Postmodern Problematizing of History" 368). The reference to Brecht's story in *Anahy de las Misiones* cannot be confused with imitation for the parodic inversion leads to a reflection on the implications of the context in relation to what is said to be universal values and to ponder not only about a specific historical event, but about what history is.

4.1.3. Transparency

The whirlpool of parody present in *Anahy de las Misiones* has the effect of calling our attention to the cinematic apparatus, thus working against realist transparency and foregrounding a view of history as a human construct. As Stam puts it, in *Film Theory – An Introduction*, "the classic realist film was 'transparent' in that it attempted to efface all traces of the 'work of film,' making it pass for natural" (143). Hiding the operations involved in the making of the dominant discourse – which culminates in the 'transparency' that Hollywood classical style highly praises – guarantees for the spectator what seems to be a direct access to truth, and confers him/her a unity of position. In the text "Realism and the Cinema: Notes on Some Brechtian Theses," MacCabe explains that the spectator becomes a subject who reads the objects as they are presented to him/her, so he/she is placed "outside any articulation" (227), which logically means also outside production. One of the consequences of the realist film is that it reinforces an idea of reality that is based on the ideological notion of the subject as well as its illusory centrality, unity, and final knowledge in relation to the objects. First, the viewer does not produce any meaning, but accepts the meanings presented by the film as though they were

produced by him/herself. And then, the text reinforces the idea that there is a final reality, a total truth, that reality and subject are not made of contradictions. For MacCabe: “What is, however, still impossible for the classic realist text is to offer any perspectives for struggle due to its inability to investigate contradiction” (225). However, he states that there is the possibility to problematize the position of the subject within the classic realist text since “the dominant discourse can be subverted, brought into question” (“Realism and the Cinema” 227). According to him, it is possible to detect some moments of subversion, which he compares to verbal slips, “these *moments* are those elements which escape the control of the dominant discourse in the same way as a neurotic symptom or a verbal slip attest to the lack of control of the conscious subject” (227). The excess of intertextuality surely can be listed among those strategies, for “metalanguage” – the filmic text making reference to other texts –, renders the position of the spectator problematic when a fluid and easy reading of the narrative is interrupted. Furthermore, the interruption of the narrative flow through the reference to other texts draws attention to its constructed nature.

The language spoken by the characters in *Anahy de las Misiones* also performs the function of rendering problematic the position of the spectators. They speak in a mixture of archaic Portuguese and Spanish which is difficult to apprehend at first but not incomprehensible, especially to Brazilian gauchos. Bundt observes the difficulty that this language brings to the spectators:

Outro ponto diferenciador de *Anahy de las Misiones* é a opção por trabalhar com diálogos fiéis ao linguajar típico da época narrada, pesquisando em autores como Simões Lopes Neto as formas lingüísticas ora utilizadas. Assim, as personagens travam diálogos cheios de expressões inicialmente estranhas ao ouvido, mas que, como o próprio filme, convidam a uma aceitação, uma interpretação da prosa estilizada, em um portunhol arcaico falado naquelas regiões fronteiriças. Falam-se em “feredimentos”, “paisanos”, “relancinas” e uma série de outros termos desconhecidos das platéias, o que expressa a inovação do diretor nessa opção, já que isso poderia limitar – como de fato limitou, a boa aceitação do filme no circuito nacional. (4)

Analyzing the representations related to the issue of gaucho identity through the discussion of the representations of a regional

cinematography from 1994 to 2004 constituted by local press, Gutfreind and Escosteguy state: “[a linguagem] esteve em evidência na produção de *Anahy* por recuperar uma forma antiga de falar português misturado com expressões castelhanas, que lembravam a fala do gaúcho da primeira metade do século XIX.” (33) However, instead of only aiming at verisimilitude, the choices in relation to language eventually lead to different effects, such as empathy.

In the article “Monoglossia em *Aleluia, Gretchen*,” Gatti analyzes the films *Modelo 19* (Armando Couto) and *Aleluia Gretchen* (Sylvio Back), in order to discuss the effects of language in cinema – particularly Portuguese language in Brazilian cinema. Drawing on the bakhtinian concepts of poliglossia, the multiplicity of languages, and heteroglossia, different forms of a language, he calls the use of only one language to represent different languages and accents “monoglossia.” He points out how the non-realist choice of depicting foreign characters speaking Portuguese with perfection can have different effects. It can cause empathy and the suggestion that they will adapt in the new country in *Modelo 19* (143) or strangeness and unfamiliarity when approximating threatening characters and ideology to everyday life in *Aleluia Gretchen* (144). In “Poliglossia in Women’s Films: *Carlota Joaquina*, Notes on the Presence of Languages in Film,” Gatti points out how the use of current English spoken by characters that represent Soviet citizens in the film *North Star* (Lewis Milestone, 1943) makes an exotic environment sound familiar (14). On the other hand, he states that the poliglossia that could be a realist choice in the film *Carlota Joaquina*, *Princesa do Brasil* (Carla Camurati, 1994) ends up to emphasize the theatrical style of the film (23), especially because *Carlota Joaquina* is “very far from the films whose stars carefully cultivate accents” (23). In the case of *Anahy de las Misiones*, we can observe both poliglossia, since there are two languages being spoken (Portuguese and Italian), and heteroglossia, Portuguese being spoken with different accents. The Argentinean character speaks Portuguese with a strong Spanish accent, typical of nowadays tourists, with no traces of archaic language. The Italian hero, Garibaldi, speaks in current Italian – subtitled in Portuguese. The other characters speak a mix of archaic Portuguese and Spanish that tries to reconstitute the language of the period. The effort to understand what the characters say undermines the attempts for realist transparency. In addition to that, the non-transparency of the film reveals a view of history which is characteristic of Hutcheon’s definition of postmodern fiction as historical. Hutcheon however remarks that at the same time postmodern fiction ironically problematizes history

foregrounding its human constructed nature (10). Thus, *Anahy* is far from being a historical film that lacks accuracy or an empty mimicry of other texts and genres. On the contrary, it is a very critical revision of history that is in consonance with contemporary recovery of previously marginalized characters while it foregrounds issues of identity and an examination of history as a human construct.

Examining the relations between Brazilian audiovisual production and governmental incentives in the 1990's (5), Simis and Pellegrini acknowledge the presence of a postmodern aesthetic in Brazilian cinema since the 1980's. However, in relation to the recent return to historical themes in Brazilian literature and cinema productions, including *Anahy the las Misiones*, they state that:

...a ênfase nos roteiros históricos, mais do que constituir um traço pós-moderno (presente na literatura e na filmografia ocidentais notadamente a partir dos anos 80), e longe de significar um *apartheid* nacionalista, aqui parece representar uma espécie de tentativa positiva de recuperar e consolidar uma “nacionalidade”, uma “identidade”, um “retrato” que se apresente como diverso daquele proposto pela homogeneização de um mercado globalizado. (7)

The concept of postmodern in this statement seems to be in conflict with the ideas of “positiveness” and ‘identity,’ while it harmonizes with a globalizing aesthetics that promotes homogenization. On the contrary, what I suggest through my reading of *Anahy de las Misiones* is that it is informed by postmodern debates about history, fiction and identity while at the same time, and particularly because of that, it revitalizes regional contents. The gaicho identity reconstructed in the film includes formerly excluded groups, such as the women, the disabled, and the dispossessed, while it foregrounds this construction as human articulated, thus avoiding an essentialist view of its reformulation.

4.2. *Netto Perde sua Alma*

The film *Netto Perde sua Alma*, which was awarded prizes at Festival de Gramado and Festival de Brasília do Cinema Brasileiro, is directed by Beto Souza and Tabajara Ruas, whose names are relevant in Rio Grande do Sul cultural scene. Beto Souza is a journalist who works in audiovisual production. Involved with cinema productions since 1985, Souza has participated in seven films either as director, producer, screenwriter, or editor. Tabajara Ruas has published six novels and participated in many television and cinema projects, as writer, director,

and producer. In *Anahy de las Misiones*, he assisted in writing the screenplay and in *A Casa das Sete Mulheres* he worked as an adviser. In Porto Alegre, capital of Rio Grande do Sul, he was awarded the Erico Verissimo Prize for his lifetime achievement. The body of his work is mostly devoted to historical themes set in southern Brazil. About the Farrapos War, Ruas wrote *A Guerra dos Farrapos* (Tabajara Ruas & Flávio Colin), which tells the Farrapos War history in strips, the novel *Netto Perde Sua Alma*, and the trilogy *Os Varões Assinalados*.

The film *Netto Perde Sua Alma*, released in 2001, is an adaptation of the homonymous novel written by Ruas in 1995. In general lines, the historical novel tells the story of General Antônio de Souza Netto from his participation in the Farrapos War until his death in a military hospital during Paraguay War – a war between Paraguay and the ally countries Brazil, Argentina and Uruguay. Mateus da Rosa Pereira sees, in the novel, tendencies and characteristics present in Hutcheon's description of historiographic metafiction⁶ (90). Pereira identifies similarities between the novel *Netto Perde sua Alma* and the historiographic metafiction in the novel's irony in a peculiar characterization of a well-known historical personality (90). He also identifies this similarity in the parodic form of the novel's inversion and recontextualization of previous texts (91) as well as in its conscious mixing of different genres (98). Furthermore, Pereira traces another similarity in the blurring of boundaries between the real and supernatural domains (98).

In his analysis of *Netto Perde sua Alma*, Pereira foregrounds the idealization of the protagonist, Netto, in the film as opposed to his characterization in the homonymous novel, in which every good aspect of Netto's personality is counterbalanced with a hesitation or a fault (107). For Pereira, while the novel participates in the project of postmodernism in its foregrounding of history (94), the film's objective and well organized world proposes an idiosyncratic view of the past (114). In his words:

O retrato positivado do protagonista do filme confere à obra uma representação do passado que

⁶ In his dissertation "Passado a Limpo: A Caracterização do Protagonista e a Representação da História em "O Sobrado", de Erico Verissimo, e Netto Perde Sua Alma, de Tabajara Ruas, e em suas Adaptações Cinematográficas.", Pereira analyzes, using a comparative approach, "O Sobrado", a part of the trilogy *O Tempo e o Vento*, and its film adaptation from 1956, as well as the novel *Netto Perde sua Alma* (1995) and its homonymous film adaptation, aiming at establishing relations between the characterization of the main characters, Licurgo Cambará and Netto, respectively, and the representation of history along with the investigation of the *gaucho* identity implied in these representations.

reitera e confirma os textos consagrados pela história oficial, como os de autores como Aquiles Porto Alegre, Alfredo Varela e Othelo Rosa, que ressaltam o caráter coletivo da decisão da proclamação. No filme, a narrativa dos acontecimentos históricos em si ganha maior peso porque existe uma identificação entre o destino individual do protagonista e o destino coletivo, já que Netto é praticamente desprovido de interioridade. (123)

Pereira presents an acute analysis and is very sharp in his observations, focused on the characterization of the protagonist in the film as compared to his characterization in the novel, obviously in accordance with the aim of his investigation. The necessity of narrowing his focus leaves out of the analysis some aspects which are also important in my analysis of the representation of history and of gaucho identity as foregrounded by the film, which include the merging of fantasy and reality – which Pereira pointed out in his analysis of the novel – in the construction of the film’s narrative as well as the representation of the black soldiers, which performs a recovery of their role in Farrapos War history.

In order to investigate those issues, the next subsections discuss the merging of reality and fantasy in the narrative of the film *Netto Perde sua Alma* and the representation of Afro-descendants in the film. The discussion aims to foreground the ways in which the film is inserted in the contemporary postmodern project, thus recontextualizing gaucho history and identity.

4.2.1. Netto’s Phantoms

According to Huyssen, the emerging of memory discourses is directly linked to the revision of history, which is typical of the contemporary moment:

Memory discourses of a new kind first emerged in the West after the 1960s in the wake of decolonization and the new social movements and their search for alternative and revisionist histories. The search for other traditions and the tradition of “others” was accompanied by multiple statements about endings: the end of history, the death of the subject, the end of the work of art, the end of metanarratives. Such claims were frequently understood all too literally, but in their polemical thrust and replication of the ethos of

avantgardism, they pointed directly to the ongoing recodification of the past after modernism. (“Present Pasts” 22)

The film *Netto Perde sua Alma* retells the history of Farrapos War through the recollections of the main character. In the military hospital, Netto is dictating a letter to be sent to his wife. The chain of events in the film follows the remembrances that come to him as he dictates it. His voice makes the link between the scenes in which he is at the hospital dictating the letter to those in which the past is depicted as the historical events are narrated. In this transition, the voice of the character becomes a voice-over narration. Voice-over is a commentary by one of the characters in the action, different from voice-off, which is the commentary by an anonymous speaker (Stam et al. 60). It is not within the diegesis, as the dialogues between the characters, neither it is out of the narrative space, for the voice is associated to a character. What should be an external and objective narration is, then, totally subjective and charged with emotion. Describing the classical film narrative, Bordwell asserts that there is a typical movement of narration which begins as self-conscious and is restricted to the point of view of one character, then becomes omniscient and unself-conscious, and regains self-consciousness at the end of the film, as an attempt to involve spectators in the narrative without calling attention to its medium. In his words,

In the classical film, the narration is omniscient, but it lets that omniscience come forward more at some points than at others. These fluctuations are systematic. In the opening passages of the film, the narration is moderately self-conscious and overtly suppressive. As the film proceeds, the narration becomes less self-conscious and more communicative. The exceptions to these tendencies are strictly codified. The end of the film may quickly reassert the narration’s omniscience and self-consciousness. (25)

In *Netto Perde sua Alma*, however, the end of the film can hardly be described as realist or as enhancing transparency. Since the beginning, the film alternates between the phantasmagoric atmosphere in which the character is living and the flashbacks in which the past is depicted. In the story, this can be suggestive of the use of morphine to endure pain. The lighting used in the hospital scenes, the trembling tracking shot that advances through the hospital corridors, the characters involved in the mosquito netting resembling phantoms, and even the

name of the place where the black soldiers want to settle – *Encantadas* (Enchanted) – contribute to this atmosphere. By the same token, the parodic reference to other works of art and texts also calls our attention to the medium, foregrounding that the film is one text among many others and help in the creation of a fantastic mood.

The intertextuality of the film can further be seen in the shot of Netto in the hospital bed resembling Jesus Christ after having been taken from the cross or in the depiction of death as the mythological boatman to whom Netto must give a coin. Instead of finally restoring the real world, the film eventually leaves spectators in the midst, and mist, of unreality. In the final scene, the film reveals that the character with whom Netto has been talking for a long time at the hospital – Sargento Caldeira, who is Netto’s constant companion in the war – had died long ago in a battle. Furthermore, this revelation is not directly told and, as the whole scene, is depicted in a fantastic overtone: as Netto and Caldeira run away from the hospital and get to the river bank, Caldeira tells Netto to go alone because he had already made the “passage.” Netto reacts with surprise and sadness but promptly accepts his destiny – death –, paying a coin to the covered boatman and entering the boat with a serene but proud posture, which contrasts the feverish behavior he had when he was at the hospital remembering his past. Finally, we can see Netto’s corpse lying in the boat as it fades in the mist.

This ending has the effect of involving the whole film in a fantastic atmosphere, disturbing its attempts towards verisimilitude and problematizing the narrative of historical – Farrapos War – events. Hutcheon lists “our beliefs in origins and ends, unity and totalizations, logic and reason, consciousness and human nature, progress and fate, representation and truth” as part of the set of cultural assumptions challenged in and by our postmodern current moment (“The Postmodern Problematizing of History” 365) and the film *Netto Perde sua Alma*, when it disarticulates the hierarchy between reality and fantasy, not only challenges any clear boundaries between them (fantasy and reality) but also problematizes historical discourse, when the very representation of history becomes part of a phantasmagoric tale. Analyzing the supernatural ending of the novel, Pereira acknowledges its relation to postmodern concerns about history:

Muito ao contrário de ser uma falha na obra, essa solução sobrenatural e inexplicável em termos realistas demonstra o quanto o romance de Tabajara Ruas está preocupado, tanto no nível temático como estrutural, com questões de ordem

mais espiritual que terrena, ao mesmo tempo em que contradiz a tradição realista dos romances históricos com base na “teleologia, fechamento e causalidade da narrativa” (HUTCHEON, 1989, p. 63). Essa característica do livro em questão também evidencia a problematização da subjetividade de Netto como um narrador, pois apaga as fronteiras entre o real e o sobrenatural nos acontecimentos narrados, evitando que eles sejam tomados como conclusivos e verdadeiros, “como uma recusa ao fechamento e ao *telos* que a narrativa costuma exigir” (HUTCHEON, 1991, p. 160). (98)

The final scene suggests a contrast between Netto’s troubled behavior, while remembering his past, and his serenity, when death comes, thus making possible a reading of his reminiscences as a confession of his sins.

4.2.2. The Black Netto

The Farrapos War can be described as an internal Brazilian conflict between the province of Rio Grande do Sul and the central imperial government, from 1835 to 1845. According to Pesavento, the rebels were defeated, because the province continued to be subordinated in great disadvantage to the center, yet they were not defeated in battle, but accepted a peace treaty that gave them amnesty, giving rise to an idealization of its heroes in a regional scope (*A Revolução Farroupilha* 9). The insistence on Netto’s stating this defeat in clear words and the importance that this fact achieved in the film’s narrative is only one of the moments, among several, in which the film contradicts the idealizing tendencies of Farrapos War traditional historiography, which preferably highlights the honored and peaceful agreement between the parts (7).

Pesavento remarks that not only was the Farrapos War a rebellion of the owners of land and cattle against central politics (9) but also the idealization of its heroes by traditional historiographic discourse from the beginning of the twentieth century had the function of legitimating and providing cohesion of the hegemonic oligarchic group which maintained the power in Rio Grande do Sul a hundred years after Farrapos War (8). She calls attention to the fact that Farroupilha’s heroes were always members of the oligarchies, a fact that regional historiography has avoided to foreground until recently: “Todavia, se se cantam em prosa e verso as virtudes do gaúcho, homem do campo em geral, quando se aponta um exemplo de toda esta glória, ele pertence,

sem dúvida, aos elementos ligados à oligarquia rural” (47). In the film, it becomes very clear that Netto is part of the oligarchy when he is shown very well dressed being introduced to his future wife, Maria, by the British consul. In the subsequent dialogues with Maria he states that horses are his business, which establishes him as an aristocratic land owner.

The major discrepancy that the film presents in relation to official history and to traditional gaúcho identity is shown in its representation of the black people. Pesavento explains that, if the cattle farms did not need slaves, except to work in the maintenance of the house and in order to show the farmers’ wealth, in the *charqueadas*⁷, where the meat was processed, the black slave’s workforce was widely used, although the slave population was not so large because it did not represent such a strong economic driver as sugarcane farms in the Brazilian Northeast region, for instance (27). In her description of the conflict, she asserts that, although official historiography spreads the view of Farrapos War as, among other liberal ideals, an abolitionist movement, in their governmental experience they ratified slavehood, as the liberation of some slaves only happened because free men were needed as soldiers:

O fato de escravos terem sido alforriados no decorrer da revolução deve ser entendido não como uma tendência emancipacionista, mas em função das necessidades de guerra, que obrigava primeiro a dar condição de homem livre ao escravo para depois armá-lo e torná-lo um combatente da causa rebelde. (63)

Moreover, little attention has been paid to the role of Black people in Farrapos War until very recently. Netto’s idealization in the film includes depicting him as supporting abolitionism; nevertheless, not only does the film foreground black people’s role in Farrapos War, but it also denounces their sad fate after it. As stated by Pereira:

Ainda assim, tanto o filme como o livro sobre o general Netto demonstram uma preocupação em incluir na história personagens até então apagados, como o caso da participação dos negros na Revolução Farroupilha e na identidade do gaúcho. Nesse sentido, Vinicius Pereira de Oliveira e Daniela Vallandro de Carvalho

⁷ Places where the jerked meat called *charque* is processed (“Charque,” *Wikipedia: the free encyclopedia*).

ênfatizam que recentemente a televisão e o cinema foram responsáveis por retomar a questão da importância dos lanceiros negros na Revolução Farroupilha, promovendo sua inclusão na história do estado. (127)

But *Netto Perde sua Alma* goes beyond the simple insertion of formerly excluded groups. The participation of black people in Farrapos War is a major issue in Netto's reminiscence and their fate is a sin from which he wants to be absolved.

The importance of black people in the war can be apprehended in the scenes in which Milonga, a young slave who wants to fight in the war, is shown to save Netto's life. After saving Netto, he appears on the top of a hill against the infinite landscape of the green highlands, his body enlarged by the rifle, almost as a super hero. Milonga's presentation to the Farrapos army is depicted as a ceremony that resembles Candomblé rituals, in which many elements of African culture can be identified: white clothes, dances, drums, and the special soundtrack composed by Afro-descendant gaúcho musician Giba-Giba ("Tema do Milonga").

The scene begins while Milonga and Caldeira walk from the place where Netto is staying with other military officers. They enter another place, which resembles a fantastic circus in the middle of the war. This new space is announced by a black man in white clothes who peeps after the passing of Milonga and Caldeira and blows a torch, making us remember the circuses' fire-eaters or juggling shows very popular in raves nowadays. The fire of the torch against the night sky occupies the screen and, next, the sound of percussive music is heard and we see Milonga and Caldeira arriving at another setting, where there are many black people singing and dancing. The festive ceremony shown in this scene develops around a fire. The circle of people who dance and sing with the fire in the center is the background to the interaction between Milonga and Caldeira. Milonga is presented to a woman who seems to represent some kind of authority for the black people and enacts a rite analogous to a baptism with the passing of a white cloth in Milonga's face. At this point, there is another close-up of the flames.

The fire can be a hint of the transformations effected in the people who experience a war: like the steel that becomes more resistant after passing through the fire, a person is transformed by the violent experiences of the battles. On the other hand, it also points to the bonds between the participants, in a reference to the different materials that can

be amalgamated in the presence of high temperature. By the same token, the scene in which Milonga is being accepted as a Black Lancer resembles a party which suggests with drums, music, dance, people smiling and shaking hands. The framing is composed of close-ups of happy faces and percussion instruments, medium close-ups of the black characters dancing and playing, and medium shots. Together with the circular disposition around the fire, it foregrounds the bonds between the black people. It is interesting to note that many women also appear in the scene; possibly the family of the black soldiers accompanying them in the war. The predominant, almost exclusive, colors are black, white and red, illuminated only by a fill light, which is, probably, used to reproduce the fire light. In addition to that, the use of lighting also reinforces the fantastic atmosphere of the scene in which no word is spoken. Thus, communication is made through the exchange of glances, but there is no shot-reverse-shot, as it would be expected.

Besides showing the liaison among the characters, the lack of dialogue also emphasizes the importance of the music. The close-ups of musicians and instruments, as well as the reiterated appearance of the composer of the song show a similarity to videoclips. In the middle of the scene we can hear the lyrics of the song called “*Tema do Milonga*” (“Milonga’s Theme”), by the composer Giba-Giba – a well known musician in Rio Grande do Sul musical circuit –, which says “Salve, salve meu bom irmão,/ Vou passando por essa guerra/ Lutando por igualdade/ Liberdade não se espera/ Acreditava meu General/ Em quem lhe deu esta vitória/ Este negro alforriado / Vai mudar a sua história.” The lyrics touches upon important themes in the film, the importance of the participation of the Black soldiers in the Farrapos War and the wish for freedom and equality. Furthermore, anachronism, created by the insertion of elements that refer us to the present in the midst of a historical narrative, reinforces the fantastic mood of the scene. At the same time, the scene combines the representation of gaucho black people from the past with the insertion of real gaucho black people and cultural manifestations related to popular mass entertainment in the present times, within the film’s narrative of the Farrapos War. The dialogue between North-American popular culture, gaucho traditional identity, and black people’s cultural identity which has been effaced from history recreates and revitalizes the Brazilian gaucho identity.

The climax of the scene happens by the end of it, when Milonga takes off his white shirt and puts on the red uniform handled by Caldeira. The change from white to red clothes conveys the change in Milonga’s status as well as points to the transformations that his

character is about to suffer: from innocent youngster to experienced soldier. At this point, Sargento Caldeira, the only character who did not seem to participate in the general happiness of the environment, smiles and hugs Milonga: he is accepted as a fellow in the black Farrapos' community.

In the depiction of the famous Batalha do Seival, shots of Netto alternate with shots of black soldiers and it is one of the *Lanceiros Negros* (black lancers) that catches the main imperial army officers. Differently from Milonga's entry to the Farrapos' army, where only black people take part, after the battle, black and white soldiers are shown celebrating and having *chimarrão*⁸ together, while the officers discuss the foundation of a republic. This scene enacts the possibility of the democratic republic dreamed by Netto.

Moreover, the most prominent supporting character in the film is the black officer Sargento Caldeira. He gives name to the last Act of the film (the film is divided in acts, which calls our attention to the constructed nature of its narrative. They are: Ato I: Capitão de los Santos; Ato II: Milonga; Ato III: República; Ato IV: As Encantadas; Ato V: Senhorita Maria; and Ato VI: Sargento Caldeira) but he appears by the end of the first Act. Caldeira is Netto's constant companion in the film, acting as a friend, defender and counselor. In the film, Sargento Caldeira acts as a double for Netto. Although all army officers tell Netto that he should declare Rio Grande do Sul a Republic apart from the Imperial government (República Piratini or Riograndense), he only makes his decision after asking for the advice of Caldeira. Arriving at the hospital without being noticed, Caldeira, who later on we discover to be already dead, sits on a chair next to Netto's bed. It is the dialogue with Caldeira that foregrounds the changes in Netto: they recall their past and Caldeira reminds Netto that he asserted that the only important things in life are political facts, to which Netto answers that he has lied. In the course of their dialogue, Netto's reminiscences become mixed with Caldeira's memories.

Freud describes the uncanny as "that class of the terrifying, which leads back to something long known to us, once very familiar"

⁸ A traditional South American infused drink, prepared from steeping dried leaves of yerba maté (*Ilex paraguariensis*, known in Portuguese as *erva mate*) in hot water. According to the gaucho tradition, drinking the *chimarrão* together implies a bond of acceptance and friendship ("Mate (beverage)," *Wikipedia: the free encyclopedia*).

(1-2). This description matches the apparition of Caldeira in the hospital as well as the revelation that he is already dead in the end of the film: once very familiar to Netto, now he appears as a phantom. Moreover, one instance of the Freudian uncanny is the double: “transferring of mental processes from one person to the other – what we should call telepathy – so that the one possesses knowledge, feeling and experience in common with the other” (9). This transfer of mental processes is observable between Netto and Caldeira.

When Netto tells Caldeira that he remembers many horrible deaths, Caldeira answers that he only remembers one and there is a transition to the fourth act, “As Encantadas,” the region where black people want to settle in. “As Encantadas,” begins with dialogues in which Netto did not participate, only Caldeira was present. In those dialogues, the problem of black people who fought at Farrapos war becomes clear. Milonga says, showing his crutches; “quem foi que um dia me disse: ‘Milonga, quando essa guerra acabar, vosmecê vai estudar, vai entrar para a política, vai ser um advogado. Isso foi o que eu ganhei Sargento!’” Instead of freedom, the black Farrapos’ soldiers faced another kind of slavery; they had to enter the imperial army and move to Rio de Janeiro not to be considered deserters. Shot by people from whom they tried to steal food, one of the former black Farrapos dies and the film cuts to a priest giving absolution to Netto. This transition enables the reading of the black soldiers’ illusion and eventual disgrace as Netto’s fault. When Milonga tries to kill Netto at the church’s door, it is Caldeira who saves him, killing Milonga – the only death that Caldeira remembered.

By the same token, the doubling effect appears when Caldeira asks Netto permission to kill a man – the officer Ramirez who is also at the hospital – while Netto asks Caldeira to kill another man for him: the doctor. The deaths are performed by both and, when we learn that Caldeira is already dead, we wonder who really killed the two men, or if they were killed in fact. Finally, it is Caldeira who walks with Netto towards his fantastic death – as though, after the black soldiers’ delusion is exposed, Netto can rest in peace.

This reading of the film suggests that *Netto Perde sua Alma* is tuned with the postmodern de-stabilization of hierarchies, since it mingles fantasy and reality, thus counteracting a view of history as definite truth. Moreover, it promotes a revision of the past in which the role of Afro-descendants in the history of Rio Grande do Sul is recovered. Thus, the film’s view of history and its revision of the past lead to a reformulation of gaucho identity which appropriates features of

its previous constructions as well as it incorporates a new view of it as more inclusive, in the recovery of a formerly excluded group (the Afro-descendants in Rio Grande do Sul), at the same time as it works against essentialist readings of history and identity when it de-destabilizes the boundaries between real and supernatural, truth and fantasy.

4.3. Reformulations of Brazilian Gaucho Identity

Anahy de las Misiones focuses on marginal types and characters whose stories happen in parallel to Farrapos War. However, the war is determinant in their lives as much as they are necessary to the war's – and its soldiers – maintenance. The film's depiction of the recycling of the battle's leftovers, by Anahy and her family, also recycles the official history of the war, including those characters who were left out of it. *Netto Perde sua Alma*, on the other hand, departs from a central character of Farrapos War's official history, the General Antônio de Souza Netto, to pull to the center of its historical narrative of the war the black soldiers, who were formerly left in the margins.

Thus, the similarities in the Brazilian contemporary historical fictional films *Netto Perde sua Alma*, *Anahy de Las Misiones* and *A Casa das Sete Mulheres* go beyond their period and place of production. Likewise, their common points are not restricted to the historical time and geographic space of their fictional narratives. They share the restoration of history and the reformulation of gaucho cultural identity as more inclusive. Furthermore, the transcultural dialogue through which they reconstruct gaucho identity also includes intertexts that range from American pop art to Greek mythology. In addition to that, the narratives of the two films destabilize the boundaries between popular and classical art, fantasy and reality, history and fiction. Thus, both films transform the gaucho cultural heritage in the light of postmodern contemporary aesthetics and contents, transculturating Brazilian gaucho cultural identity.

CHAPTER V

A CASA DAS SETE MULHERES

From January 7th to April 8th 2003, the historical series *A Casa das Sete Mulheres* (Jaime Monjardim and Marcos Schechtman) was displayed in the Brazilian television network Rede Globo. It was exhibited in the form of 52 episodes of 40 to 45 minutes from Tuesdays to Fridays. The series is adapted from the homonymous historical novel by Leticia Wierzchowski and tells the story of seven women during the period of the Farrapos war in Rio Grande do Sul. Both directors have a consistent body of work in Brazilian television and historical television series. The director Jaime Monjardim was one of the directors of the soap opera *Pantanal*, from 1990, which attracted large audiences to the extinct television network Manchete in an unusual time slot. Marcos Schechtman and Jaime Monjardim produced and directed together the soap opera *A História de Ana Raio e Zé Trovão*, with the same cast as *Pantanal*. In Rede Globo, which displayed *A Casa Das Sete Mulheres*, Schechtman directed many soap operas and series, including the historical series *Amazônia: de Galvez a Chico Mendes*, from 2007, nominated for best direction in Prêmio Qualidade Brasil. Monjardim, who won the audience award in the Havana Film Festival for the film *Olga*, directed and produced innumerable works on Brazilian television, including five historical series: *Rosa dos Rumos*, *Chiquinha Gonzaga*, *Aquarela do Brasil*, *Maysa - Quando Fala o Coração* and *A Casa das Sete Mulheres*.

In her analysis of Wierzchowski's novel, Raquel Silva sees the retelling of Farrapos War history from a feminine perspective as a rupture with patriarchal hegemonic discourse, in the novel's appropriation of individual and collective history by women (16). Moreover, she points at the problematization of history enhanced by its reinterpretation foregrounding women's multiple social roles (17). In the series adaptation of the novel, the gaze upon history revises Brazilian gaucho history, reinserting formerly excluded groups and foregrounding national and regional contradictions and complexities.

In this chapter, *A Casa das Sete Mulheres* is discussed drawing on Andrew Higson's description of the heritage genre films. Moreover, I will counterpoint Higson's reading of the genre with Andreas Huyssen's

analysis on the musealization that pervades contemporary culture. Musealization is used to describe the recent cultural phenomenon of foregrounding strategies such as collecting, citing, and appropriating, usually with the declared purpose of criticizing concepts such as uniqueness and originality (“Escape from Amnesia” 14). Examples of the musealization phenomenon can be observed, according to Huysen, in “the historicizing restoration of old urban centers, whole museum villages and landscapes, the boom of flea markets, retro fashions, and nostalgia waves” (14). Although *A Casa das Sete Mulheres* resembles the heritage films in its representation of the national past through a museal gaze, I argue that such view is not necessarily conservative or oppressive. Furthermore, I will discuss the results of this museal gaze upon gaucho history and identity, a gaze which foregrounds national and regional paradoxes and complexities and reconstructs gaucho history and identity building a new cultural heritage.

5.1. Heritage and Musealization in *A Casa das Sete Mulheres*

In the article “Representing the National Past: Nostalgia and Pastiche in the Heritage Film,” Higson analyzes a group of films produced in Britain in the eighties that can also be described as quality costume dramas. Higson is particularly interested in the way those films represent the national past and the results of this representation for contemporary spectators. Although *A Casa das Sete Mulheres* is a Brazilian TV series produced at least ten years later and dealing with a regional scope within the Brazilian national past, the choice of discussing it drawing on Higson’s analysis of the heritage genre is based on three factors: the quality of the literary adaptation, the context of globalization, and the representation of the national past.

Higson acknowledges that the heritage film owes much “to the tradition of the BBC classic series and the quality literary adaptation” (111), and he even includes two TV series in the cycle of literary adaptation. In addition to any similarity due to the medium, it is clear that BBC historical series set as much a standard for Globo TV series as Hollywood international cinema. It is for this reason that Higson points out that the obligation of the cinema and TV products to succeed internationally – and also nationally, I would add – requires to some degree an effacing of the specifically national. On the other hand, both the heritage films and Globo historical series use the national (or regional) past as their marketing strategy. The relations between the regional and national past and identities need to be further investigated, particularly in the case of *A Casa das Sete Mulheres*. An interesting

research question to be considered is whether or not the Globo series tries to work regional pasts and identities into a broader national panorama in such a way that involves as much their inclusion as their exoticization. This relationship, however, is not going to be pursued in this discussion.

Although it is not my aim in this dissertation to analyze at length the economic and cultural contexts of the heritage films or *A Casa das Sete Mulheres*, I cannot fail to recognize that both appear in a period when the national identity of their respective countries increased its intercultural relationships with other national identities. Certainly, the specificities of each case differ. Britain is the center of a previous colonial empire receiving the migrants from its former colonies (Young 2). Brazil also receives migrants but, mainly, it has always suffered the influence from economically and historically hegemonic nations. What is important to be considered is that both the heritage films and *A Casa das Sete Mulheres* appear during a process of growing economic and cultural globalization in which the increasing of intercultural relationships can be experienced as a threat for cultural identities, a threat that they will somehow respond to.

Another factor on which the choice of analyzing *A Casa das Sete Mulheres* in relation to Higson's discussion of the heritage films is based – and which will be the focus of this chapter – is the similarity in terms of the representation of the national/regional past (the features of this representation) and the results for contemporary spectators. The first feature that the heritage film and *A Casa das Sete Mulheres* share is the audience, which is “primarily middle-class and significantly older” (110) than the mainstream film and television audiences. In the same way that heritage films operate, according to Higson, at the “culturally respectable, quality end of the market” (110), *A Casa das Sete Mulheres* is an effort on the part of Globo TV to attract an adult spectatorship who is used to literary and good-taste canons. Not by chance, the central intertextuality of the heritage cycle and the Globo TV historical series is the adaptation of literature classics as the miniseries *Anarquistas Graças a Deus*, adapted from Zelia Gattai's homonymous novel and *Grande Sertão: Veredas*, based on the novel by Guimarães Rosa. The literary adaptations invoke a “national intellectual tradition” (115). *A Casa das Sete Mulheres* is also the adaptation of a book, however, it is a contemporary one written by the not previously famous woman writer Letícia Wierchowzki. Higson remarks that the heritage genre “can also invent new texts for the canon by treating otherwise marginal texts or properties to the same models of representation and marketing” (115). It

is interesting that some of the generic qualities of the heritage films that also appear in *A Casa das Sete Mulheres* are “the discourses of authorship and authenticity, which stress originality and uniqueness rather than similarity and repetition” (116). This authorship is doubly-coded in terms of the series director and author of the source novel. The director’s authorship was extensively foregrounded in the marketing strategy of *A Casa das Sete Mulheres*; the TV advertisements announced it as Monjardim’s art piece. The same happened in magazine advertisements, articles and reviews. This strategy was extended to the selling strategy of the DVD pack of the series, as we can observe in the synopsis of the series circulated by an electronic bookstore:

A minissérie que foi sucesso na Rede Globo trata de uma história de amores e desencontros que vai conquistar seu coração de imediato. Um dos episódios mais turbulentos e emocionantes que o país já conheceu é magistralmente retratado nesta minissérie, com direção de Jayme Monjardim. (Saraiva.com.br)

We can notice that the name of the actresses and actors are not mentioned, even though they are very successful in Brazil. On the other hand, the text calls our attention to the name of the television network and to director’s name which closes the text.

On the other hand, as Higson argues,

...literary authorship, the process of writing itself, is foregrounded in the recurrent narrative episode of a character writing or reading a letter or a book, either aloud or in voice-over, thus celebrating the purity of the word. Literary adaptations also, of course, foreground the authenticity of the ‘original’ by their effort to reproduce dialogue from the novel for characters in the film, or to transpose the narrative voice of the novel to the speech of those characters. (116-17)

In *A Casa das Sete Mulheres*, one of the characters is Manuela (Camila Morgado), the writer of the diary, which, imaginarily, will eventually become the source book of the series. Many scenes show Manuela writing her diary, reading it aloud, or we just hear her as a voice-over narrator. Furthermore, some sequences are shown, at least in their beginnings, from her point of view. Paradoxically, the preoccupation to foreground this image of uniqueness is a generic quality of the heritage film and it is also recurrent in many Globo TV historical series. Another characteristic of both the heritage genre and the Globo series is the use

of recurrent actors. The cast that appears in *A Casa das Sete Mulheres* is also present in other Globo TV historical series in spite of the regional representation of the series. The regionalism of the series in a few cases requires the casting of a regional actor.

Higson's description of the iconography of the heritage genre fits perfectly to describe the setting and props of *A Casa das Sete Mulheres*: "an imposing country house seen in extreme long shot and set in a picturesque, verdant landscape... the costumes, furnishings, objets d'art, and aristocratic character-types..." (115). Indeed, *A Casa das Sete Mulheres* presents beautiful country houses, of which the most important ones are "Estância do Brejo" and "Estância da Barra"; the latter is the house cited in the title of the series – in English, "The House of the Seven Women." Furthermore, different landscapes from Rio Grande do Sul, the region where the story takes place, are shown repeatedly: the *pampas*, mountains, canyons, and so on⁹. The costumes are carefully made after extensive period research and the choice of the setting as well. Some of the objects are really from the period when the story is set. By the same token, the sound track and way of speaking are adequate to the period. This "museum of sound and image" (115), as Higson calls the iconography of the heritage films, is complemented by the camera movement, which is "dictated less by a desire to follow the movement of characters than by a desire to offer the spectator a more aesthetic angle on the period setting and the objects that fill it" (117). The camera movement in *A Casa das Sete Mulheres* stops frequently at props, particularly when initiating or closing a sequence. Sometimes, the camera seems to forget the characters and strolls around showing the landscape or the property, without making the narrative confusing but giving to it a particularly slow pace. In the article "The Heritage Film and British Cinema," Higson remarks that the narrative of these films is "typically slow moving and episodic, avoiding the efficient and economic causal development of the classical film" (233). Higson links the displaying quality of the image in the heritage film to "a characteristic feature of postmodern culture" ("Re-presenting the National Past" 113), the commodification of the past. Based on Fredric Jameson's theory of the postmodern, he argues that the heritage industry transforms the past into "visually spectacular pastiche inviting a

⁹ The recurrent scenes of visually spectacular landscape in *A Casa das Sete Mulheres* can also be compared to the use of landscape in the western film as described in the discussion of the iconography of the genre by Douglas Pye ("The Western" 210), and by Robert Warshaw ("Movie Chronicle" 114).

nostalgic gaze that resists the ironies and social critiques so often suggested narratively by these films” (109).

Adayr Tesche, in a discussion about fiction and history reopened by the television series *A Casa das Sete Mulheres*, argues that the narrative of television simplifies spectators’ comprehension of events through a bricolage that does not consider the ambiguities and complexities of historical facts, transforming it into an object of curiosity, consumption, and pleasure (164). Drawing on Jameson’s definition of postmodern pastiche, Tesche points to a de-historicization of the past. The idea of transforming the past into a commodity is reinforced if we consider that, in their study of the market of cultural goods, Porsse et al. analyze the positive effects of the production of films in Rio Grande do Sul in financial terms. They observe that those effects are improved when they involve the cultural heritage of the region because of the touristic influx they generate (20), highlighting in the article the case of *Netto Perde Sua Alma* which collected more money to Rio Grande do Sul’s government than that it received as incentive (16). Porsse et al. sees it as a model to the television series *A Casa das Sete Mulheres* (18). Although it is a sound critique, it is necessary to further discuss the issues Higson’s argument raises in relation to the idea of pastiche and the reasons why contemporary society longs for a musealized past and as a form of spectacle and a longing for the perfection of the image.

According to Higson, the heritage film reproduces the past “as flat, depthless pastiche, where the reference point is not the past itself, but other images, other texts. The past as referent is effaced, and all that remains is a self-referential intertextuality” (112). The problem is that the only way to access the past is through other texts and images, which does not mean that the past does not exist or is effaced, but that our access to it is always mediated by language. In his article “Escape from Amnesia: The Museum as Mass Media,” Huyssen restates the well-known idea that there is no pure object outside representation (32) and claims that “such longing for the authentic is a form of fetishism” (33). In other words, the idea of a ‘pure’ past, not mediated by other texts and images, is an impossible essentialism. In the TV series *A Casa das Sete Mulheres*, the reference is the official as well as various non official versions of Farrapos War: oral accounts and tales, gaúcho traditions, source novels, history and literature, and films about the same event. An example of this intertextuality and interchanging of narratives and images is the casting of the gaúcho actor Werner Schünemann for the role of the Farrapo leader Bento Gonçalves in *A Casa das Sete*

Mulheres: Schünemann had just finished the film *Netto Perde sua Alma* in which he played one of the most important Farrapos' commandants. General Netto is depicted in the series as a brave soldier and an idealist, in accordance to his characterization in *Netto Perde sua Alma*. Moreover, the series associates Netto's character to the slaves through his close relationship to the slave called Nettinho and, consequently, to the Black Lancers. This association suggests the intertextuality of the series with the film *Netto Perde sua Alma*, in which the black soldiers' history in the Farrapos War is recovered. By the same token, the reference to the film *Anahy de las Misiones* in *A Casa das Sete Mulheres* goes beyond naming a character after the protagonist of the film, Anahy. This character is one of the *chinas*, prostitutes who follow the Farrapos' soldiers and lead a nomad life, using all they can find in the battlefields for their survival, and who refer us to the way of living of the family in the film. Another character, Chico Mascate, bears a resemblance to the protagonist of the film *Anahy de las Misiones*, for, like Anahy in the film, he moves freely between the antagonist groups in the war because of his trading activities. However, differently from the filmic Anahy, Chico Mascate is sympathetic to the Farrapos. Another example is the character that bandages herself and pretends to have a contagious disease not to be desired or abused by the soldiers. This character is based on oral traditions and was brought to light by *Anahy de las Misiones*, from 1997. These examples lead us to another point of Higson's critique which is the past as invented from a contemporary perspective.

The past that is depicted in the heritage genre is not the past as it was, but "above all a modern past, an imaginary object that is too distasteful to be confronted head-on" ("Re-presenting the National Past" 113). Yet, Huyssen reminds us that the past which is organized from selected features and materials is "indispensable for the construction of the future" (19), and, after all, the representation of the past will also talk about the anxieties of the present. Higson himself acknowledges this when he writes that "the nostalgic perspective always involves a dialogue between the imagined past and a vision of the present; it never simply talks about the past" (118). But he proceeds his argument saying that the heritage films "are fascinated by the private property, the culture and values of a *particular class*" (114), which is the upper-class. Moreover, he claims that "the national past and national identity emerge in these films not only as aristocratic, but also as male-centered" (114). Paradoxically, Higson, in another article, admits that "the national heritage is a rich, and richly hybrid, set of experiences and should not be

reduced to the apparently singular experiences of elite, conservative patriotism” (“The Heritage Film and British Cinema” 235). And he calls our attention to other readings of the heritage films which see them as dramatizing “the effort of different social identities to connect across cultural and social boundaries” (“Re-presenting the National Past” 119). One of Huyssen’s explanations for the appeal of musealization in our societies is exactly the need for experiences that cut across social classes and cultural groups, especially by way of recovering repressed histories:

What needs to be captured and theorized today is the way in which museum and exhibition culture in the broadest sense provides a terrain that can offer multiple narratives of meaning at a time when the metanarratives of modernity, including those inscribed into the universal survey museum itself, have lost persuasiveness, when more people are eager to hear and see other stories, to hear and see the stories of others, when identities are shaped in multiply layered and never-ceasing negotiations between self and other, rather than being fixed and taken for granted in the framework of family and faith, race and nation.
(34)

In the series *A Casa das Sete Mulheres*, the effort to recover women’s history is clear, not only of those who became famous for challenging their traditions, such as Anita Garibaldi, but particularly of the domestic place, inhabited by housewives and prostitutes. The effort to recover such history begins with the choice of the source novel, written by a woman. Not so evident, but also present, is the history of different ethnic groups within Rio Grande do Sul, such as the Guaranis and the afro-descendants – who participate in the war as soldiers. Furthermore, the critical perspective is unavoidable when the history of oppressed groups is shown. Many analyses corroborate this standpoint, such as those by Raquel Holstein Silva, Denise Lacerda, and Fernando Esteban. Holstein states that the television series *A Casa das Sete Mulheres* revisits Rio Grande do Sul’s history from women’s perspective making possible the problematizing of official history and a constant re-construction of women’s identity. In the analysis of the novel *A Casa das Sete Mulheres*, on which the television series was based, Lacerda claims that the version of the Farrapos War presented in the story is very close to the official one. However, she remarks that the way in which it is presented, as being dependent on the female narrator’s subjective point of view, redirects the historical sight from

those who have dominant positions (be them winners, men, or soldiers) to minorities, while it also foregrounds the fragility of historical narratives.

In the scene that depicts the entry in the city of Laguna after its conquest by the Farrapos' army, the narrative evolves from the public to the private. The scene begins with a very wide low-angle shot of the silhouette of lancers riding their horses against the yellow sky of dawn. We hear Manuela's voice narrating the scene in voice-over. She describes how the triumphant Farrapos entered the city of Laguna, stressing the importance of Garibaldi in their victory. However she also reveals the feeling that he is going to change his life, and their relationship, after staying in Laguna. The scene evolves to the image of Garibaldi in wide shot riding his horse in front of the troop through the streets of Laguna, while the people salute him and the Republic, accompanied by a triumphant soundtrack. The camera is positioned in a corner and moves in square angle to show Anita coming in the direction of the Farrapos' army. As she passes, she takes a Republican flag from a man in the street and wraps herself up in it. The shots evolve to medium shots, medium close-ups, and, finally, close-ups of the faces of Anita and Garibaldi in, shot-reverse-shot, as they stare at each other. In the first shots, Garibaldi is making circles with his horse and glances at Anita *en passant*, but he stops to look and smile only in her direction. A tragic melody makes the transition to an extreme close-up of the ink spilling on Manuela's diary. The focus of the closing shot in Manuela's diary both reasserts the importance of written language – which is recurrent in the series – and emphasizes the importance of the private over the public: the emotional involvement of the characters eclipses the victory of the Farrapos. This scene, which shows the merging of the public with the private sphere in the series, helps establishing the emotional atmosphere that involves the characters depicted by the series. On the other hand, it points out the importance of individual, localized, narratives as opposed to official collective history.

Lukács described the imbrications between public and private lives in the realist novel, “the contingent world and the problematic individual are realities which mutually determine one another” (78). However, in *A Casa das Sete Mulheres* there is a privileging of the private over the public, as shown in the previous reading of the scene of the entry in Laguna, which does not match the description of the historical novel... Moreover, the series narrative is presented as an autobiographic text (diary) by a woman. Nancy Walker states that for a

woman, to tell the story of her life is already “to revise traditional concepts of who counts, who is worthy of a life story” (10).

According to Fernando Esteban, the obedience to a national discipline implies the acceptance of official narratives that establish the standard of the cultural elements to be shared by the national inhabitants. Since the elaboration of this tradition is based on the continuity of official history, there is the need to control the construction of a national history and memory. Esteban sees a double meaning in the series’ effort to reproduce history and its enhancing of a critical rebuilding of history as it tends to question official narratives.

Higson believes there is a critical perspective present in the narrative of most heritage films. His main argument is, however, that any critical effort in those films is downplayed by the opulent visual spectacle through which the past is depicted. He argues that the beauty of the image transforms the past into an object of desire instead of foregrounding it as a site for struggle. It is common to hear spectators’ commentaries such as, ‘I would like to have lived at that time...Everything was so beautiful!’ even though the worst acts of oppression were being performed. Anyhow, two points are imperative to comment on in relation to Higson’s argument: one is the anesthetizing emotional engagement, the other is the perfection of the image shown on screen.

Higson states that the undermining of the critical perspective results from a “typically postmodern loss of emotional affect: emotional engagement in drama is sacrificed for loving recreations of the past” (118). This statement is highly contradictory, since the emotional engagement is exactly what prevents the necessary critical distance from the representation. Higson later on will reiterate the same question: “if satire or moral critique require an ironic distance from the characters and their settings, surely this is achieved in the refusal of psychological depth and emotional engagement?” (122). His answer to this question is that this satire is impossible when the image of the past is one of perfection. In his words,

Period authenticity and heritage conservatism represent precisely the desire for perfection, for the past as unimpaired paradigm, for a packaging of the past that is designed to please, not disturb. Satire, however, requires the contrary, the tainting of the paradigm and the disturbance of perfection. (122)

Period authenticity is part of the museum aesthetics acknowledged by Higson in his text “The Heritage Film and British Cinema” (233). Huyssen presents two explanatory models for the new role of museums in contemporary society. One of them draws on Higson’s view of musealization as the opposite of preservation: “it is killing, freezing, sterilizing, dehistoricizing and decontextualizing” (30). The problem with this model, according to Huyssen is that “it never so much as acknowledges any of the vital attempts to work through repressed or marginalized pasts” (31). That is why Huyssen favors the model which suggests that the museal gaze “resists the progressive dematerialization of the world which is driven by television and the virtual realities of computer networking,” although it can “never entirely escape the orbit of simulation and is even enhanced by the simulation of the spectacular *mise-en-scène*” (34). In this sense, *A Casa das Sete Mulheres* can be described as a kind of TV product that goes against the grain of television itself, since its use of spectacle does not decontextualize gaucho history and identity, but recontextualizes it into contemporary world through the revision of Farrapos War history. And finally, when Higson calls for the imperfection of the image, in a way that may remind us of the Aesthetics of Hunger¹⁰, he is forgetting his own perception about the survival of the national cinemas that can be extended to the television. For Higson, the influence of hegemonic Hollywood cinema “on domestic markets is always much more than simply a question of the poverty or elitism of domestic filmmaking” (“The Concept of National Cinema” 60). According to him, to define a national cinema a “more *inward-looking* means” is necessary (60) addressing its relationship to a previous national political, economic and cultural identity as well as a previous set of traditions.

5.2. Transculturation in *A Casa das Sete Mulheres*

Brazilian national cultural identity is continually addressed by Rede Globo’s historical series. In *A Casa das Sete Mulheres*, Brazilian identity is being reconstructed, in particular Brazilian gaucho identity, in dialogue with the contemporary tendency to revisit history, thus revitalizing gaucho cultural heritage. Three works in particular point to

¹⁰ Brazilian film director Glauber Rocha presented in Geneva, Italy, in 1965, a speech entitled “Aesthetics of Hunger,” in which he argued that Brazilian films should use the scarcity of technological resources as an aesthetic tool that foregrounded the difficult conditions of life in the country. The term, as well as the idea, is associated with films made in Brazil in the period of Cinema Novo, approximately from the 1950’s to the 1970’s.

interesting issues to be discussed in relation to *A Casa das Sete Mulheres* and transculturation: Mônica Kornis' analysis of Rede Globo's series about recent Brazilian history, Cláudio Paiva's discussion about Brazilian series, and Luciano Moraes' reading of the trilogy *Visitantes ao Sul* (2001, 2003, 2006), by the writer Luiz Antônio de Assis Brasil. In his Master Dissertation, Moraes analyzes the protagonists of the trilogy by Assis Brasil according to Rama's concept of transculturation. According to him, through a revision of official historical discourse from a contemporary perspective those novels foreground the contact between cultures and the construction of identity. Moraes sees the protagonists of Assis Brasil's novels as characters in search of identity – an issue understood contemporarily as pervasive – who, consequently, articulate the concept of transculturation as they contribute for the recognition of contemporary readers in fragmented subjects of the past (9). According to Moraes, in those novels, “o olhar lançado sobre o mundo e a maneira como ocorre o diálogo entre o presente e o passado não são mais os mesmos, e sim produto de uma época marcada pela fragmentação do ser e pela necessidade de revisão dos valores tradicionais no que diz respeito à História” (16). The same movement of revisiting the past based on contemporary concerns occurs in the television series *A Casa das Sete Mulheres*, characterizing it as a postmodern work. Moraes' discussion of the characters of contemporary novels from the perspective of transculturation offers an interesting example of how this concept can be productive in relation to Brazilian current cultural production and its insertion within postmodernity. In my reading of *A Casa das Sete Mulheres*, not only the characters but the whole series can be seen as transcultural. The merging of foreign and local elements is perceptible in the series' content, in the search for identity of historically marginalized groups within Brazilian national master narratives and their becoming visible through alternative readings of local history; and the merging is also perceptible in the series' form, in the use of a mass medium and its language to convey local contents, such as Brazilian social and economic contradictions and hybrid identities.

According to Paiva, for more than twenty years, Brazilian television series have contributed to the construction of a Brazilian identity in the context of hybrid cultures in Latin America. He recognizes in the series a repertoire that ratifies the idea of resistance, mediation, and participation of spectators in relation to foreign and local cultural products. On the contrary, instead of accepting the possibility of a critical reading of the spectators, Kornis points at the role of

melodrama, a genre on which those productions rely, in the creation of a memory of history, instead of knowledge (125). By memory of history, Kornis means that spectators are involved emotionally in the story in a way that prevents them to watch it from a critical perspective (128). Nonetheless, Kornis argues that the melodramatic genre, around which television dramaturgy is organized, creates the opportunity to contest conservative hypocritical values against what is suggested as an authentic moral (141). She states that the principles of melodramatic narrative organize the diegesis around an ethic and emotional conflict in which good fights evil, and the search for an occult moral emerges as a central cause in the direction of a finale that reveals virtue and punishes vice (127). In the television series *A Casa das Sete Mulheres* it is possible to identify good and bad behaviors and characters. The good characters who represent virtue are, for example, Bento Gonçalves, Manuela, Rosário, and Anita Garibaldi. Evil is represented, for instance, by the characters of Bento Manuel, portrayed as an ambitious traitor, or Maria Gonçalves, an oppressive mother. Throughout the series, the spectator is led to look forward to the triumph of the good characters and the defeat of the bad ones. According to Kornis, this genre, privileged by mass culture and upon which television narrative is founded, organizes historical revision in Rede Globo's series, creating not knowledge, but a memory of history (127). Corroborating this perspective, the works of Puhl & Silva and of Ana Stroschoen point to the influence of the media, particularly the television series, in the construction of memory and, consequently, the identity of spectators. Stroschoen points out how the television series *A Casa das Sete Mulheres* appealed to spectators' feeling of belonging to a group at the same time that it helped to rebuild their memories, adding to the tales they heard from parents and grandparents scenes and dialogues about Farrapos War and life in the countryside. Discussing the reactions of a group of spectators/volunteers in relation to the series, she stresses the commotion caused by particular scenes of the series, such as the final one, as enhancers and producers of memories (118). An example she gives is the end of the series in which a summary of the series is presented in images accompanied by the narration of the protagonist/narrator Manuela. According to Stroschen, this scene made the volunteers cry and remember their personal experience or tales told by elder relatives, besides other scenes of the series itself.

Stroschoen also mentions the identification of female spectators with female characters, not with the famous ones, such as Anita Garibaldi, but with common women such as Caetana – a commandant's

wife who manages the house while waiting for her husband to come back – and Manuela – an idealistic youngster who experiences unrequited love (122). Kornis observes that: “a figura da mulher é determinante no processo de transição, cabendo a ela, dentro dos padrões do melodrama, o papel de mola propulsora de uma moral autêntica contra uma moral hipócrita imposta por uma sociedade tradicional e conservadora” (134). But this feature reveals a transgression of patriarchal and conservative visions, in which female characters that are not subservient represent evil. On the contrary, it is exactly the transgressive and defiant features of women’s characters that are valued in many of the Brazilian television series and make those characters acquire a highly positive connotation. This can be observed in *Hilda Furacão*, in which the protagonist makes an option for prostitution instead of marriage, nonetheless spectators still emphathize with her. And Heloísa, from the series *Anos Rebeldes*, is an example of a female character whose defying of the traditional family values is exactly what makes her acquire a positive connotation within the series’ plot.

The melodrama originated in Europe, in the eighteenth century, and, according to Porto e Silva, its elements are present in Brazilian television products, such as soap operas (46): the valuing of action, the fight between vice and virtue, the visual spectacle (47-48). He also calls attention to the historical changes in the concept of virtue, previously associated with chastity and purity, replaced – or updated – by other values such as nobility of feelings and true love (51). Moreover, Porto e Silva points out that the historical drama makes use of melodramatic resources in order to engage spectators emotionally in the narrative (47).

Paiva sees, as one of the important aspects of Brazilian television series, particularly Rede Globo’s ones, the way they foreground not only social and economic paradoxes in Brazil, but also transformations in relation to habits and morals. According to Paiva, one of the most interesting aspects of Brazilian television series, which distinguishes them from Latin American television products in general, is the daring way they represent, sometimes anticipating, revolutionary behavior in respect to family relationships, hybridism in religion, as well as oppression and resistance in social, political, and cultural life (5-6). *A Casa das Sete Mulheres*, even though dealing with a historical period in which habits were very strict, follows this tendency when it revisits history from the perspective of common and oppressed women. The characters that defy traditional behaviors in the period depicted are precisely the ones which provoke empathy from the spectators, such as

Rosário, the youngster who falls in love with an adversary soldier and confronts her family because of him, and Perpétua, the woman who accepts the love of a married man. By the same token, the protagonist/narrator of the story, Manuela, discusses women's role in social and private life, from what can be considered a contemporary viewpoint. And her rival in love, the Farrapo's heroin Anita, defied the chauvinistic habits of her time leaving her first husband and marrying the revolutionary Italian Garibaldi, by the side of whom she fought many battles in Brazil, Uruguay, and Italy. Minority groups, usually forgotten in the depictions of Farrapos War, are also present in the series, namely the Native Americans and the slaves. Their rituals and beliefs are shown from a respectful and empathetic perspective, as can be perceived in the scenes of religious ritual performed by African descendants that reveal beauty and majesty. Likewise, the series depicts their belonging to a community whose identity is shown by their singing and telling of traditional songs and stories, their daily habits such as the drinking of the *chimarrão* – the regional drink which is taken in communion – and, most of all, their participation in the historical event is acknowledged.

In relation to religion and beliefs, *A Casa das Sete Mulheres* shows an approach that is peculiar to Brazilian television dramaturgy, mixing Catholic tradition with Kardecist Spiritism's¹¹ principles, together with a spiritual view of nature that Paiva regards as a feature of Brazilian identity that connects regional differences:

...podéramos entender a força da teledramaturgia apoiada numa dimensão do *ethos* brasileiro caracterizado pelas ligações com o sobrenatural, pela crença nas forças místicas da natureza, que, longe de se constituir numa forma rasa de irracionalidade, concede forma e sentido às interculturalidades do Brasil. (9)

In this sense, religious syncretism appears as a characteristic of Brazilian identity to which television gives visibility, again defying traditional values. In *A Casa das Sete Mulheres*, Catholicism, for example, is associated with virtue, when it shows gentle and understanding friars, people relying on Catholic saints to protect them against evil, or when Christian beliefs are the basis for good attitudes. Nevertheless, it is also associated with vice, when the oppressive mother

¹¹ The Frenchman Allan Kardec was the founder, in the 17th century, of a philosophical interpretation and belief in reincarnation named Spiritism, whose followers do not regard as a religion but as an ecumenical doctrine, and which is very popular in Brazil.

uses Catholic dogmas to justify oppression or when a monastery is used as a place of isolation and prison. Spiritism's beliefs are also present when a series that purports to be realistic, using its loyal representation of historical period as a market strategy, shows characters that had already died interacting with the ones who are still alive, for instance, in the meetings of Rosário with her deceased lover.

Even though Kornis differs from Paiva in relation to the series critical perspective, she corroborates the vision of Brazilian television series as cultural products that present specific features, such as the imbrications of melodrama and historical fiction and the mapping of Brazilian history.

The emotional engagement of spectators with the characters' individual stories in *A Casa das Sete Mulheres*, however are intrinsically related to its foregrounding of private, localized histories, and to the recovery of women's role in history. Rede Globo television series are inserted, according to Paiva, in a strategy of revisiting historical, cultural, and regional traditions through the perspective of audiovisual media in which cinema and other television formats already engaged (4). Puhl and Silva, drawing on Kornis' study of Brazilian television series, point to the fact that Rede Globo's television series invariably explore historical periods and events (8). *A Casa das Sete Mulheres* engages in this project of mapping both Brazilian history and regionalisms. Its revision of the history of Farrapos War fits Kornis' description of Brazilian series: "É no interior da programação das minisséries que será construída uma história do Brasil recente, lado a lado com produções que retratam outras fases da história nacional, além de aspectos da sociedade contemporânea" (130). On the other hand, it deals specifically with the Southern region of Brazil, not only when it narrates a story which is located there geographically, but especially when it deals with the historical episode considered as the founding event of Brazilian gaucho identity.

A Casa das Sete Mulheres composes a panel which performs, as Paiva remarks, the merging of industrial and cultural matrixes in a way that foregrounds national and regional paradoxes and complexities (2). Other Rede Globo's series with similar characteristics and exhibited in the same position in the net's program tackle different Brazilian regions, such as *Amazônia: De Galvez a Chico Mendes* (Marcos Schechtman), displayed in 2007, located in the state of Acre, or different historical periods, such as *JK* (Denis Carvalho et al), from 2006, which depicts recent Brazilian history mainly from the 30's to the 60's. Exhibited in a sequence typically slow moving and episodic, avoiding the efficient and

economic over time, those series inevitably raise the possibility to compare and contrast different regions and historical periods. Thus, according to Paiva, they reassess a theme explored by many Brazilian intellectuals and aesthetes: the depiction of the social and economic contradictions in Brazil (4). However, the series cannot be described as a work circumscribed to intellectual circles, inaccessible to the public in general or to some social layers, since it reaches a large audience, in spite of the late hours in which it is exhibited, together with positive evaluations by spectators. Quoting Ortiz, Paiva claims that “a ficção televisiva passou a se constituir num exemplo de uma ‘moderna cultura popular internacional de massa’ (Ortiz, 2001), de extrema afinidade com os gostos, expectativas, desejos e aspirações dos brasileiros” (3). In the case of *A Casa das Sete Mulheres*, this affinity is shown by the success it achieved with both general audience and specialized reviewers. The series raised important issues such as women’s oppression as well as gaucho identity and history in the media, in schools, and among audiences in general. This can be illustrated in the newspaper articles published at the time when the series was being exhibited: “A Imprensa das Sete Mulheres” (Fabiana Amaral), which is an article about women in current Brazilian press; “Pátria Gaúcha: Na Casa das Sete Mulheres Gaúchos São Heróis e ‘Brasileiros’ Encarnam o Mal,” an article about national and regional identities (Marcelo Marthe); or “Metamorfoses” by Fernanda Dannemann, about adaptation from literature to television. When the subjects raised by the series are discussed, the focus is not on the individual dramas, but on historical, social, political, and cultural issues they foreground, thus creating the emotional distance that allows for a critical perspective.

5.3. Reconstructing Brazilian Identity

The merging of globalized, postmodern characteristics with both regional and national features in the Brazilian television series *A Casa das Sete Mulheres*, provides the means to convey traditional and local cultural traces. The updating of those traces to fit contemporary values is what makes the series a transcultural product. While inserted within the postmodern context of critical debates which involves the representation of historical events and its imbrications with cultural identities, the revision of official narratives and the readdressing of the past from a musealized perspective. *A Casa das Sete Mulheres* participates in the construction of a Brazilian-specific identity which includes its regionalisms, contradictions, transgressions, traditionalisms, and paradoxes. The identity of the Brazilian gaucho is transculturated in

a way that both changes its traditional articulation, as it revises the role of women and ethnic minorities in the event, and enables the identification of spectators with their own history and tradition from a newer perspective. This identification would be impossible without cultural plasticity, defined by Rama as the capacity of traditional cultures to adapt to current concerns, trying to incorporate new elements as animating forces to traditional cultural structures, in an innovative way (31). On the other hand, the series depicts Brazilian gaucho identity as a transculturally hybrid one that appropriates features and values from Italian migrants or travelers such as Giuseppe Garibaldi, African descendants, originally brought to the American continent as slaves, the Portuguese who colonized Brazil, Spanish colonizers and their descendants from neighboring countries. Moreover, the intertextuality of *A Casa das Sete Mulheres* with other television series permits the articulation of Brazil's history with its present and the encompassing of Brazilian regional identities within a national range both incorporating them and foregrounding their differences.

CHAPTER VI

FINAL REMARKS

The analyses in this dissertation present a reading of the reformulation of gaucho identity in the films *Anahy de las Misiones* and *Netto Perde sua Alma*, as well as in the television series *A Casa das Sete Mulheres*, in relation to discussions about postmodernism and the revision of history. The films and the series were produced in the period from 1997 to 2003 and their narratives (at least in part) are set in a specific place – Rio Grande do Sul – and period – around 1835 – of Farrapos War. This historical event – Farrapos War – played a crucial part in the construction of gaucho identity. If cultural identities are constituted by our continuous repositioning in relation to historical narratives, as the films and the series revisit Farrapos' history, they inevitably reconstruct the cultural identity of the gaucho. Furthermore, as this identity is reconstructed in dialogue with other cultural identities and revitalized in their encounter with contemporary discourses, they can be described as transcultural.

Anahy de las Misiones tells the history of a strong, however dispossessed woman, during the Farrapos War period, a revision of history which presents as a central impulse the recovery of characters who have been effaced from the war's official history. In the representation of those formerly excluded or marginal types, there is a merging of traditional gaucho depiction with traits that are particular to the previously rejected characters or cultural identities. Although the director Sérgio Silva, who also wrote the screenplay, states his initial intention of showing a family drama during the war period, in interview to Liandra Xavier (136), he also reveals that the definition of the setting in the Farrapos War conveyed new aspects to the story. The film's subversion of the gaucho identity is reinforced by its parodic reference to previous texts and genres. The writer and director Sérgio Silva acknowledges some of those seemingly disparate references – folklore and theatre; David Lean and Erico Verissimo: “Não tenho o menor pudor de dizer que tem coisa que eu ‘sugo’ sim desses caras que eu gosto muito” (141). The film's intertextuality questions the authenticity and authority of historical narratives. Furthermore, the opacity created by the difficulty in understanding the archaic language that the film

attempts to reproduce, the slow pace of some scenes, especially long takes of landscape, and the parodic reference to other texts expose the film's narrative as a human artifact. According to this reading, *Anahy de las Misiones* revises gaucho identity through the reinsertion of women, disabled, and homosexual minorities in Farrapos War history. However, the film paradoxically subverts the official history of Farrapos War through the parodic references to other texts foregrounding its narrative as a human construct. In this movement, it problematizes its own historical narrative, in a paradox that is described by Hutcheon as characteristic of postmodern fiction ("The Postmodern Problematizing of History" 367).

Netto Perde sua Alma also makes a revision of Farrapos War history in which formerly excluded characters are represented. In this dissertation, the recovery of the black soldiers' history within Farrapos War is read as a central theme in the film. Such recovery appears in the leading role played by the black soldiers in the film's depiction of the most important battle of the war, *Batalha do Seival*, in the scenes which depict African rituals, and in the denouncing of the black soldiers' mistreatment after the end of the war. The character Milonga represents the trajectory of the black soldiers in Farrapos War, from hope to despair and rage. However, in the analysis of *Netto Perde sua Alma* presented in this study, the black officer Sargento Caldeira plays the most significant role in the film's representation of black soldiers. His character is read as a double of the protagonist Netto: a black double who allows for the return of Netto's repressed memories. The merged memories of Netto and Caldeira show the disappointment of the black soldiers and Netto's remorse about it. Only after Netto's fault is exposed he can die peacefully. Furthermore, the presence of the double adds to other fantastic features of the film, such as the phantasmagoric atmosphere of the hospital scenes and the supernatural finale. Thus, at the same time that the film recovers the role of the black soldiers in Farrapos War history, its blurring of boundaries between reality and fantasy undermines historical narratives' idea of veracity as grounded on reality. Hence, in *Netto Perde sua Alma*, the subversion of gaucho identity is ensued by the recovery of the role of black soldiers in Farrapos War in addition to the denouncing of their bad position as the aftermath of the war. Paradoxically, the film's retelling of history merges the real and the supernatural, challenging the notion of a pristine truth.

Thus, both *Netto Perde sua Alma* and *Anahy de las Misiones* are viewed as postmodernist fiction in their restoring of history and

paradoxical subversion of it through the films' parodic intertextuality, the challenging of the notions of closure and centralized meaning, and the assertion of history as a human construct. This paradox is made evident in the description of historiographic metafiction in literature by Hutcheon:

Historiographic metafiction, like Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Gunter Grass's *The Tin Drum*, or Salman Rushdie's *Midnight's Children* (which uses both of the former as intertexts), employ parody not only to restore history and memory in the face of the distortions of the "history of forgetting" (Thiher 202), but also, at the same time, to put into question the authority of any act of writing by locating the discourses of both history and fiction within an ever-expanding intertextual network that mocks any notion of either single origin or simple causality. ("Historiographic Metafiction" 11-12)

A Casa das Sete Mulheres also presents a revision of history, however, instead of historiographic metafiction, the series is read as presenting a nostalgic impulse that is a distinctive tendency in postmodernism. The nostalgic gaze is exposed in the similarities the series present to Higson's description of heritage films: the representation of the national past, the excellence in the literary adaptation, the emphasis on spectacle, and the appraisal of discourses of authenticity and authorship. As Higson puts it, "the heritage impulse, 'one of the most powerful imaginative constructs of our time' (Samuel 1989a: xii), is not confined to Thatcherite Britain but is a characteristic feature of postmodern culture" (95). Drawing on Jameson's concepts of nostalgia and pastiche, Higson states that, in heritage films, "the past is displayed as visually spectacular pastiche, inviting a nostalgic gaze that resists the ironies and social critiques so often suggested narratively by these films" (91). Huyssen sees this nostalgic impulse in the museums as well as in a museal gaze towards the past that is pervasive in postmodernity (14). However, he does not believe that it only transforms the past into a commodity. Huyssen opposes the view of this nostalgic gaze as de-historicizing and de-contextualizing (30) in its appropriation and revision of the past:

No matter how much the museum, consciously or unconsciously, produces and affirms the symbolic order, there is always a surplus of meaning that

exceeds set the ideological boundaries, opening space for reflection and counter-hegemonic memory. (16)

The analysis of *A Casa das Sete Mulheres* in this dissertation also relies on Huyssen's observations, for the visibility granted by the series to the women's role in Farrapos War history and the oppression they have historically endured gives way to a repositioning of gaucho identity. Although not so evident, Afro-descendants and Guaranis are also represented in the series' narrative of Farrapos War. Even though disagreeing in their interpretations of the contemporary nostalgic impulse, both Higson and Huyssen acknowledge it as characteristic of postmodernism. Consequently, the reading of *A Casa das Sete Mulheres* as presenting this impulse in its musealization of the past also points to its insertion in postmodernism, however different from the films *Anahy de las Misiones* and *Netto Perde sua Alma* its revision of the past and participation in postmodernism may be.

Besides the postmodern revision of history, another common point between *Neto Perde sua Alma* and *A Casa das Sete Mulheres* needs further mention: both the film and the series are literary adaptations. Márcia Gomes claims that the texts from diverse media show differences which are related to their technical specificities (94) and she remarks that the generic name adaptation encompasses infinite variations of appropriation, intertextuality, quotation, and reutilization (103). Discussing literary adaptation on television, Gomes views the latter medium as a form of making the access to literature more democratic (95). Moreover, Elisa da Silva Gomes states that different material supports and languages shape the construction of historical and memorial discourse (1). She focuses on the representations of memory in the adaptation of historical novels to television series (2). Elisa Gomes recalls that the choice of adapting a novel demonstrates the opportunity, on the part of television as a medium, of selecting what should be remembered or forgotten. And she observes that the television series' treatment of fiction and/or history – through images and sounds as well as through other elements, such as actors and actresses' performance – allows for a closer identification with spectators' everyday life (11). Elisa also reminds us that, in the process of recreation of memory and reformulation of identities by historical fiction on television, a literary adaptation has the function of legitimating the historical discourse on the television products (11-12).

The analysis of *A Casa das Sete Mulheres* in this dissertation acknowledges the importance of the discourses of authenticity and

authorship in the series and in its marketing strategy. In the series, the narrative is structured from the perspective of the protagonist's diary, foregrounding the story's source in written language. In the marketing strategy of both the series and the DVD pack, the discourse of authorship is doubly-encoded, calling the viewer's attention both to the novel and its writer, Letícia Wierzchowski, and to the director Jaime Monjardim, thus stressing uniqueness instead of similarity and repetition in the literary adaptation.

The cinema, according to Da Silva, is already perceived by most spectators as an authoritative historical source (94). When a film is exhibited as a document (that is, since I cannot reproduce the French Revolution, I show a film about it), what is being forgotten is that the film is a text. Indeed, according to Da Silva, a film is the juxtaposition of simultaneous texts represented by the screenplay, lighting, costume, soundtrack, photography, and so on (94). And it presents a subtext, expressed through montage in figures like allegory, metaphor, or metonymy (95). In addition to that, literary adaptations refer to their source in literature. The literary adaptation of the novel *Netto Perde sua Alma* in the homonymous film is discussed in the article "A Anacrônica Perda da Alma de Netto," by Adriana Werner. Werner focuses on comparing the time of the narrative in the novel and in the film. She concludes that the understanding of the flashbacks and flashforwards by which the narratives of both film and novel are composed are facilitated by the film's organization around the dialogue between Netto and Sargento Caldeira (10). However, Werner does not understand this difference from the novel to the film as an important change in the representations of Netto or the Farrapos War history. For her, the cinema corroborates language (11). Pereira, in his comparative approach to *Netto Perde sua Alma* also identifies the proximity between the novel and its filmic adaptation. Nonetheless, he points out to a major transformation generated by the differences in the representation of Netto and the Farrapos War in the novel and in the film: the idealized and romantic view of the Farrapos War and Netto's character in the adaptation (107). For Pereira, the film is not as innovative as the novel, or it is not innovative in the same way (110). The reading of the film *Netto Perde sua Alma* in this dissertation favors the last hypothesis. Despite the idealization and romanticizing of Netto's character in the film, intended by the writer and director Tabajara Ruas (Pereira 108), the film still effectuates a critique of the Farrapos War history by denouncing that the black soldiers have always been neglected. Moreover, the merging of fantasy and reality is an innovative aspect that

results in the paradox of questioning the authority of the historical narrative it restores. Literary adaptation in cinema and television, which is not within the scope of the present study, is an interesting issue that deserves further research.

The argument that *Anahy de las Misiones*, *Netto Perde sua Alma*, and *A Casa das Sete Mulheres* take part in postmodernism's debates about the revision of history suggests that they re-create Brazilian gaucho cultural identity through an encounter among what Jameson calls "global American postmodernist culture," traditional representations of gaucho identity, and cultural identities formerly excluded from the gaucho's representations. The understanding of postmodernity as a revision of modern discourses implies critique and subversion, but not the annulation of those discourses. The use of the concept of transculturation for the examination of the specific phenomenon of cultural identities in the postmodern context foregrounds the appropriation of previous as well as current discourses in the revision and revitalization of regional cultural content. The notion of transculturation opposes a teleological view of globalization as a hegemonizing process while, on the other hand it does not efface the asymmetry in intercultural relationships.

Denilson Lopes, in "Do Entre-Lugar ao Transcultural," draws on the concept of transculturation to propose an aesthetic and cultural reading of contemporary works of art, social processes and cultural products (1). He suggests a reading of intercultural relationships which counteracts the notion that globalization can only be a hegemonizing process (12). Lopes points out that this interaction is produced not only through migration processes, but, first and foremost, through mass media (11). As an example of transcultural landscapes, Lopes discloses postmodernist tendencies in the encounter between East and West in Won Kar Wai's film, *Happy Together*. For him, the dislocation of images and sounds among China, Latin America, and USA; the de-hierarchization of the dichotomies erudite versus popular; as well as the stress on repetition as opposed to depth, create a transcultural landscape through which Chinese identity is rebuilt. Additionally, Lopes remarks that intercultural relationships also take place in the interaction with different, marginal or excluded, experiences of national cultural identity, such as those of the ethnic groups – black and indigenous peoples, for instance (3). By the same token, *Anahy de las Misiones*, *Netto Perde sua Alma*, and *A Casa das Sete Mulheres* are read in this dissertation as in diverse ways promoting intercultural dialogue.

In sum, the films and the series analyzed here are the loci where disparate cultures meet, in unequal relations of power, revising the past and renewing gaucho cultural heritage. Thus, the gaucho identities reconstructed, as *Anahy de las Misiones*, *Netto Perde sua Alma*, and *A Casa das Sete Mulheres* are positioned in relation to the past, materialized in their re-telling of Farrapos War history, can be described as a transcultural one.

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APENDIX I

Technical Information: *Anahy de las Misiones*

(1997)

107 min - War

Director:
Sérgio Silva

Writers:
Gustavo Fernández, Tabajara Ruas, and Sérgio Silva

Stars:
Araci Esteves, Marcos Palmeira and Dira Paes

Cast (in credits order)

Araci Esteves...	Anahy
Marcos Palmeira	
Dira Paes...	Luna
Cláudio Gabriel...	Teobaldo
Fernando Alves Pinto...	Leon
Giovanna Gold...	Picumã
Matheus Nachtergaele	
Marcelo Almeida	
Marcos Barreto	
Roberto Birindelli	
Roberto Bomtempo	
Ivo Cutzarida	

Leverdógil de Freitas

Nélson Diniz

Paulo José...

Joca Ramírez

Robinson Sawitzki

Oscar Simch

Produced by

Monica Schmiedt producer

Original Music by

Celso Loureiro Chaves

Cinematography by

Adrian Cooper

Film Editing by

Juan Carlos Macías

Production Design by

Luiz Fernando Pereira

Makeup Department

Anna Van Steen makeup designer

Production Management

Gisele Hillt production manager

Second Unit Director or Assistant Director

Gustavo Fernández

assistant director

Sound Department

Luiz Adelmo sound

Ana Chiarini sound

José Luiz Sasso sound

Camera and Electrical Department

Cristiano Conceição first assistant camera

Editorial Department

Jorge Firdman assistant editor

Music Department

Vagner Cunha musician: violinist

Vagner Cunha orchestra assembler

Other crew

Federico Bonani production assistant

Tito Mateo production assistant

(<<http://www.imdb.com/title/tt0144085/fullcredits#writers>>)

APENDIX II

Technical Information: *Netto Perde Sua Alma*

(2001)

102 min - Action | Drama | War

Directed by

Tabajara Ruas

Beto Souza

Writing credits

Rogério Brasil Ferrari

Fernando Marés de Souza

Tabajara Ruas novel

Tabajara Ruas screenplay

Beto Souza

Lígia Walper

Cast (in credits order)

Werner Schünemann	...	Gen. Netto
Laura Schneider	...	Maria Escayola
Sirmar Antunes	...	Sgt. Caldeira
Bebeto Alves	...	Violeiro

José Antônio Severo Oliveira	...	Lucas	de
André Arteche			
Lisa Becker Catarina	...	Enfermeira	
Nélson Diniz	...	Teixeira	
Márcia do Canto Zubiaurre	...	Enfermeira	
Colmar Duarte	...	Calengo	
Ricardo Duarte	...	João Antônio	
Araci Esteves	...	Sra. Guimarães	
João França	...	Capt. De Los Santos	
Tau Golin	...	Corte Real	
Arines Ibias	...	Dr. Phillip Blood	
Letícia Liesenfeld	...	Maria Luiza	
Milton Mattos	...	Maj. Davi	
Laura Medina	...	Enfermeira Pilar	
Hamilton Mosmann	...	Maçon	
João Máximo	...	Quero-Quero	
Fábio Neto	...	Mr. Thorton	
Gilberto Perin	...	Padre	
Miguel Ramos	...	Frei Bandoleiro	
Thiago Real	...	Joaquim	
Álvaro Rosa Costa	...	Palometa	

Oscar Simch	...	Ramirez	
Anderson Simões	...	Milonga	
Edílson Villagram	...	Capataz	
Fernando Marés de Souza (uncredited)	...	Wounded	Soldier

Produced by

Tabajara Ruas	....	executive producer
Tabajara Ruas	....	producer
Esdras Rubin	....	executive producer
Esdras Rubin	....	producer
Beto Souza	....	executive producer
Beto Souza	....	producer

Original Music by

Celau Moreira

Cinematography by

Roberto Henkin

Film Editing by

Lígia Walper

Casting by

Cynthia Caprara

Art Direction by

Adriana Nascimento Borba

Costume Design by

Tania Oliveira

Makeup Department

Luiz Carlos Jamonot makeup artist

Production Management

Marcelo Bacchin production manager

Leandro Klee production manager

Tito Mateo ... production manager

Second Unit Director or Assistant Director

Federico Bonani first assistant director

Geraldo Borowski assistant director

Fernando Marés de Souza assistant director

Tito Mateo assistant director

Art Department

Ubiratan Galarça props

Laura Helena Zottis props

Sound Department

Juarez Dagoberto Costa sound

Rafael Rodrigues da Silva sound assistant recordist

Cristiano Scherer boom operator

Special Effects by

Paulo Crespo special effects

Alemão Gerson Machado special effects

Camera and Electrical Department

Sadil Breda Steadicam operator

Amaral Júnior grip

Guilherme Kroeff gaffer

Jaime Lerner director of photography: second unit

Adinan Lopes second assistant camera (as Adinan Feijó Lopes)

Juliano Lopes second assistant camera

Lula Maluf first assistant camera

M.V. Martins still photographer

Tiago Riccardi video assist operator

Alex Sernambi director of photography: second unit

Other crew

Milton do Prado print conformation

Marcelo Gomez animal supervisor

Roberto Lehman financial director

Hamilton Mosmann location manager

(<<http://www.imdb.com/title/tt0284345/fullcredits#cast>>)

APENDIX III

Technical Information: *A Casa das Sete Mulheres*

(TV mini-series 2003)

1084 min - Drama | History | Romance

Directed by

Teresa Lampréia

Jayme Monjardim

Marcos Schechtman

Writing credits

Maria Adelaide Amaral writer

Walter Negrão writer

Letícia Wierzchowski novel

Cast (in credits order)

Thiago Lacerda	...	Giuseppe Garibaldi
Giovanna Antonelli	...	Ana da Silva / Anita Garibaldi
Werner Schünemann	...	Bento Gonçalves
Camila Morgado	...	Manuela de Paula Ferreira
Daniela Escobar	...	Perpétua
Marcello Novaes	...	Inácio
Mariana Ximenes	...	Rosário
Thiago Fragoso	...	Capitão Estevão

Luís Melo	...	Bento Manuel Ribeiro
Samara Felippo	...	Mariana (2003)
Tarcísio Filho	...	General Netto (2003)
Murilo Rosa	...	Afonso Côrte Real
Dalton Vigh	...	Luigi Rossetti
Jandira Martini	...	Dona Antônia
Bete Mendes	...	Dona Ana Joaquina
Rodrigo Faro	...	Joaquim
Dado Dolabella	...	Bento 'Bentinho' Filho
Bruno Gagliasso	...	Caetano
Eliane Giardini	...	Caetana
Nívea Maria	...	Maria
Ângelo Antônio	...	Tito Livio Zambeccari
Theodoro Cochrane	...	Pedro
Ney Latorraca	...	Araújo Ribeiro
Zé Carlos Machado	...	Anselmo
José Vitor Castiel	...	Chico Mascate
Rosi Campos	...	Consuelo
Ana Beatriz Nogueira	...	Dona Rosa
José de Abreu	...	Coronel Onofre Pires
Manuela do Monte	...	Joana
Othon Bastos	...	Crescêncio
Antônio Pompêo	...	João Congo

Amanda Lee	...	Luzia
Juliana Paes	...	Teiniaguá
André Luiz Miranda	...	Nettinho
Marcos Barreto	...	Paulo
Christiane Tricerri	...	Quitéria
Carla Regina	...	Tina
Bukassa Kabengele	...	Zé Pedra
Viviane Porto	...	Zefina
Carla Diaz	...	Angélica
Pedro Malta	...	Marco Antônio
Camila Amado	...	Tia Ângela
Sirmar Antunes	...	Procópio
Maria Mariana Azevedo		
João Carlos Barroso	...	Soldado
Camilo Beviláqua	...	Mello Manso
Roberto Bomtempo	...	Manuel Duarte de Aguiar
Beatriz Browne	...	Angélica (child)
Cinira Camargo	...	China
Aracy Cardoso		
Arieta Correia	...	Bárbara
Cláudio Corrêa e Castro		
Mariah da Penha	...	Viriata

Carmo Dalla Vecchia	...	Batista
Fábio Dias	...	Ignacio Bilbao
Nélson Diniz	...	Barão de Caxias
José Dumont	...	Comandante do Forte
Jandir Ferrari	...	João Silvério
Blota Filho	...	Marcos Alves
Roberto Frota		
Cláudio Gabriel	...	Caramuru
Lafayette Galvão	...	Padre
Adriano Garib	...	Caramuru
Norma Geraldly	...	Manuela de Paula Ferreira (old)
Antônio Gonzalez		
Maurício Gonçalves	...	Terêncio
Gabriel Gracindo	...	Eduardo
Sabrina Greve	...	Teresa
Cristiana Guinle	...	Irmã Dominiana
Ricardo Herriot	...	John Griggs
Créo Kellab	...	Marcelino
Alexandre Lemos	...	Marco Antônio
Carlos Machado Filho	...	Marco Antônio
Heitor Martinez Mello	...	João Gutierrez
André Mattos	...	Pedro Boticário

Renato Medina	...	Carniglia
Gilson Moura	...	Moringue
Ítala Nandi	...	Francisca
Stepan Nercessian	...	Francisco Sabino da Rocha
Ricardo Pavão		
Tonico Pereira	...	Padre Roberto
Ariclê Perez	...	Madre Cecília
Roberto Pirillo	...	Mena Barreto
Miguel Ramos	...	Moringue
Irene Ravache	...	Madalena Aguilar
Paulo Reis		
Thalita Ribeiro	...	Angélica
Juliano Righetto	...	Lorenzo
Lucas Rocha	...	Leão (child)
Tarciana Saade	...	Anahy
Mary Sheila	...	Beata
Oscar Simch	...	Davi Canabarro
Douglas Simon	...	Teixeira 'Gavião' Nunes
Ilya São Paulo	...	Caramuru
Juliana Thomaz	...	China
Sebastião Vasconcelos	...	Antônio
Sérgio Vieira	...	Leão

Sérgio Viotti ... Padre Cordeiro

Fernando Zandonai ... Domingos

Original Music by

Marcus Viana

Cinematography by

Adriano Calheiro Valentim

Film Editing by

Manuel Jorge

José Carlos Monteiro

Ubiraci Mota

Casting by

Frida Richter

Art Direction by

Marcos Cortez

Tiza de Oliveira

Costume Design by

Marília Carneiro

Makeup Department

Kiko Alves makeup supervisor

Mário Campioli makeup artist

Production Management

Guilherme Bokel ... production manager

Claudia Braga ... production manager

Second Unit Director or Assistant Director

Luís Antônio Pilar assistant director

Maria José Rodrigues assistant director

Paula Zanetini assistant director

Art Department

Adriane Lemos props

Adriane Lemos set dresser

Erika Lovisi set designer

Kaká Monteiro set designer

Mário Monteiro set designer

Gilson Santos set designer

Special Effects by

Wilson Aquino special effects

Sergio Farjalla Jr. special effects (several episodes)

Stunts

Aginaldo Bueno stunt performer

Claudimar Guimaraes stunt double: horse stunts (uncredited)

Claudimar Guimaraes stunt performer (uncredited)

(<<http://www.imdb.com/title/tt0348904/fullcredits#cast>>)