

IMAGES OF LATIN AMERICA IN THE BODY AND COSTUMES OF CARMEN MIRANDA'S STYLIZED “BAIANA: SOCIAL MEMORY AND IDENTITY”

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ABSTRACT

This is a study on the costumes worn by Carmen Miranda during the Hollywood film “Week-End in Havana”, released in 1941. It analyzes the elements of costume and discusses how they are appropriate in the current fashion discourse reinforcing or perpetuating, somehow, the discourse about Brazil and Latin America created by the performance of Carmen many decades ago.

KEYWORDS

Carmen Miranda, Stylized “Baiana” Costume, Identity, Social Memory

1. INTRODUCTION

Slow movement of a searching gaze to the sound of jazz, punctuated by people walking downcast in their dark suits. Carmen Miranda and the musicians of “*Bando da Lua*” are static, in the center of the scene, framed inside some shop window being displayed as goods. Suddenly, music starts disrupting and complementing the curious gaze. The musicians mingle with their instruments; the sound of a trumpet announces the delights and promises to be declaimed. A body sensually dressed begins to dance and sing. Her voice and vocal arrangements combine perfectly with her hand movements, and with her smile, framed by her red moving lips, which complete the song. The actress’s performance in all its elements provides the senses to be seized in the aesthetic experience triggered.

As in all aesthetic experiences, not only assessments of taste are triggered, but a universe of values and possibilities of understanding the world. The setting, the music, the gestures, the covered body and its movements are texts to be read, their message resonates in the circularity and citationality of these texts yesterday and today. It is on these combinations of body, costumes, speeches, memories and identities that this article deals. The goal is to present a study on the costumes worn by Carmen Miranda in the 1941 movie, “Week-End in Havana” (20th Century Fox), analyzing its elements and discussing how they are appropriate by today’s fashion discourse; reinforcing or perpetuating, somehow, the discourse about Brazil and Latin America created by the performance of Carmen many decades ago.

In the book “Pop culture in Latin America! Media, arts and lifestyle.” the authors Stephanie Denninson and Lisa Shaw emphasize (2005) the importance of Carmen

Miranda in today's Latin American representations. Her influence goes from music, to fashion, Broadway and Hollywood cinema. Denninson and Shaw (2005) point out that she had a major role within the Good Neighbor Policy, when she became a central image for Hollywood's "Good Neighbor" and personified an "epitome of Latino identity" in this context. She was an important performer throughout the dissemination of samba in the United States, but of course, it was a version of the rhythm pasteurized for the American's taste of the 1940's (Denninson & Shaw, 2005).

In the days of the Good Neighbor Policy she would also become "a key figure in advertising campaigns of the time, promoting clothing based on her own exotic style for Saks Fifth Avenue, along with various beauty products" (Denninson & Shaw, 2005). Denninson and Shaw (2005) mention Carmen Miranda's museum in Rio de Janeiro as an important tourism museum, along with the Fine Arts Museum. According to the authors, Carmen Miranda is a "cultural icon" of Latin America, side by side with Che Guevara, Eva Perón and Salma Hayek (Denninson & Shaw, 2005). However, the "iconic status" is due mainly to the powerful image portrayed in the cinema and on the screens, often through "one-dimensional archetypes, such as that of the fiery, hot-blooded Latina" (Denninson & Shaw, 2005).

The study was conducted through the analysis of visual and audiovisual sources, taking into account the costumes, the performance, the setting and context of the film narrative. Those issues were analyzed mainly by the theories of Christian Metz, Marcel Martin, Jacques Aumont and Michel Marie, Antoine de Baecque, Michele Lagny, Rick Altman, Paul Zumthor, Homi K. Bhabha, Stuart Hall, Edward W. Said and Frederick Pike.

As in much of the image studies¹, this paper also worked with a number of images that exceeded those cited in the text. All costumes adopted by actress Carmen Miranda in the films produced in the United States from 1940 to 1945 were analyzed. They can be seen as part of an "object series", which serves different debates. Regarding the purpose of this paper and trying to avoid a tiresome reading, we chose to analyze three costumes, which clearly exemplify the issues being discussed. It is noteworthy that the costumes, analyzed as still and moving images, are not mere illustrations of the theoretical principles adopted. The costumes were understood as agents in the contexts of their appropriations, in the aesthetic experiences that they triggered. Therefore, the costumes were treated as objects of analysis, establishing the fields of interpretation for their physical compositions and appropriations in Carmen Miranda's performances.

The article is structured in three parts. Initially, the context of film production and the concepts that guide the development of this article will be presented. Latter, the costumes will be described and analyzed by observing changes in the forms, accessories, colors and body exposure. The conclusion will consider how the iconic elements of a Latino identity perpetuated in the fashion industry, through a selected editorial of *Vogue Brasil*, in a process of citationality, as defined by Jacques Derrida.

¹ See Sant'Anna, 2010.

2. MOVIES FOR A "GOOD NEIGHBOR"

In the context of the Good Neighbor Policy (1933-1945), a number of films with Latin American themes and artists (among other actions) were made in order to strengthen relations between the United States and the countries below the Rio Grande. Carmen Miranda was one of the most famous performers among these artists. In the films in which she participated, specifically in the period between 1940 and 1945, there was an effort to create representations of Latinity from the plots, settings, characters, costumes, performances and the complexity of film language, which resonate in the XXI century as subsidies for narratives of Latin American identity².

As World War II approached, The United States sought to establish new economic and political relations, and Latin America became an object of desire. Mechanisms to conquer Latin America were mainly developed by the "Good Neighbor Policy", implemented by the government of Franklin Delano Roosevelt (1933-1945) in order to prevent the advancement of European influence in America. The goal was to maintain political stability in the continent, and ensure the political and economic leadership of the U.S. in this region (Tota, 2000).

In August 16, 1940, the "*Office of the Coordinator of Inter-American Affairs – OCIAA*" was created under the leadership of Nelson Rockefeller. It was a specialized bureau created to improve the cultural and commercial relations in the Americas. Therefore, the actions related to the Good Neighbor Policy (Moura, 1991; Maud, 2005). One of the OCIAA's focuses was to promote the U.S. presence by means of mass communication. Thus, OCIAA maintained a branch in Hollywood and close relationships with major studios. One striking point of this relationship was the incentive to include Latin American artists in films (Tota, 2000), which led Carmen Miranda to 20th Century Fox in 1940. Remarkably, besides Carmen Miranda's movies, the OCIAA also sent Orson Welles to Brazil in 1941 to make a "Pan American" documentary, in addition to having sponsored Disney's animations "Saludos Amigos" (1942) and "The Three Caballeros" (1944). Welles movie didn't work out well for the good neighbor relations, but the Disney's animations had a better outcome in the eyes of U.S. government.

Carmen Miranda had a successful career as a singer and star of musical movies in Brazil. In 1939 she left the country as the "Ambassador of Samba", but in the United States she became an instrument of diplomatic relations. In Hollywood, the "Brazilian Bombshell" would perform a clear part in representing the Latin American female gender and culture as an existential territory. In the U.S. Carmen Miranda would perpetuate and immortalize the character of a stylized "baiana"³, created in her last film in Brazil, "*Banana da Terra*" (1939, Sono films and Wallace Downey), in which she performed Dorival Caymmi's song, "*O que é que a baiana tem*".

² Other Latin American artists like Dolores Del Rio, Lupe Vélez, Carlos Ramirez and Xavier Cugat also were under Hollywood spotlights; although, Carmen Miranda were the biggest star of them all, the "Brazilian Bombshell" (Garcia, 2004; Mendonça, 1999).

³ "Baianas" are literally, women who were born in Bahia (Brazil), but it also denominates the women of Afro-Brazilian origin "who wear the traditional dress of a white lace blouse and turban" (Denninson & Shaw, 2005:115), another mark of the costume is the skirt very wide and long. The outfit is linked to the practices and rites of the "Candomblé" religion.

Carmen Miranda's Hollywood films were classified as musicals. The sung and choreographed numbers were an index of the gender. The stories also involved a tone of mild comedy and romance, always focused on a couple (Altman, 1989). Carmen Miranda's musicals always involved show business and its backstage. The scripts of these films were often adaptations of Broadway shows, giving rise to Miranda's elaborate numbers.

As World War II developed, the musicals became increasingly important because they represented essentially the inverse of the painful experiences of war. Shown in the big screens spectacles and clearly inspired in the *cabarets* of that period, the musicals offered a cheerful, colorful and luxurious entertainment, in addition to moving large sums of money. 20th Century Fox struggled to create musicals in the best quality standards, usually made in Technicolor. In fact, Fox was the leader in color productions (Schatz, 1999), which allowed them to enrich Carmen Miranda's participations and acts with richly colored sets and costumes.

However, Carmen Miranda's roles on the movies were restricted essentially to "stereotypical representations of a generic Latin American female subjectivity, characterized by her mangled English, fiery temper and extravagant outfits, which all conspire to create a clichéd vision of Latin American exoticism and alterity" (Shaw, 2013). In these films while conducting inter-American narratives through "imaginary portraits", they created a performance of Latin America, which generated certain expectations in its audience towards the "good neighbors" countries, their behavior, culture, landscapes, economy, etc. Therefore contributing with the naturalization and diffusion of reasons that justify certain inter-American policies, or even creating symbolic motivations for these policies (Melgosa, 2012).

In the films, the main feature of the new friends' land was apparently being a tourist destination and escapism center. A place with harems of pleasure, excitement, warmth and romance, unrelated and isolated from the tensions and hardships caused by the war. There was the influence of the Depression, which forced U.S. tourists to drop their plans to travel to Europe and "content themselves with less expensive tours to Havana, Mexico City, Rio de Janeiro and Buenos Aires", meaning that the trip was not as good, but they could bring home in their suitcases, memories of the "rhythms" and "passionate dances" of the south of the border (Zolotow, The New York Times, feb.18, 1940).

Later, because of conflicts caused by war in Europe, Latin America became the more viable holiday destination in those circumstances, contributing to the image that was being formed about the southern countries. The journalist observes that the "sudden fondness for Latin folk-culture must be explained, in part, as a psychic reflection of our new economic and political orientation southward" (Zolotow, The New York Times, feb.18, 1940).

However, such pleasures were not available to everyone and Carmen Miranda's paradisiacal movies would allow fruition of the "tropical paradises" to this population. The musicals created a pleasant co-participation feeling of those idyllic spectacles. The camera movements focusing the artists closely during the musical performances transformed their discourse into a more direct approach that caused the sensation of reality.

The performers sang and danced straight towards the camera, as if they were talking to the viewer. But the main ingredient of these productions was fantasy, which was far closer to the U.S. public taste, than an attempt to approaching the reality of Latin American cultures or the countries they addressed was.

These cinematic representations are indicatives of how Americans perceived Latin Americans. They may be considered an attempt to justify their intervention in Latin America and the applicability of "Good Neighbor Policy", because the movies represented the American civilization as the perfect model, which allowed them to explore and intervene in other cultures (Maud, 2005).

3. FABRICS AND COLORS FOR A LATIN AMERICAN IDENTITY

The pink, green and white of Carmen Miranda's costume in "Week-end in Havana" (20th Century Fox, 1941), fills with color, the stage where she dances and smiles to the public⁴. We can see more of her body than in her two previous films in the U.S. from 1940 until then. The top is really small and shows her defined stomach. Carmen is also thinner than in previous films, and displays a sculpted body. Her abdomen, shoulders, arms and hips, highlighted by the cutouts on the sides of the skirt, are focus of attention and reverberate the performed song that invites the audience to the tropical pleasures.

Besides the expressive white smile and the red lips, she carries in her head a white turban with quite a big arrangement of artificial flowers, leaves and butterflies on the top. This version is far from the modest headpiece of her first costume as a stylized "baiana" in the film "Banana da Terra". As a floral bouquet, the turban is tied up with a striped fabric just like the top, and has green and sparkling leaves falling down as Carmen Miranda's earrings. The artificiality of the headpiece matches Carmen Miranda's face, with impeccable make-up. This artificiality can also be found in the whole situation, since the setting of this musical performance is a shop window. The medium shot scenes draw attention to the singer's face, allowing the public to notice her red fingernails, tight abs, undulations of the hip, sensuality of the bare shoulders and the lightness of the arms and hands. Even without a close-up, her fascinating look attracts the viewer.

She wears a top on the style that would become a classic for the "baiana" costume, with puffy sleeves on the shape of a bell, that resemble the first costume worn in "That Night in Rio" (20th Century Fox, 1941). It's a pink and white striped fabric, with a barely noticeable light ruffle at neckline and large green beads embroidered all along, complementing the innumerable white and gold beads necklaces. The necklaces surpass the top, reducing the importance of breasts, which are also minimized by the vertical stripes and the blouse's shape. She also wears big bracelets in the same style and materials of the necklace. The accessories accentuate and appraise her hands and smiling face.

However, the highlight of the costume is the skirt, which has original symmetrical cutouts on the sides of the hip, shaped in semi-circles just below the thin waistband. The cutouts were replaced with a pink fishnet, which prevents the skirt from slipping and

⁴ Scene available at <<https://www.youtube.com/watch?v=PV1xhaFDCwM>>.

helps with the fitting but is practically invisible to the camera, thus displaying the artist's hips. Fringes fall along the wide horizontal pink, white and turquoise stripes, extending Carmen's sweet dance swinging. The model is vaguely similar to the skirt of the second version of the "baiiana" costume worn by Carmen in Rio de Janeiro nightclubs, which had cutouts below the waist in the form of triangles.

In every move, the fringes attract the eyes to the hips and sensualize the dance, reinforcing the senses that the film sought to build as attractive for a visit to the Caribbean. The romantic evenings promised in the music, are subtly expressed in the sinuous stripes, in the contrasting colors that refer to Caribbean itself, because there's an inter-city with the national colors of Mexico, and in the fringes, already associated historically with sensuality since the rise of Charleston and the performances of Josephine Baker with her costumes full of fringes and sex appeal. If the breasts are minimized, the lower abdomen is accentuated with the colors and movement possibilities. Despite the long skirt that cover her legs, the outfit and the performance still promise pleasures to be found in a more distant but not unattainable place, in the neighboring Latin America.

The costume designer of "Week-end in Havana" (20th Century Fox, 1941) was Gwen Wakeling and her touch on the international "baiiana" caused a furor. According to Martha Gil-Montero (1989), this was "the most daring costume of a star since the advent of the Hays Code" (censorship). The skirt of this costume caused complications with censorship because of the exposed hips. In an internal memo from the studio, it was explained that the wardrobe team found pictures of the original costume that were even bolder, since it was important to be as close to the original as possible, the skirt was authorized by the censorship (Gil-Monteiro, 1989). Gil-Monteiro (1989) emphasizes, "it is clear that the Hollywood's *baiianas* had never been faithful to the original" (see figure 1).



Figure 1: Scene 1 – Week-end in Havana, 20th Century Fox, 1941

"*Bando da Lua*" is in the same setting but ends up being left aside in the right corner of the screen. Their clothes are standardized, composed of white shirts with puffy sleeves and many layers of ruffles with red edges, following the same proposal of Carmen Miranda's top. These overlapped ruffles cover the whole shirt and sleeves starting below

the shoulder line, proposing a "rumbeiro" style. They have a scarf tied around the neck, which immediately leads to the "gauchos" portrayed in the earlier Carmen Miranda film, "Down Argentine Way" (20th Century Fox, 1940), and wear baggy beige pants with pleats. There is a combination between the references of the fashion trends of the period with the vague notion Hollywood (and the U.S.) had about Cuba, the Caribbean and other "Latino" countries. The boys' hair are perfectly in order with the help of "Brylcreem" (hair pomade). Some have a thin mustache and all of them have a hearty smile.

Behind a shop window, Carmen Miranda and "*Bando da Lua*" announced by using their bodies, costumes, music and performance, the tour package that was in the South, motto "*Week-end in Havana*" (20th Century Fox, 1941). Throughout the film, Carmen Miranda will make two other musical performances dressing in the stylized "*baiana*", creating a dialogue between these costumes and the first one, with the promise of "Tropical Magic"⁵. Eighteen minutes into the film, Carmen enters the stage of the "*Casino Madrilênio*", where all their performances in the film unfold, first singing in Portuguese, "*Rebola bola*", and then in English, "When I love I love"⁶.

Initially, a group of fourteen female dancers dance to the sound of drumming, shaking their colorful fans. The setting was soon completed when "*Bando da Lua*" came down to the stage, revealing they were the ones playing the music. The whole group creates a kind of "roda de samba"⁷ on stage, making room in the center for Carmen Miranda's big entrance. The dancers are dressed in flirty floral skirts in different colors and with a gold top that melts with their nude arms and bare back. Their movements emphasize the skirt that dances along with the body and creates shapes in the air with its volume.

Their small turban is made of the same fabric as the skirt and the whole outfit is inspired by the "*baianas*". This version worn by the dancers in the Havana setting is very close to the one used by the dancers at the opening of "That Night in Rio" (20th Century Fox, 1941), indicating the pasteurized perception that Hollywood had about Latin American subjects. Whether Rio de Janeiro or Havana, the characterization did not show many differences. Gradually the "*Bando da Lua*" and dancers scatter until the camera closes on Carmen Miranda's body, which begins to sing and dance on stage alone.

Differently from the dancers' costume that showed a lot of skin, Carmen's body is mostly covered, not even the arms are on display. However, her curvy body is still in evidence. The breast stands out in the fitted top with necklaces hanging in the middle, and a small portion of her tanned abdomen is showing, working as an invitation to the wavy movements of her hips. This costume has a new shape for the "*baiana's*" turban, far from the first versions. The more sophisticated model was developed and established in "That Night in Rio" (20th Century Fox, 1941). The turban worn by Carmen Miranda in this number is white and supports a very high decorative structure made of many feathers in various colors, red, green, yellow, white striped with black, and some flowers and berries, which appear to be yellow plums.

⁵ "Tropical Magic" is one of the film "Week-end in Havana" songs, performed by Alice Faye and John Payne.

⁶ Scene available at <https://www.youtube.com/watch?v=Zop2-R3b_Ko>.

⁷ "Roda de samba" is a circular formation of people, in which some people play the "samba" and others dance in the middle (See Samson & Sandroni, 2013).

The symmetrical composition of the costume resonates with a silvery decorative piece of giant feathers or maybe leaves, positioned in the back of the stage, right behind Carmen Miranda's performance. The decorative piece seems a reinterpretation of Carmen's headpiece, and since the artist is positioned exactly in front of the object, it seems to complement the costume creating depth and a perspective effect of the turban, as if its feathers were being expanded to the background. This aesthetic effect is exploited in other films and performances of Carmen Miranda in Hollywood cinema.

The outfit covers the body but does not annul it, although the body is not as important as the speech and interpretation of the singer. The music in Portuguese emphasizes more the sounds of the words than their meanings, it's full of tongue twisters performed quickly. At the peak of this interpretation, the camera cancels the presence of other scenic elements and focuses on the body of Carmen in a medium shot, from the hips to the head. Her hands, lips and the facial expressions marked by her flashing eyes are the most significant features of the artist's interpretation. The wiggle of her hips is subtle. There are not many shifts in the scene, what matters are the sounds produced in the perfectly pronounced tongue twisters and her expressions.

Dressed in green, red, white and yellow, her blouse slightly recalls a white one from "That Night in Rio" (20th Century Fox, 1941), far from the 1939 style. It's a wrapped top with long sleeves, the right side is red and the left is green. The shoulders are structured with shoulder pads, widening the shoulders and making the arms thinner; it also indicates an attempt to update the stylized "baiana" costume with fashion trends of the 1940s.

The wrapped style should accentuate the breasts in a low-cut neckline, but they wind up hidden by the profusion of necklaces that reinforce an image linked to the Native Americans with bead accessories. The blouse seems to be merged with the skirt, but it's just a visual effect created by the bicolor waistband, which matches the blouse. In this outfit a small portion of her abdomen is showing, due to the proximity of blouse and skirt. The same bicolor wrapping effect of the blouse and the skirt waistband is repeated on the back of the turban.

The skirt follows the shape established since "Banana da Terra", attached to the waist, close to the hips and flared in the edge. It's white with a floral pattern, big yellow and red hibiscus and their green leaves. It is very flirty like the dancers' skirt, and follows Carmen's wiggle extending her movements for a few seconds. The white background of the pattern contrasts with the excess of colors and volumes from the top and matches the turban's white base. She brings a fan in her hand that is part of her choreography, and is a little more colorful than the dancer's, matching the elements of the turban. She wears golden chandelier earrings with beads that seem to be attached to the turban. The camera focuses on Carmen Miranda's torso, which brings out emphatically the several necklaces and bracelets in gold, red, green and blue.

This performance's costume is much less sexualized than the previous one, which can also be said about the musical content, which does not agree with the earlier idea. This performance does not promise pleasures and romantic evenings, or describes the

Caribbean and, consequently, Latin America as a heavenly place, suitable for vacations and adventures that the big city and "civilization" could not provide (see figure 2).



Figure 2: Scene 2 – Week-end in Havana, 20th Century Fox, 1941

The extraordinary sound effect of the tongue twisters seemed to suggest that exotic music was to be found in the hot lands below the *Rio Grande*. When the camera moves from the stage to show the American couple enjoying the spectacle, this possibility of interpretation is reinforced. The absence of subtitles in the Portuguese song implies that the lyrics didn't have much of a narrative function within the plot; this show was meant more as a decorative effect and a taste of the "Latin-American craze" (Zolotow, *The New York Times*, feb.18, 1940).

On the other hand, the sequence act when Carmen Miranda sings in English works in a different way. The costume and the covered body diverged in a certain way to the lyrics, which was not discreet about the sex appeals. In the song "When I love I love", Carmen Miranda expresses independence in the love matters and at the same time the intensity of the passions experienced by Latinos, whose identity she symbolized. When she loved, the song said, she loved every day and could not "live without it". If your mouth said "no", that would be a lie, because her eyes would say yes, or "sí", and no one should doubt them. With a gesture imitating drums playing and vocalizing drums sounds, she adds that's how her heart goes when she is kissed and that she "can't resist" a good looking man, thus falling in love.

Then, the song says that when she meets a handsome man, she smiles and flirts saying "hey, what's cooking", and when he holds her tight and puts his "cheek" to hers, she feels "so terrific", "so colossal", "so divine", felling like "Mickey Mouse is running up and down" her spine, what she shows with gestures during her performance. She loses all her limits and surrenders without obstacles, as emphasized by the last verse: "when I dream, I dream, when I fall, I fall, when I thrill, I thrill, when I kiss, I kiss, and when I love I...love".

Now in English, in a rhythm that enables the perfect understanding of what is said, with gestures that express accurately the semantic content of the song. Her costume conceals a body that is translated by its most intense and irrational desires. If the

costume was exposing the body in a more obvious way, the boundaries of decent or even aggressive could be threatened, jeopardizing the good neighbor relations that should be stimulated. The performance and the song were already so expressive of a sexual content that the costume could abstain from a more evident mention of the body.

Carmen Miranda's character is moved by her attraction for beautiful men and her loving impulses, without morals or boundaries. The discourse is personalized when she uses "I" in the music. During the seventy five seconds of the performance, for over forty two seconds the camera does not move away from Carmen's torso, where her hands and facial expressions dance along with the music. In addition to the "I" statement, the body is personalized through her face, and the assembly reinforces the desired connotation: to symbolize all Latin American women in Carmen Miranda, which may say "no", but have eyes that say "yes".

Applauded, Carmen says goodbye while throwing kisses to the crowd. The scene continues with the American couple chatting, where the blond and blue eyed girl is a counterpoint of Carmen Miranda. The well-behaved American girl is dressed in a blue and very elegant dress without excesses; before thinking with her heart, she's rational in her decisions about her future. Even embedded by the Carmen Miranda's song that advocates in favor of "love", the protagonist stands firm in her chaste education and in the "good" white people's rationality of North America.

Ending the film with an apotheosis, Carmen Miranda performs her last musical number. The artist once again shows bare shoulders and stomach. The skirt stands out in her costume; particularly the differentiated waistband. Eighteen female dancers and twelve gentlemen accompany her. The dancers' costumes are simpler, but draw attention to the legs of the body to be desired. Customers of "*Casino Madrileno*" and all the main characters were in the scene, closing the movie cheerfully and inviting the spectators for a week-end in Havana, where Americans and Latin Americans live harmoniously (see figure 3).



Figure 3: Scene 3 – Week-end in Havana, 20th Century Fox, 1941

Carmen Miranda sings in English "*The Ñango*", a song that the film appoints as a new Cuban rhythm, but in this performance actually sounds closer to the American jazz. The rumba percussions are mixed with the Big Band "swing" (Garcia, 2004) to create an atmosphere of seduction suggested by the song. Smiling at the customers of

the nightclub, she translates the verses of the song in expressions that teach men how to easily win a "señorita's" heart. After walking across the stage, Carmen climbs a scenic ladder and goes behind a folding screen.

For the viewer's surprise, instead of Carmen Miranda, numerous ballerinas are the ones to come from behind the folding screen. They glide onto the stage as if the "Brazilian Bombshell" had been multiplied in less extravagant versions, however extremely sensual, as well as the "essence" of "*The Nango*". The dancers soon begin to shake their maracas and dance the "*caliente*" rhythm that Carmen Miranda taught them, twisting their whole bodies. Their movements attract male dancers for the "*fiesta*", who leave their instruments (small drums and percussions) aside to dance closely with the "exotic nymphs"⁸.

The dancers wear skirts with horizontal stripes in red, green and yellow; it's tied up at the waist, emulating a sarong, with a slight ruffle at the edges showing the right leg since the top of the thigh. Their tops overlie only the breasts, revealing their stomachs and arms. A strip of interlaced fabrics in different colors wraps both arms replacing the numerous bracelets of Carmen Miranda's stylized "*baiana*". Like Carmen, the dancers wear many necklaces and a turban of the same fabric as the skirt, with a flowers and fruits pattern. Their shoes are red, color that prevails in this number. The men are dressed matching the girl's outfit, in a pair of pants made of large green and red stripes and a yellow waistband. Their shirts are short as the girls' tops leaving the abdomen and part of their back exposed, it also has voluminous sleeves with many vertical layers of multi-colored ruffles. In their heads, they wear a cap in the same colors.

Carmen Miranda's costume is more luxurious, clearly defining her prominent place in the musical number. The colors of her costume follow the pattern established by the dancers, though her top and her skirt are shimmering gold. The voluminous layers of multicolored tulle ruffles in the hem of the skirt are a highlight. The tulle ruffles are also in the arms, creating sleeves that resemble the male dancers' shirt, both in the "*rumbeiro*" style. The golden top is closed in the back and has a low cut front. However the low cut is imperceptible due to excessive necklaces that exceed surpass the top. These necklaces are made of different beads, some like small Christmas balls. On the right arm she has a thick gold bracelet and on the left several bead bracelets. The earrings are big in the shape of a golden plate with a star in the middle and small pendants on the edge.

The skirt is sarong inspired and the reference is shown especially in the waistband, trying to reproduce the effect of a knot with the two ends of the sarong. This knot effect pulls down the waistband a little bit and creates a triangular shape, which points to the hips as an arrow, suggesting the possibility of easy removal. While the dancers legs are on display, Carmen's are still covered (something that would change in later movies). However, Carmen Miranda's skirt is more alluring and inviting. The sensuality of the outfit and the rumors about "*Latino's*" sexual appetite were intensified with a photo of the film's shooting in which Carmen appears without underwear. This image was published in 1942 on the cover of the magazine "True Police Cases"⁹ (Castro, 2005).

⁸ Scene available at <<https://www.youtube.com/watch?v=eJ01eOhs1nc>>.

⁹ One the versions is that Carmen Miranda had to wear a special underwear secured with safety pins to fit the skirt, and after finishing the shootings for the day she took them of in her dressing room because the piece was bothering her. So, when the studio's photographer called her urgently to take some more pictures dancing with Cesar Romero, she was without underwear, which the camera revealed that during a dance step (Castro, 2005).

The song Carmen Miranda sings is about the new inviting and fun rhythm that was being adopted in the trendiest clubs in the world. Even those who couldn't pronounce the word "Ñango" should not give up learning to speak and to dance, they should just let themselves be carried away by the music. It was necessary to forget the tango and surrender to the "Ñango". The narrative structure of the music is directed to the male public, reinforcing the notion of seduction allowed to men. Submerged in the new rhythm, the seducer would find eloquence in the appropriate moment to say nice phrases like "What beautiful eyes" or "how graceful", and so she would immediately hug him saying, "Yes sir". Carmen speaks in Spanish "*si, senhor*", "*como es grandioso e amoroso*", showing between the lines that "*Latina*" girls are the ones who let themselves to be seduced by flattery and not all women, preserving the image of the American girls. This woman seduced by a "hot" rhythm and clichéd phrases would kiss and then deliver even more.

In the second part, when the audience is invited to dance with the stage dancers, the customers show involvement with the music as Carmen suggested. The tropical paradise is a place "without rules", allowing everyone to enjoy the atmosphere and pleasures offered by the "Ñango", Carmen Miranda and her dancers. The camera centralizes an older lady and the viewer may see her with eyes closed and cheek-to-cheek with a much younger dancer, surrendering to the music and her partner "Latinized" by the "*rumbeiro*" costumes. There is also an older gentleman happily smiling, who is paired with a female dancer, in an attempt to enhance his "tropical experience", he furtively puts his hand next to her breasts during a step, but the improper act is discreetly reprimanded.

Even the young protagonist, frustrated by the failure of her wishes, sad and lonely, accepts Carmen's proposal and dances with another gentleman smiling. The leading man of the plot is also involved by the music and makes the resolutions required for the "happy ending". Thus, in the final seconds the leading characters, the bad boy, Carmen Miranda and the whole cast gather at center stage involved with the "Ñango", to propose to the spectators, who were also emerged in the musicality of the scene, to come experience a weekend in Havana.

Therefore, Carmen Miranda's costume of last few minutes on the movie, as well as in the beginning, promise sensuality, romance and pleasures the Latin world could offer to those who wished, in the form of romantic evenings or a "*caliente*" rhythm such as "Ñango". In both costumes the region of the womb and hips is highlighted, emphasizing an important erogenous zone in the fulfillment of male desires. The first shows the bare hips in the two symmetrical cutouts, the second one by the knot effect in the waistband shows a little bit more of her lower abdomen. The male desires that the film narrative underlined in different ways by the handsome men, the music and the place occupied by Carmen Miranda through her character Rosita Rivas. Ultimately, are presentations that Latin America is available for the "good" neighbor's seduction, receptive and with open arms to meet the unfulfilled desires of its visitors. Although, exotic in "just the right amount" not to be taken seriously, only as a hobby or weekend entertainment.

The three analyzed costumes create a visual message structured in precise plastic elements, as defined by Martine Joly (1996):

- Presence of three pieces characterizing the costumes: turban, top and long skirt, complemented by exaggerated necklaces, earrings and bracelets;
- Fabrics in colorful floral or multicolored stripes, proposing cheerful and sinuous textures, which follow the skirts' shape and emphasize the hips;
- Emphasis on the face, marked by flawless makeup, which highlights the red lips harmoniously with the provocative eyes in black eyeliner and the expressive eyebrows;
- Intense performance of the hands and legs, considering that the upper limbs reaffirm the literal content of the songs, while the lower mark the beat and rhythm.

Such plastic elements allow capturing the iconic or connotative message, as summarized in "table 1: Plastic Elements".

ICONIC SIGNIFIERS	1ST LEVEL OF MEANING	2ND LEVEL CONNOTATIONS	
Costume	Theatricality	Fun	Unreality
Fabrics: colors and textures	Joy	Exoticism	Sensuality
Face	Beauty	Personalization	Proximity, availability
Performance	Artistic	Invitation, emotional involvement	Seduction, passion

Table 1: Plastic Elements

In the constitution of the connotative table, as Joly (1996) suggests, the predominant expressions of servitude relationship between image and viewer are noticeable. The image set proposes itself for consumption by the arts of seduction. The linguistic message, the third step of the methodology proposed by the French author (Joly, 1996), strengthens and multiplies the two levels of analysis above, since it is built out of the songs performed and the film production context, which determines the vectors from where meaning is acquired. In the four songs that accompany the three costumes analyzed, the ideas of love, pleasure and seduction have multiplied in different sentences and are reinforced by the music's fast pace.

Havana, the stage, the film's theme and the Carmen Miranda's performances are meant as the "Promised Land", a lost paradise to be recovered in a weekend, where all you have to do is surrender to the "Ñango", the romantic evenings, the warmth of the Caribbean and to seducing a "señorita", always available and smiling as Carmen Miranda.

4. FROM PAST TO PRESENT, CARMEN RELOADED IN *VOGUE BRASIL*

In May 1975 "Editora Três" published the first issue of "Vogue Brasil". In charge of the task were the entrepreneurs and partners Luís Carta, Domingo Alzugary and Fabrizio Fasano. According to journalist Francisco Viana (2000), the founder Luís Carta believed that the Brazilian public was ready to receive a magazine with worldwide tradition and decades of success, in which it became "synonymous of elegance, style life, absolute finesse". In October 1976, Luís Carta founded the "Carta Editorial" (publishing agency)-second publisher of the magazine in Brazil. The covers of the issues displayed national and international socialites, models and film actresses, calling the national elite to identify with the content and to the adoption of the fashion formula / beauty/ successful

people, following the footsteps of American Vogue. According to the journalist, biographer of Vogue:

Controversial, bold, insightful, the magazine spoke from St. Laurent's revolution as well as life 'out there'- Spain, Africa, Asia, and especially Florida Balkan's Italy. On one hand, the magazine became closer to Brazilian fashion that it helped to build and spread internationally. On the other hand, the magazine has continually evolved in format, design and content. Today's Vogue is also about information, trends, service, and culture in all its versions. Special supplements covered issues as diverse as the universe of Bahia, Brasilia, Belo Horizonte and Maceió, decoration and architecture, creative advertisers and Northern Italy cuisine or even exhibitions like *Mostra do Redescobrimento* ["Rediscovery exhibit"], celebrating the 500th anniversary of Brazil's discovery (Viana, 2000).

The journalist Patrícia Carta, specialized in fashion and Luís Carta's daughter, 2003-2010, took over "*Vogue Brasil*" with the main concern of increasing the revenue of the issues, and not necessarily the number of copies sold. The goal was to achieve a 20% growth on sales - the magazine had a monthly circulation of 50,000 copies (Marketing Magazine, 2008 Apud Novelli, 2009). In Brazil the magazine is directed to classes A and B, having as target audience people considered trendsetters. According to Patrícia Carta: "We intend to convey a lifestyle, because luxury includes all that is good and has quality and may be recognized even in a well prepared rice and beans meal. We show the best that the world has to offer to improve people's quality of life" (Marketing Magazine, 2008 Apud Novelli, 2009).

Since November 2010 the publisher "*Edições Globo Condé Nast*" is in control of the Brazilian edition, after more than thirty-five years with the Carta publishing group. The publisher is a *joint venture* between groups "*Condé Nast*" and "*Globo*". The Brazilian publisher owns 70% of the capital and the U.S. company the remaining 30%. With the change in publishing, a new chief editor was appointed, journalist Daniela Falcão.

Throughout these years, it is possible to recognize in the editorial line of "*Vogue Brasil*" an ongoing effort to reaffirm aspects considered cutting edge, shown in: the choice of models, names of contributors, advertiser brands, the interviewees, the sections, the artists and personalities; presentation of fashion trends; images and texts treatment, the graphic quality of the material, in the relevance of the universe that surrounds the contemporary culture. This profile is confirmed in the words of Eva Joory (1999): "*Vogue Brasil* is also part of this sophisticated group of publications aimed at an audience that dictates fashion, forms opinion and influences behavior".

This characteristic is connected to Vogue's concept in the world and in Brazil, clearly pointing out the weight of the images that will be discussed below. As few Brazilian media, the concept surrounding Vogue authorizes local and world's elite to look up to Carmen Miranda's images produced by the magazine, to constitute an *avant-garde* and irreverent appearance in the fall of 2013. The issue under consideration was published

in February 2013, n. 414, in a version that includes four different covers. In all covers there is a picture of a sensual model with lips slightly opened and heavy makeup, and the main cover line "Sexy and chic" above or to the side, completed with the line: "Anna Dello Russo shows what only the *baiana* has"¹⁰. In the opposite corner another line in bold says: "special edition photographed by Giampaolo Sgura". On the top of the cover there is the name *Vogue* with the word "*Brasil*" inside the letter "O", followed by another small line, indicating the section "Fashion Update" and the title of the article with the newest trends.

The multiple covers issue has the collaboration of Italians Anna Dello Russo and Giampaolo Sgura in various photo editorials that emphasize the tropical themes, the sun and the female body. In the section "Beauty", a story with the title "Tropical Echoes" has the model Bette Franke photographed by Giampaolo Sgura, styling by Anna Dello Russo, make-up by Jessica Nedz and hair by Andrew M. Guida. Two others editorials were produced by the same team, one of them entitled "Solar Energy" with the Polish model Magdalena Frackowiak.

Among the many pages of the magazine produced with excellent graphic quality and careful aesthetic appeals, the focus of our attention is the editorial "Carmen Miranda Reloaded", produced by the chief editor of *Vogue* Japan, Anna Dello Russo, and photographed by Giampaolo Sgura. Carmen Miranda is "Reloaded", recharged, revisited or maybe reincarnated, in the setting of *Pelourinho*, through the body of the Dutch model Mirte Maas, prepared by hair designer Andrew M. Guida, and make-up artist Jessica Nedza.

By Mirte Maas' side there are some "natives". There are two black models, the twins Suzana and Suzane Massena, which have an Afro hairstyle and are always in a secondary position. There is also a black little girl who is about five years old, and some other adults, two male members of "*Olodum*"¹¹, two *acarajé* vendors and a woman. These people are part of the setting, playing the role of themselves: musicians from somewhere far away, exotic delicacies vendor and a curious passerby. Mirte Maas dresses *Dolce & Gabbana*, *Marni*, *Prada*, *Alexandre Herchcovitch*, *Chanel* and *Forum*, among others. Many colors, accessories, high heels, huge platforms shoes and exotic turbans assemble the costumes that don't seem so strange to the colonial universe, or even "third world", that contextualizes the photographs.

A few months before the February issue came out, the world had witnessed the closing ceremony of the 2012 Olympics and Paralympics Games, where a tropical Brazil took place, made of black *capoeira*¹² players, the singer Marisa Monte playing the mythical *Candomblé* deity "*Iemanjá*" entwined with the image of Carmen Miranda and actress Thalma de Freitas embodying a version of the "Brazilian Bombshell". Later in the 2012 Miss World Pageant, the Brazilian candidate Mariana Notarangelo, embodied Carmen

¹⁰ The cover line is paraphrasing the words of Dorival Caymmi song, "O que é que a baiana tem" ("What does the baiana have"), performed by Carmen Miranda in 1939 when she first dressed as the stylized "baiana".

¹¹ "Olodum" is carnival musical group from the city of Salvador, state of Bahia, which plays African-Brazilian music such as axé, reggae and samba-reggae, mainly with percussions instruments.

¹² Capoeira is a combat-dance practice.

Miranda and sang "South American Way" in the "Performing Talent" part of the competition. This was the same song performed by the artist in her first film in the United States.

Advertising campaigns and fashion editorials have spoken of a world below the equator that promises "*caliente*" pleasures and even "romance". It is in this semantic universe, which has been preparing the horizon of expectation of hundreds of readers, that "*Vogue Brasil*" brought its "Carmen Miranda Reloaded". After all, what did Maas, Sgura and Dello Russo's Carmen Miranda have in common with the Fox's artist from the 1940's? "*Vogue Brasil's*" editorial has ten photographs; each one is a full page long. There are no captions, just a few notes on the upper right corner indicating the outfits' brands and in some cases their prices. Resonating with the section "Beauty", the first page says: "without fear of being noticed (...) our tropical winter".

Throughout the ten photographs, which take place in colonial setting, there are: old houses; streets paved rustically; a mention of a church; old cars such as a Ford and a Volkswagen Beetle; vibrant colored walls; sometimes poorly plastered and with plants sprouting from its interior; an old railing and traditional lighting fixtures. There is something of Havana in the composition. If the initial text locates the shooting in *Pelourinho*, for the foreign and Internet readers of *Vogue*, what does it mean the geographical indication of *Salvador's* most famous historical site? Somewhere in Latin America where time has stopped and interethnic relations are peaceful? To specify the location in times of globalization, it is perhaps unnecessary. The more diluted the geographic accuracy is, the more open the assimilation of the message's content is.

The leading model's light milky skin, small nose, thinness and height, show her as an exogenous body to the scene. Always in the forefront, the place of supremacy shows her importance and makes everything else a scenario that frames her. The other two models, the twins Susan and Suzane Massena, are always placed one step behind Mirte Maas and, unlike her, have a serious expression, almost as if they were her bodyguards. The twins are usually wearing mirrored sunglasses and when they appear without them, they are even more distant and barely wearing make-up, if compared to the white and foreign model. These two symmetrical, black and smaller bodies, somewhat simplified, mention the subordinate status of the two Brazilian models in the composition of the photographs visual narrative. This visual subordinate status can be compared to what the dancers and musicians have done in Carmen Miranda's musical numbers in "*Weekend in Havana*" (20th Century Fox, 1941).

Besides the twin models, the other bodies in the setting have a well-defined function, also characterizing subordination. In the second page of the editorial (see figure 4), there is a black man sitting in shorts and a white shirt half open selling a tropical fruit, maybe *pitanga*, *acerola* or pepper.

Next to him, the two black models dressed in the fashion agenda proposed are standing up against the wall next to a door. Just like in a film scene, the setting began to be assembled from the generic to the specific. You are somewhere you might buy tropical fruits sold by a black man sitting on the floor. It is a colonial site, where people of black ethnicity prevail. The architectural style, the colors of the walls, the railing and the rough

sidewalk reinforce the temporal and geographical location chosen as visual message of the editorial.



Figure 4: Vogue, February 2013

Theatrically, in the next page Mirte Maas is wearing a wicker dress tasting a green berry picked from a black man's wheelbarrow, he is wearing a red t-shirt and plaid shorts, and his body is cut vertically by the right margin (see figure 4). Behind the Dutch model there is a door and part of a wall, with an air of colonial ruin, falling plaster, faded colors, and plants sprouting from the cracks in the cement. There is a second message here, in that distant place of a lost time; the white woman is allowed to live a character, who ventures in her wicker armor to eat a fruit transported in an unsanitized container. The wicker structure also suggests a petticoat upon which the outfit itself will be dressed; this almost insinuates that she is on the streets in her underwear. The turban, the bag and the basket placed over the green berries are all in the same pattern of flowers and colorful fruits on a black background.

Turning the page (see figure 5), Mirte Maas is against an old car from the beginning of the past century, wearing a white dress with stripes and floral pattern, matching her striped platform sandals. In one hand she holds a black umbrella, which she uses as a parasol, and in the other a floral clutch that blends with the dress. The old car and the washed out wall pull her to the forefront.



Figure 5: Vogue, February 2013

The model looks ahead with a curious expression, as if dazed by something interesting and exciting that is downhill after the lower margin of the page. She is looking at the city and its inhabitants.

In the sequence, the three models are in the middle of a stone-tiled street (see figure 5). Behind them, there are two colonial houses, one orange with a tablet inscribed "bistro" and the other bright green. Down in the right corner we may see part of a red Beetle in the background. The two black models are side-by-side holding fruit baskets on their heads; which might be mistaken by "exotic" hats or even with the practices of the "bairanas" from the past century, who used to carry the fruits and delicacies they sell in baskets over their heads. They wear very similar long brown and white tunic dresses with a floral pattern, which iconically complete each other. They are very serious and do not smile, looking directly at the camera, a few meters below them.

Oblivious to the presence of two black girls and the camera, the white model turns her gaze uphill (see figure 5). In a sober black dress of narrow sleeves and pencil skirt, the model has a discreet smile and seems to be looking out for something that is coming towards her. The flashier elements of her outfit are the multicolor turban, referring to Afro-Brazilian heritage, and the white ruffles with black edging in the neckline of her dress. She carries a white purse with black flowers appliqués and striped platform sandals still in the *black & white* proposal. Earrings, bracelets and turban are the elements that replicate the colorful and exotic outfits of the photo shooting. The camera positioning "low angle" produces the effect of greatness and distinction over the leading model's character.

The narrative continues in the next photograph with the three models and two new characters on a sidewalk (see figure 6).



Figure 6: Vogue, February 2013

In front of a sky blue wall, the chaperone models look seriously at the photographer from the left side of the image. They are very close to each other and wear similar dresses. The pattern is very colorful and conspicuous, one of the dresses reproduced several times a black woman's face with flowers and fruits on her head and a statement necklace, and the other one did the same with a man's face that has a mustache resembling Salvador Dali, also with flowers on his head. They are wearing striped sunglasses, several bracelets, flats and handbags in the same pattern as their dresses.

Below the curb, Mirte Maas wears a black dress with a baroque-psychedelic multicolor pattern that has a strip of black lace at the hem, extending the length below the knee. The matching handbag, turban, bracelets and the traditional religious "Bonfim" ribbons complete the image. She is going through her purse and her mouth half open, the look in her eyes deepened by a shadow creates the expression of stun and surprise.

In the center of the image and in between the three models, there is a little black girl of about five years old wearing also a tunic dress that follows Mirte Maas's pattern. All the four girls are wearing the same striking Dolce and Gabbana collection from head to toes, which unifies the visual discourse and composition.

The little girl is not looking at the camera or the model, but seems to be trying to take something from the purse, focusing her gaze on this object. Far away in the background there is a black woman with white hair, wearing a lilac shirt and jeans and she is observing the scene that unfolds down the sidewalk with her hands on the waist. Behind her there is a corner of a church, a contemporary white car parked, and a man standing by the car.

The presence of the two people in the background gives a dash of reality to the photo-shoot scenario, which clashes with the scene in the foreground to some extent. These characters give the impression of being passers-by who stopped to see what is going on. This sense of reality is suggested to contextualize the proposed narrative, synthetically, that a black child is asking white a tourist for money. The white woman is surprised, but the other two black ladies do not bother as well as the child, who seems to act "naturally" in that situation. In the tropical setting, where it is necessary to allow yourself the colorful and extravagant, there are many situations to be lived.

In the next image there are a few musicians of "Olodum" playing their instruments, they are wearing bright green t-shirts, turbans and big smiles (see figure 7).



Figure 7: Vogue, February 2013

The black models, like two maids from the nineteenth century, chaperon the white young woman amongst the musicians. Unlike Mirte Maas who seems to be having fun, Suzana and Suzane keep a grim face; even with the presence of "Olodum" that makes the viewer almost listen to the drumming. Mirte Maas is slightly shifted to the right in the foreground with a musician on either side, and looks straight to the photographer smiling with a hand on the waist; she is intoxicated with the music. One step behind, the twins are by her side.

Mirte Maas's black top anchors her image among the few dark tones spread on the scene, especially on the other characters' shaded lower limbs and dark hair. Along with the discreet top, she wears a beige midi skirt structured with deep pleats and a pattern of yellow roses, and kitten sunglasses, which insinuate a lady like vintage style. The same turban from the other scenes remains as a headpiece, along with the statement necklace,

various bracelets, large earrings, several rings and a new handbag. The black models, like in the previous picture, are there to ensure the tranquility of the white girl who surrenders to joy, not a "Ñango", but to a rhythm as contagious.

The eighth and ninth pictures of the fashion editorial are the peak of the narrative, just as a literary plot (see figure 8).



Figure 8: Vogue, February 2013

The white tourist in search of the exotic surrenders herself. Mirte Maas is alone in front of a lime green wall framed in a medium shot, which emphasizes her upper body, her expression, the details of the outfit and the variety of extravagant accessories. She is wearing a see-through black shirt, the edge of the sleeves have lots of multicolored ribbons — slightly recalling Carmen Miranda's "rumbreiro" tulle sleeves from the "Ñango" performance. The same effect is repeated in the collar. As the established trace of Carmen Miranda's "baiana" in these photos, she is still wearing the colorful asymmetric turban, thread bracelets, many rings and a blue clutch with colorful beads embroidered. Her eyes and mouth slightly open and her hand softly touching her own neck show the pleasure of being there, but above all, to be herself.

Close to the end, an image of her entire body bathing in the sun seeks to extend the pleasure experience (see figure 8). Mirte Maas is against a green door, bordered by a multicolored wall- in the same colors that prevail in "Week-end in Havana" (20th Century Fox, 1941). Eyes closed, she has her head slightly turned upward to the right side of the page. She no longer needs a parasol, the sun warms, revitalizes and restores her. She surrenders and indulges herself again. She abandons the ladylike style for a moment. Wearing a blue and green mini tunic dress with palm tree leaves print, red platform sandals, the usual accessories, jewelry and beads embroidered tote bag, she is absent, just enjoying the sun on her skin. The central message of the image seems to be the answer to the question: what is the most spectacular thing you may find in an exotic and distant place? The pleasure of the sun and the never ending summer.

After the narrative highpoint, comes the final page. Mirte Maas leaves "Pelourinho" determined, passing through a corner in the middle of four black and "native" women (see figure 9).

In that corner that could be anywhere in Latin America, are the two black models one step back, close to the doors of the story beginning where the fruit seller was. The white tourist's chaperones are dressed in colorful leopard print resembling African

patterns, and one of them has a big crown of long yellow feathers on her head, while the other has a crown of bananas, much like wild birds from the well known exuberant tropical rain forest. The twins also have their mirrored sunglasses and beads clutch. And like that, they say goodbye to the white visitor.



Figure 9: Vogue, February 2013

In the foreground, on the left and right margins there are two other black women, dressed as “*baianas*” or “*acarajé*” vendors. They have many feathers in their turbans, beads necklaces for their worshipping “*Candomblé*” deities and some other trinkets. These two “*baianas*” are positioned as columns of the portal that Mirte Maas is crossing. Now that the white tourist is coming back home, she leaves behind the colonial buildings, the cobblestone streets, the colors and the sun. She is dressed in an elegant black dress with silver sequins, platinum high heel shoes, a small black handbag and sunglasses. Beneath a cloudy sky, perfect for leaving the tropics without regrets, the white tourist leaves carrying as souvenirs the turban, bracelets and big earrings.

In this fashion editorial, it may be noticed that the idea of tropicality was proposed especially through the accessories, in the several bracelets, exaggerated earrings, statement necklaces, and in the creative designer handbags made in different shapes and materials. Although Carmen Miranda is reloaded in colorfulness and excess, in four of the outfits presented when the model has stronger expressions of distinction, she wears black, leaving the colorful to the details and accessories. Though the twin models, in their role of supporting characters, and the other “natives” were always covered in colors.

5. IN CONCLUSION

In the past as in the present Carmen Miranda still remains in Brazilians and foreigners’ social imagination that think of Brazil. The fashion system, like other systems of signifiers that produce meaning, make different uses of that imagery and propose a contemporary consumption of Carmen Miranda’s past.

In a distant era, the U.S. cinema submerged in the cultural context and in the political and economic interests that surrounded these productions, built a particular view about Brazil and Latin America through Carmen Miranda’s characters. According to those representations, while the U.S. is characterized by civility, rationality and hard work, Latin America seem to represent what they considered to be the opposite, passion, sexuality, laziness, naivety, lightness and good mood, restlessly narrated, sung and dramatized

in movies. The exuberant tropical and psychological nature proposed in the media, endorsed the Latin countries as a place of permanent vacation (Mendonça, 1999).

Through her performative discourse, conveyed especially by the 1940's cinema, one can understand that Carmen Miranda sold internationally the idea of different cultures and also the physical possibility of marketing an "imaginary" territory of freedom and pleasures, as an antithesis of the standards set by the "American way of life". Presently, Brazilian fashion brands and initiatives, as well as other nationalities, continue to assume the discourse produced over Carmen Miranda's body, which is Portuguese by birth, but Brazilian by affinity and Latin by ideology.

Seventy-two years later, once more Latin America is painted as an ideal place where you can find pleasure in a weekend of sun, joy and seduction. If the hips, shoulder and abdomen were not shown in the imagery of "*Vogue Brasil*" issue of February 2013, the face with flawless makeup, the very expressive seductive gaze and the lips intensified by red lipstick assumed the role of seduction in the performance. Subliminally, there is also the dangerous implication of a place lost in time, where development is slow or inexistent, represented in the image of the fruit vendor and the child begging for money.

The inferences of these images may not seem much, but considering the present times of tolerance and respect for multiculturalism in the world, this "not much" is more than significant. Particularly, in the permanent placement of Brazil as a country whose identity merges into all others Latin America's countries, and like them, remains stagnant over time and only attracts the foreigners for its sunny weather, the exuberance of its colors and the joy of its people.

Carmen Miranda and her performance were once more reloaded to weave a Brazil recognizable to foreigners and at their service. The foreigners point of view prevail to say what is to be "Brazilian", outlined by the American franchise magazine, the Italian photo shooting production and concept, and the Dutch model's body that personifies the idea. The narrative questioned here relies again in a Brazilian identity based in subservience and colorful entertainment of visitors. //

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That Night In Rio 1941 (2010), DVD, Twentieth Century Fox (colorido). Produzido por Fred Kohlmar; dirigido por Irving Cummings.

Three Caballeros 1944, DVD, Walt Disney Pictures, Walt Disney Productions (color). Produzido por Norman Ferguson; dirigido por Norman Ferguson, Clyde Geronimi, Jack Kinney, Bill Roberts, Harold Young.

Week-End In Havana 1941, DVD, Twentieth Century Fox (color). Produzido por William Le Baron; dirigido por Walter Lang.