Metatv: the mediation as an apprehended reality[1]

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Resumo:

A televisão que narra a si mesma, na acentuação das práticas da neotevê, assinaladas por Eco, coloca em relevo seus processos mediadores, como se a realidade a ser apreendida pelos espectadores fosse justamente aquela referente à interioridade do meio de comunicação. Este artigo pretende, a partir de noções de transparência e opacidade midiáticas, refletir sobre os sentidos dessas operações de metalinguagem, presentes em diversos âmbitos da programação. Analisam-se, principalmente, as estratégias de enunciação dos programas *Profissão repórter* e *Cena aberta*, que, com atitude especular, revelam, em contexto de midiatização, o fascínio pela mediação televisiva.

Palavras-chave: 1. Televisão 2. Metalinguagem 3. Mediação

Abstract

The television that narrates itself, as an intensification of neotv skills, pointed out by Eco, emphasizes their mediation processes, as the reality to be apprehended by the spectators was that of the medium's inner side. Considering the notions of media transparency and opacity, this article aims at analyzing the meanings of this metalanguage acts present in many levels of the programming. This text examines closely the enunciation strategies of two programs: *Profissão reporter* and *Cena aberta*, which specular attitude reveals, in the media culture, the fascination by television mediation.

Key-words: 1. Television 2. Metalanguage 3. Mediation

The passage from the paleo to neotv, in the last few decades of the twentieth century, was characterized, as it was designated by Echo (1984), by the loss of the televising transparency, process that implied the conscience, in the forms of the programming, of the language of this media, by means of the denudation of the artifices of construction of its "windows" for the world. When it assumes the auto-referential speech and deals with the "contact that it establishes with the audience" (ECHO, 1984: 182), television materialized its technical devices to the eyes of the spectator. The given visibility, in this process, for example, to the microphones, cameras and, in the case of the TV news, to the editorial office - that seems to perform its activities in a subscene in relation to the plan of the presenters - is only an indication

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that leads to the recognition of the presence of the media and its routines of production, in opposition to a notion of direct presentation of reality.

Due to the intensification of this practice, television, in the last decade, not only continued to influence in the preparation and in the course of the events submitted to its logic, but, as it occurred with medias in a general way, it gradually passed to constitute one second nature, whose technology does not need to be disguised anymore, because its forms of mediation are already integrated to the daily events. In this direction, Bolter and Grusin (2000, p. 59) explain that "[m]ediations are real not only because the objects produced (photos, vídeos, films, paintings, CD-ROMS, etc.) circulate in the real world, but also because the act of mediation itself fuctions as a hybrid and is treated much like a physical object.[3]"

The emphasis that contemporary Brazilian programs as *Profissão-repórter* (Profession-reporter) and *Cena Aberta* (Open Scene), both shown by Rede Globo[4], give to the proper televising mediating processes, as if these they were significant part of the reality to be mediated, suggest indications of the metatv, that enfasizes practices of the neotv, glimpsed by Echo. It is our duty, in front of the apparent absence, in these programs, from the usual transgressive acts of the abysses artistically constructed (where the metalanguage is almost always an irony, in the romantic meaning of the term), to question about what it serves and what it manifests, in a society in a mediatization process, this television that starts to narrate about itself.

It is better, before, to recover the notion that this lost or even abandoned transparency by neotv is an important value to the mediatic processes in a general way, associating itself, also, to the proper origin of the term medium, that comes from the physics and that, as explains Marcondes Filho (2005), assigns the medium that is erased to authorize the perception of the forms of the object to be transmitted. "Medium is something always flexible, always propitious to assume forms; in front of it, the objects (the images, the sounds) are imposed by its "rigidity", constituting narratives, melodies, films, stages, performances". (MARCONDES FILHO, 2005: 8).

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[3] "Mediations are real because the produced objects (photos, videos, films, paintings, CD-ROMS etc.) circulate in the real world, but also because the proper act of mediation functions as a hybrid and is treated like a physical object" (our translation). The term "hybrid", in this citation, is mentioned, in the thought of the authors, to the resultant composite of the relationships among subjects, language and technology, characteristic not only in the media but also in their mediating acts.

[4] Until the conclusion of this article, *Profissão repórter* (Profession reporter), that began in May 7th, 2006, still was part of the channel programming. The series *Cena aberta* (Open Scene) was shown in the months of November and December of 2003 and launched in DVD in 2004.

The illusion of either media transparency or the deletion of the mediation can be tracked, in its origin, in the quatrocentist essay *Da pintura* (From painting), by Leon Alberti, the first text that systemizes theoretically the pictorial. From the perspective, Alberti considered to think the surface of the screen (or the wall, in the case of the afrescos) as a "translucent glass", through which it is possible to glimpse objects: "Initially, where I must paint, I trace a quadrangle of straight angles, the size it pleases me, which I repute to be an open window where I can see what will be painted there (ALBERTI, 1999": 94). The metaphor of the window enunciated there as a clipping was established, in the posterior centuries, the producing media of images, as logical for the framing of the world, that demanded, therefore, the education of a new way to see through media, from the photograph to "the window" interface of the digital nets.

For Bolter and Grusin (2000), one of the faces of the double logic of their theory of the remediation - continuous process where medias, "new" ones and "old" ones, establish relations, assuming characteristics ones from the others, in acts of rivalry, improvement and emulation - is the immediacy[5] or the absence of mediation. In the epistemological sense, immediacy refers to the notion that media could erase itself, leaving the spectator in the presence of represented objects, as if they could directly be apprehended; in the psychological sense, it nominates the impressions of the spectator that media disappeared and that the objects are gifts, and that, therefore, his/her experience is "authentic". Facing the impossibility of absolute transparency, the logic of hypermediacy[6], the mediatic opacity, emerges with counterpoint in which the subjects, conscious that the knowledge about the world arrives through medias, become fascinated and worship the proper act of mediation. The spectator recognizes that he/she is "in the presence of a medium and learns through acts of mediation or indeed learns about mediation itself"[7] (BOLTER and GRUSIN, 2000: 71).

The televising transparency, for technical reasons (until recently, its images were of low resolution and depth of field), was not established, in its relation with the audience, from a rich visual experience, of image precision and convincing linear perspective, as the cinema searched. Privileging more the details and fragments in detriment of the panoramic vision and the opened plans, television

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[5] The substantive, in English, means not only the proximity of an object as the proper sense of reality in relation to it, which is presented in its proper nature, without mediation. In the translation to Portuguese, immediacy or immediate could be opted to the term, in the sense next to the etymology to "the immediate" adjective - that "that is not mediated". However, as the most usual meanings of "immediacy" (the outskirts, neighborhoods) and "immediate" (simplification in the way to act) they do not correspond, in necessary way, in this context, to the use of word immediacy, was opted to keep the term in the original.

[6] The term, even in English, is a neologism, something as "hipermediation", in the sense of a clearer perception of traces, strategies and technologies of the mediation.

[7] "(...)in the presence of a media and it learns by means of mediation acts or in fact it learns about the proper mediation" (our translation).

consolidated culturally its character of immediacy from two main aspects: a) the real and present time of live transmissions, monochrome pointed by many authors (VIRILIO, 1993; SARLO, 2000) as relevancy of the televising articulation; b) the globalizing proximity, supporting, from the middle of the twentieth century, "the hunger for real experience of the world beyond the pale of one´s own smalll town (...). "[8] (ZIELINSKI, 1999: 204). Beside the automobile, that guaranteed mobility to the individual, television became, in the postwar period, in a period of collective distopy, a consumer good associated with the freedom promise and happiness in the private sphere, providing, to the familiar nucleus, access to facts and fictions of the world and global cultural transit. (idem, ibidem).

However, television always recognized its mediation in a more explicit way than other medias, either for the initial image limitations; for its derivative character, constituting itself by the combination and development of previous cultural forms - despite it has operated alterations in all of them and introduced proper or mixing forms (WILLIAMS, 2003) -; or, still, for its proposal of little immersive enrollment (if compared with the traditional situation of audience of the cinema, for example), with fragmentary and usually dispersed reception.

If the forms of metatv are not properly recent - vestiges of "seeing itself" can be already found in the programs of Ernie Kovacs, in the 1950s -, the naturalization and diffusion of them mainly beyond the comic scope, enclosing, for times, in a hybrid form, the journalistic, the fictional and the advertising one, seems to be pertinent traces of contemporary programming, in which television became even more perceivable its concrete aspects when narrating itself. Placing in picture, as we said, its proper process of mediation, as if the reality to be presented were exactly that referring to the inner part of the media, metatv seems to support that the language of this media is not only a mediating phenomenon, but authentic experience to be lived deeply and desired.

It is noticed, on the other hand, that the limits of the televising backstage become even more indefinite, because we see - giving continuity to the metaphor of the theater - a continuous extension of the stage, as a space for simulation. In audience programs, for example, is even more common the presence of cameras also behind the stage, that show, in a forged improvisation, the guests - actors, singers, models, celebrities in general - preparing themselves to enter in scene. However, almost no spontaneity, naivety or non-staged tension can be more caught in these "backstages", therefore these images had quickly become common place, part of the spectacle, forcing these mediatic individuals to behave tehmselves, even in that space that, first of all, would be out of the sight of the spectators, as they were in the television situation. But where can be this situation extended to? To the proper daily routines, we risk to say, in which ordinary people, in a manner attitude, behave as if they were being potentially

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[8] "hunger for real experience of the world beyond the limits of the small city of the individual
 (...)" (our translation).

perceived, as in an inverted Truman Show - in the film of Peter Weir, the protagonist is born and grows without the conscience that he performs a mediatic show; in the daily routines, individuals, out of the air - although, in some situations, are caught by monitoring devices - they act, many times, as televising characters, copying their expressions, movements, clothes, concepts and characteristic discourse. As critical projection of this behavior, the recent scientific fiction by Mark Budz (2006), Idolon, tells about a future in which the technology allows people to "film" their own bodies, involving them in an electronic skin (e-skin) of a cinema character, that provides them appearance and attitude, giving to them a belonging sensation to tribes and a "social role", inherited from narratives of the industry of the entertainment.

The beginning of metatv, such as of the reflexive and cloudy languages in a general way, is the orientation for the code, direction that must be understood in a wide specter, that encloses since the focus in the productive processes of this media (operations of technical order, professional routines, logic of transmission etc.) to the denudation of ways and strategies of the televising narration, without this conscience of the articulation disrespects the statements propagated in that environment. In the study "Linguistic and poetics", dedicated the verbal texts, Jakobson (1969: 27) attributed to the metalingüistic function a variety of roles - such as of acquisition of the language and the verification of the use of the code -, and also its use as an analytical-investigative instrument of the proper language. In the scope of the mediatic culture, this last role could be identified, adapting the concept to the language in wider way, in determined practices of the "social system of response" (BRAGA, 2006), in which society interacts, through media, with the proper media, by means of actions of criticism and control, among others. We can consider it as pertaining to the televising dimension, for example, the media criticism of the program *Observatório da Imprensa* (Observation of the Press), from TVE (Brazilian education channel), at the moments in which it places a debate about the proper quality of the journalistic covering of the channels.

The appointed forms of intervention like media arts perform, according to Arlindo Machado (2007a), operations of metalanguage when they get, in the interior of the mediatic culture, the codes of the apparatuses to show the symbolic forms infused there and to consider, in an ironic turn, the criticism to the functioning of these world-wide homogeneous models. It is, in the case of these workmanships, " an inner attack, an internal contamination, that makes these structures momentarily cease to function as habitually is expected, so that we can see them through another bias" (idem, ibidem: 20). As example, Machado (ibidem, p. 18) cites Nam June Paik, Antoni Muntadas and David Hall's workmanships, constructed from televising visual and sonorous signs, being not "exaggerate to say that television has been the most direct referent and frequent of videoart in its more than 40 years of history".

The metalanguage as a specular report and as a game

But how is possible to interpret the directions and appeals of a metalanguage that, generated in the interior and according to the proper logic of the commercial television, does not present visible traces of rupture with this universe, despite it offers, also, in its way, an "inside" vision of the device. Introduced in the televising programming, in May 2006, as part of *Fantástico*, from Rede Globo, and, from June 2008, establishing itself as an autonomous program, in weekly editions, *Profissão-repórter* is a program of difficult classification, because it has a hybrid character - of journalistic production, televising pedagogy and entertainment - is unfolded in two great narratives, with representations that oscillate between ways of transparency and opacity. As transparency, it is given to the spectator, in the way traditional reports are shown, the possibility "to see through" television, to follow the event, taken to the news condition, by means of the usual techniques that search the humanization of the characters, contextual amplitude and many points of view. This "transitive" narrative is, in fact, a composite of the small histories constructed by reporters and cameramen, between them the journalist Caco Barcelos, with pretensions to illuminate "the obscene" one, in the case, the scene frequently put aside by the traditional press.

All histories - of "a model life", "the visit of Pope", the "day of the visit in penitentiaries", to cite some examples - appear as reason for the report that reflect on its condition and its processes, constituting, thus, one second narrative, opaque, in which televising practices are displayed to the viewer by the logic of the entertainment, with the compliment of the adventure and the risk. "The skin deep journalism". The reporter Caco Barcelos appears with a team of young journalists to show with how many information, with how many images, with how much emotion it is possible to produce a TV report", the presenter of Fantástico announces. "Will they be able to do? ", Barcelos repeats, after displaying, in each program, the "challenges" and "missions" (used terms for it) attributed to the reporters.

As Luhmann says (2005: 102), "entertainment means neither to look for nor to find any reason to answer to the communication with communication", what makes that the subject, in face of a narrative, generally fictional, that marks itself as a separate representation of the immediate reality, to become a mere spectator, who follows the characters as if they lived in a universe between parentheses. Although *Profissão-repórter* does not deal with fictional contents, the program delimits, at least in its auto-referential face, its field of isolation when considering rules and objectives (not rare the question of the time for execution of tasks of the young reporters is evoked as tension element of the narrative) as in a game of exercise of televising journalism (and the games, with its circumscribed episodes space and secularly, are entertainment forms).

The reality mediated journalistically (that one that lend subheadings to the programs, as subject) becomes, therefore, backdrop so that the televising mediation can seduce for itself, in the construction of a

metanarrative about the formation of reporters, displayed in the specular condition of characters. It is perceived the importance of these journalists to be "young", in the sense they are also "apprentices", whose inexperience allows as much that arises, pedagogically, the journalistic practices - because they need, in a certain way, to assimilate them, transmitting them, at the same time, to the spectator - as that these characters, not yet automatized by the routine, are explored in their sensitivity, facing the danger and the horror, as in the episode of TAM accident (an air crash), in July 2007 ("the tragedy of the flight JJ3054"). The acts to see through TV or to see the own TV, in the direction to apprehend it in its interior are alternated and confused in *Profissão repórter*, duplicating the objects of the mediation.

Analyzing these programs, it is possible to establish some traces of their articulation, as recurrent strategies, that conform its metatelevisive function, using themselves, also, in a certain degree of staging. The first one of them can be recognized in the notion report in construction, that portrays, significantly, the journalists as professionals in displacement, recording their appearances inside the vehicles in movement, on their way to the places of the events, or even in risky situations, running, holding cameras and microphones, to register the event. Such rhythm, already announced in the musical theme, is sped up by the agile edition that weaves, simultaneously, the different narratives, dosing them in the exhibition to the spectator. The notion of activity in progress is shown also by the following of the journalistic itinerary, from the suggestion of the theme to the edition, putting on the air what normally would remain occult, as frustrated attempts of contact with the sources and recording mistakes, in a comic appeal, such as those that end either hollywood comedies or sitcom episodes - another relation with entertainment products. In a recurrent scene of almost all programs, the presenter Caco Barcelos watch recorded images, in an edition office, together with a reporter, that comments the results gotten until then.

Differently from what predominates in the program, the camera is, there, supposedly ignored, and the journalists dialogue in a didactic tone, without pointing to its presence, as in one classic mise en scène, of the narrative cinema or the teledramaturgy, in which the character cannot look directly at the camera, in order not to disclose the place of the spectator and to reveal the artifice (MACHADO, 2007b.). The attitude of looking at the camera, as Echo (1984: 187) says, underline the presence of the vehicle TV, while the contrary position, as of a soap opera actor, aims "to create a reality illusion, as if that was part of the extratelevising real life". In these scenes of *Profissão repórter*, the act to dissimulate not to see the camera seems to be, paradoxically, a strategy of transparency to approach even more the spectator of the "intratelevisive real life", mentioning it as a dimension to be reached by means of this illusory artifice, characteristic in fictional narratives, that authorizes to the viewer the sensation of proximity in relation to the universe represented there, being this universe, in the case, the proper media.

Let us think, still, in other traces of metalanguage of *Profissão repórter*, as the place in abyss of the televising images. The archive images, when evoked in the program, gain the totality of the screen only for

a few seconds, being preferably shown confined in televising monitors, fit for another screen. They are "second hand" images, green ones, as well as some scenes of the own report in production, shown precariously in the cameras viewfinders. To these screens on screens, that point to the multiplication of television sets, becoming, again, more explicit the apparatus, adds a certain allure for the camera, that, to the exception of the situation of transparency discussed previously, is a machine that is constantly seen reflected in the images. As in the Dutch art of "describing" of XVII century, that, as counterpoint to the paradigm of the transparency of the Italian Renaissance, it strengthened, with obsession, the signals of mediation when portraying mirrors, maps and paintings inside of dots, *Profissão repórter* seem to be attracted by the power of mediation of the televising cameras, adopting them, also, as subject of the episode "In search of news hunters", that investigated the routine of amateur cameramen. In "the backstage of the case Renan Calheiros", episode of 16th September 2007, it was privileged the logistic of the covering of the private voting, that congregated, in the hall of the Brazilian Senate, more than 600 professionals. In the scenes, the assumed perspective is, many times, of a subject in front of the cameramen, accumulated in sets of ten, in a compact mass of lenses and lights, as in the Paparazzi picture, by Vik Muniz, which focuses the performance of a tentacle media.

The self-conscious adaptation: Cena aberta(Open scene)

The series Cena Aberta, shown in November and December of 2003, directed by Guel Arraes, Jorge Furtado and Regina Case, also performs with emphasis in processes of metalanguage, the inverse way of *Profissão repórter*, when it is characterized as belonging to a fictional genre, in a hybrid way, the documentary character, mainly when it blurs the border between people and characters. The series presented the adaptation of four literary compositions [*A hora da estrela* (the time of the star), by Clarice Lispector; Negro Bonifácio (Black Bonifácio), by Simões Lopes Neto; *As três palavras* (The three words), by Leon Tolstoi; and *A ópera do sabão* (the soap opera), by Marcos Rey), reflecting, in the structure of their episodes, the televising mediating process, in the passage from the text to the screen, in which appear the configurating aspects of the different related forms of articulation of "telling" and "showing". Perpassing the documentary area, the program not only took to the scene actors, but also people whose experience of life seems to have been cut to the similarity of the fiction, as in the episode of A hora da estrela (the time of the star) and its group of northeasterns "macabéas", recorded in the street. Although restricted to four episodes, Cena Aberta considers, in this discussion about metatv, important questionings, either for its auto-reflection concerning the involved operations in the adaptation, the perception that it provided of the functioning of the proper media (mainly its opacity, but also aspects of insistent transparency) or, still, in the condition of product, for the way as it established the dialogue

between literature and TV, valuing, as fetish, the preservation of parts of the original texts[9], read and, for times, "explained" during the program.

Yvana Fechine (2007: 13) considers the series a synthesis of the central proposal of Guel Arraes' nucleus that operates, in different programs, a "pedagogy of the media", when considering "true `learning' not only about the functioning of the languages (narrative strategies, dynamics of the genres), but also about the proper process of one TV program". Despite the related terms to "learning", "pedagogy" and "education" appear between quotation marks in the text by Fechine, what makes them relative, it is possible to question the extension of this pedagogical act, as the "revealing of the mediation mechanisms" (idem, ibidem, p. 21) are shown with more emphasis in the real fictional scope. The deconstruction of the naturalistic representation model of the fiction consolidates, on the other hand, in *Cena aberta*, another illusion, the documental one, constructed in the election of the recordings such as of "the humble" immigrants, "workers" and of "much faith" (used expressions by the presenter Regina Case) of Linha Bonita, city in the interior of Rio Grande do Sul (South of Brazil). The program denudes, with ability, the artifice when, in some way, it already is under a contractual base of pretending, but the apparatus insists on hiding or not yet seems to recognize, in this case that, their strategies of construction of the "real life" by their own elements - remains there with a bothering transparency that no pedagogy wants to show as illusory. (And it is exactly this point - of the fictional condition of all documentary - that the films by Herzog, O homem urso (the man bear), and by João Moreira Salles, Santiago, face, pointing light on what is artifice in cinema that is intended as "estimated assertion"[10], even that, for this, has to expose the privacy of their directors). It can be discussed, however, that "real life" and "fictional life" are, in *Cena aberta*, approached, but this only indicates the project of a naive mirroring between fiction and existential reality (affirmed, almost as cliché, in the interviews of Jorge Furtado and Guel Arraes, in the DVD), in which they erase the trespasses in the literary narratives, that, as it was designated by Iser (2002), they mediate the imaginary and the real, and that, therefore, they can never be either simple consequence or redundancy of our immediate world.

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[9] We should think about the following Regina Casé's statement, in the extras of the DVD from the series: "The text is preserved. It is difficult, when you go to diminish the time it is already enough reason to change the original text very much. And there [in the episodes of Cena Aberta], although it seems to be very improvised and very modified, there are enormous parts like in the book". Curiously, this compliment to the permanence of the text, that suggests reverence to the literary one as pertaining art to the high culture, denies, in a certain way, the televising autonomy that would have to expect in the adaptation, being related to a nucleus considered "experimental", inside of Rede Globo.

[10] The term is used by Noel Carroll (2005: 72), in substitution to documentary, and contemplates audiovisual workmanships that if engage in a game where "epistemic questions of objectivity and truth undisputedly are adjusted".

Let us leave, however, the pedagogical intention of Guel Arraes' nucleus, to reflect about what in fact it is denuded in *Cena aberta*, perceiving the traces of metatv: the adaptation, as conversational televising process with the rule or, at least, the literary art, what implies mutations and adjustments in the migration of the fictions between the involved semiotic systems. This auto consciousness of the adaptation points out and reveals realities of two mediations: the one that makes emerge the naturalistic fictional illusion of the teledramaturgy and of the intersemiotic translating act, that can be understood as form of "passage", a mediating act or, to speak with Finazzi-Agrò (2002), in the allusion to the film by Joseph Losey[11], one "go-between" codes. In the first one of them, it is placed on screen, as well as in *Profissão repórter*, also a certain routine of production, a "rhetoric of backstage", composed by rules and procedures as choice and preparation of actors, figurine composition, uses of stunts, cenographical illusion techniques, reading of text etc. The mediation between literature and TV appears, in turn, with bigger inventivity, allowing to perceive a involved series of strategies, solutions and clichés in the process, what shows operations of the televising code, as well as part of its narrative logic.

Among the placed questions, we can identify the condition of the televising adaptation as surgical act, in the sense that it carries through sections in the literary fabric, condensing and suppressing narrative parts; the passage of a solely verbal signal arrangement, "single-track", as Stam says (2000: 56), for a media of multiple bands, that can involve, beyond words, image-movement, performance, music etc.; the absence, in a text of high aesthetic performance with the literary one, of an "essence" to be extracted, what demands interpretation work, in the search for the tone and the perspective of the suitable workmanships. In the episode "As três palavras divinas" (the three divine words), we can observe, right at the beginning, the process that Hutcheon (2006: 149) mentions as "indigenization", that is, a species of "intercultural encounter and accommodation"[12], that occurs when narratives migrate from its initial circumstances, promoting, by means of suitable texts and of adaptations, dialogues between society and contexts. Originally presented in Tolstoi's Russia, the story tells the passage of a poor shoemaker who, in a rigorous winter, search for food for his family, meets with an angel. As, according to the naive explanation of Regina Case, "the very poor peasants of the interior of Russia [are] very poor and very religious, as the Brazilian peasants nowadays", it was possible "to adapt Tolstoi's history to here, to Brazil"[13], remodelling it from the sociocultural context of the south of the country. This text of the presenter is covered by scenes of the films Ivan, the terrible, by Eisenstein, and *Deus e o diabo na terra do sol* (God and the devil in the land of the sun), by Glauber Rocha, edited in a syntax that it also searches to approach the two cinematographic universes. At the same time, the scene of Cena *Aberta* is dislocated to a studio where

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[11] Finazzi-Agrò (2002) refers to the film *The go-between*, it as a proper object of mediation, because it was adapted from the homonymous romance by Leslie Poles Hartley.

[12] "(...) meeting and intercultural accommodation" (our translation).

[13] Transcribed text of the episode "As três divinas palavras" (the three divine words) from the DVD Cena Aberta.

they make snow artificially for the city of Linha Bonita. The excessively didactic way is noticed, therefore, that as the series explains some procedures or interprets literary passages delineates a simple spectator model, incapable to establish, by himself, illations in face of the fictional world represented there.

Some final considerations

The forms of metatv, in its act to become the mediation of a apprehended reality for the subjects, do not have to be understood apart from the midiatization process where they are inserted. For Fausto Grandson (2008: 93), the expansion of the midiatization as environment is characterized by the constitution of the medias as "a producing reference in the way of being of the proper society, and in the processes and interaction between the social institutions and actors". As manifestations of the devices that "announce their existence", Fausto Grandson ranks, also, auto reference acts that reveal the proper productive process, as the ones that we identify and we analyze, in this article, the televising flow. These intransitive faces, that underline the presence of the device, do not leave, however, of, paradoxically, affirm the possibilities of mediation between the subjects and the world. In *Profissão repórter*, for example, the programmed denudation of the backstage is, before, a revelation of a productive work, where the investigative passage and the effort for the ethos journalistic of objectivity are told, then, affirmed as possible. In *Cena Aberta*, as we said, the auto consciousness of the adaptation and the fictional world finishes for standing out the transparency in the documentary treatment that it encloses, in the program, the daily interviews and scenes.[14]

As incorporated technology and informational flow to the world, television and its processes had not only become reality constructors, but, as other mediatic objects, realities lived deeply and desired for the subjects. In this sense, it also has something of transparent (and consequently illusory) in metatv when this propitiates the sense of proximity in relation to the apparatus, either by means of the sympathy with the "journalistic game", of the passage constructed between people and characters, of the visibility of the backstage, the sensations to mediate, critically, through media, the proper media and to intervene with the programming. If the proper subjects, in the contemporary society, are presented with modulated perspectives for the medias, that assume the centrality of the interactional processes (BRAGA, 2007), are just to say that either television or the audiovisual, in general way, has offered to the individuals ways to see, to feel and not only to interpret the world, but also languages with which to express, materialized in a profusion of videos generated and propagated daily for medias operated for the proper subjects. In this sense, the complicity of the spectator with TV, by means of the metalanguage, can be understood, still, in the society in mediatization process, as a meeting of the subject with himself.

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[14] These reflections concerning transparency effect are resultant of the contribution of Rosana Lima Soares, in a debate in the GT Culture of the Medias, in 17th Annual Meeting of Compós, in 2008.

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