

World Building in Brazilian TV Fiction

Maria Immacolata Vassallo de Lopes (Ed)

Ana Paula Goulart Ribeiro
Cecília Almeida Rodrigues Lima
Daniela Schmitz
Dário Mesquita
Gabriela Borges
Igor Sacramento
João Massarolo
Ligia Prezia Lemos
Maria Carmem Jacob de Souza
Maria Cristina Brandão de Faria
Maria Ignês Carlos Magno
Maria Immacolata Vassallo de Lopes
Nilda Jacks
Rodrigo Lessa
Rogério Ferraraz
Yvana Fachine

World Building in Brazilian TV Fiction

TELEVISION DRAMA COLLECTION
6th VOLUME

World Building in Brazilian TV Fiction

Maria Immacolata Vassallo de Lopes (Ed.)

Ana Paula Goulart Ribeiro
Cecília Almeida Rodrigues Lima
Daniela Schmitz
Dário Mesquita
Gabriela Borges
Igor Sacramento
João Massarolo
Ligia Prezia Lemos
Maria Carmem Jacob de Souza
Maria Cristina Brandão de Faria
Maria Ignês Carlos Magno
Maria Immacolata Vassallo de Lopes
Nilda Jacks
Rodrigo Lessa
Rogério Ferraraz
Yvana Fechine

© Globo Comunicação e Participações S.A.,

2019 Cover: Letícia Lampert

Graphic design and editing: Ronaldo Chagas | Tikinet

Manuscript preparation and revision: Lara Monteiro | Tikinet

Edited by: Maria Immacolata Vassallo de Lopes

International Data of Cataloguing in Publication (CIP)

Responsible Librarian: Denise Mari de Andrade Souza – CRB 10/960

C758

World Building in Brazilian TV Fiction / organized by Maria Immacolata Vassallo de Lopes. -- São Paulo: CETVN/ECA/USP, 2020.

255 p.; 14x21cm.

ISBN: 978-65-87080-00-0

1. World Building. 2. Brazilian TV Fiction 3. TV Fiction Worlds.
4. Television Production. 5. Television Reception I. Lopes,
Maria Immacolata Vassallo de.

CDD: 791.455

CDU: 316.77

654.19

659.3

The Brazilian version of this book rights were acquired by Globo Comunicação e Participações S.A.

This book is dedicated to the memory of Professor Maria Aparecida Baccega, founder of the Obitel Brasil Network and its great stimulator. She was one of the pioneer researchers to introduce the telenovela studies at the university as a legitimate object of study.

Table of Contents

PRESENTATION

Brazilian Network of Researchers of Television Fiction	9
--	---

FIRST PART

Worlds of producers' and worlds of audiences' /

Worlds of authors' and worlds of readers'	19
---	----

World Building in Brazilian Telenovela: A Case Study

from the Top Five Most Remembered Characters	21
--	----

Maria Immacolata Vassallo de Lopes, Ligia Prezia Lemos,

Larissa Leda Rocha, Andreza dos Santos, Lucas Martins

Néia, Mariana Lima, Tissiana Pereira, Daniela Ortega

World Building in serial fiction by SBT and Globo Networks:

A Garota da Moto ("Girl in a Motorcycle") and Totalmente

<i>Demais ("Totally Awesome").....</i>	<i>43</i>
--	-----------

Maria Ignês Carlos Magno, Rogério Ferraraz,

Renato Luiz Pucci Jr., Ana Márcia Andrade, Anderson

Gonçalves, Camila Souto, João Paulo Hergesel,

Renan Villalon

SECOND PART

Reception worlds / Fans' worlds	63
---------------------------------------	----

Fic writers, adored couples and fictional worlds: creation and re-creation of Brazilian telenovelas in fanfictions	65
--	----

Maria Carmen Jacob de Souza, Rodrigo Lessa, Maira Bianchini, Hanna Nolasco, Bárbara Souza, Genilson Alves, João Araújo

Translated by Maira Bianchini and Rodrigo Lessa

The construction of fictional worlds by the fandom Limantha based on the <i>telenovela Malhação: Viva a Diferença</i>	85
---	----

Gabriela Borges, Maria Cristina Brandão de Faria, Daiana Sigiliano, Leony Lima, Pedro Martins, Matheus Soares, Lucas Vieira

THIRD PART

Expansion of fiction worlds / Transmedia worlds.....	109
--	-----

Socio-educational actions in transmedia telenovela “worlds”: addressing LGBTQIA+ issues in Brazilian TV	111
---	-----

Yvana Fechine, Cecília A. R. Lima, Diego Gouveia Moreira Gêsa Cavalcanti, Marcela Chacel

Fictional design, possible worlds, and transmedia narratives: inclusive reception modalities in the series <i>Sob Pressão</i>	135
---	-----

João Massarolo, Dario Mesquita, Naiá S. Câmara, Gustavo Padovani, Anna P. T. Araújo, Luiz E. M. Cunha Danilo Mecnas, Júlio C. R. Santos, Yan M. Nicolai

FORTH PART

Storyworlds of the nation.....	159
--------------------------------	-----

World Building: The popular from narrative to reception	161
---	-----

Nilda Jacks, Daniela Schmitz, Daniel Pedroso, Denise Alves, Erika Oikawa, Fabiane Sgorla, Guilherme Libardi, Laura Wottrich, Lirian Sifuentes, Lourdes Silva, Sara Feitosa, Valquiria John

Fictional worlds and representation of politics: the military dictatorship in TV Globo series.....	183
<i>Ana Paula Goulart Ribeiro, Igor Sacramento, Patrícia D'Abreu Tatiana Sciliano, Lilian Duraes, Gabriela Pereira da Silva</i>	
About authors and collaborators	207

Presentation

With 12 years of history, Obitel Brasil Network has been excelling for its uninterrupted research on Brazilian television fiction. This year, we are pleased to present the sixth volume of the Television Drama Collection¹, with the theme *World Building in Brazilian TV Fiction: Revisiting imagined worlds in the production and reception of fictional television narratives*. The continuity of this collection not only reinforces the important partnership with Globo Universidade, but also reaffirms the consolidation of Obitel Brasil Network, a team of Brazilian researchers from the project Ibero-American Observatory of Television Fiction (Obitel)².

¹ The previous five volumes of the Television Drama Collection are: *Ficção televisiva no Brasil: temas e perspectivas*. Rio de Janeiro: Editora Globo/Globo Universidade, 2009; *Ficção televisiva transmidiática no Brasil: plataformas, convergência, comunidades virtuais*. Porto Alegre: Sulina/Globo Universidade, 2011; *Estratégias de transmidiação na ficção televisiva brasileira*. Porto Alegre: Sulina/Globo Universidade, 2013; *Por uma teoria de fãs da ficção televisiva brasileira*. Porto Alegre: Sulina/Globo Universidade, 2015; *Por uma teoria de fãs da ficção televisiva brasileira II: práticas de fãs no ambiente da cultura participativa*. Porto Alegre: Sulina/Globo Universidade, 2017.

² Created in 2005, in Bogotá, the Ibero-American Observatory of Television Fiction (Obitel) is an international network of researchers whose objective is the systematic and comparative study of television fiction productions in the Ibero-American geocultural context. With a focus on understanding and analyzing the various aspects involved in the production, circulation and consumption of television fiction in the countries participating in the project, the network currently covers 12 countries: Argentina, Brazil, Chile, Colombia, Ecuador, Spain, United States (Spanish speaking), Mexico, Peru, Portugal, Uruguay and Venezuela. Based on the permanent monitoring of the programming schedule, hours and titles produced annually, content and audience of fiction of national open television networks in these countries, Obitel publishes its results in the form of a yearbook – the Obitel Yearbook – and international seminars with debating television drama researchers and producers, culminating in this work. The series of annuals started in 2007 and, in 2019, the 13th consecutive yearbook was published.

1 Obitel Brasil – Brazilian Network of Researchers of Television Fiction

Founded in 2007, Obitel Brasil comes up with the proposal of being a national network that connects renowned researchers of television fiction. Composed of more than 70 researchers, the network articulates research developed within universities and research centers spread over three regions and six Brazilian states – Pernambuco, Bahia, Minas Gerais, Rio de Janeiro, São Paulo, and Rio Grande do Sul. In 2019, Obitel Brasil maintains its partnership with ten research groups and the support of public and private universities and regional and national research promotion agencies.

Indeed, a network with this time of existence and a national dimension, dedicated to the study of Brazilian television fiction, is an unprecedented fact in the Communication field in Brazil. Proof of this was the recognition that came from the Luiz Beltrão Award in 2018, given to the Network by the Brazilian Society for Interdisciplinary Communication Studies in the “Innovative Group” category, due to the excellence and innovation in the theoretical and methodological aspects of their research. Fruit of a collective effort and the collaborative work of researchers who are governed by the principles of interdisciplinarity, research dynamics is based on a common theme, which is researched by all teams individually and has its results published every two years in a book of the Television Drama Collection (Globo/Sulina). The network also promotes national seminars that bring together researchers and producers in the field of television fiction.

The theme chosen by Obitel Brasil in 2019 was the construction of worlds in Brazilian television fiction. Reaffirming a common interest in aligning contributions by leading international authors related to the world building – such as Umberto Eco, Marie-Laure Ryan and Mark Wolf – to issues pertinent to the scenario of television fiction in Brazil, this volume seeks to reflect on the different worlds created by and from fiction. Thus, going through studies ranging from productive aspects to

the reception of fictional television narratives and reader-built worlds, the work shows, overall, a collective effort to think about how the media, and more specifically television fiction, has been offering resources for building imagined worlds and “selves” (Appadurai, 1996).

In Brazil, historically marked by an imagination of the Brazilian nation (Lopes, 2003), *telenovelas*, for example, are true factories of imagined worlds, which are defined by an extensive horizon of possibilities and can be explored from themes, images, characters, social and historical scenery, ideas and philosophy of life of an author (Ryan, 2014), or even from the imaginative world of the audience (Zipfel, 2014). The reflection on the worlds created by television fiction highlights the importance of thinking how serials and *telenovelas* increasingly overflow their procedural narrative universe beyond the limits of television, reaching audiences with different levels of engagement. Not without cause, many fictions are still present in the collective imaginary, despite their distance in time.

In this book, Obitel Brasil Network researchers think and explore the concept of possible worlds of fiction in a broad way, sometimes even articulated with the Internet. Based on different theoretical and methodological legacies that encompass the dynamics of all social media processes – production, circulation, reception –, the research gathered here seek to understand the storyworlds of fiction not as something given, but as something that can refer to different ideas and go through producers, characters, plots and audience. Thus, the building of storyworlds as its greater scope, as an ontological notion constructed by narratives – from oral ones to transmedia –, the volume aggregates studies that specifically cover television narratives and seek to explore the connections between the worlds produced by these fictions and the worlds built by reception. These are works that range from characters and political representation to the production of fanfictions and transmedia reception.

All of these efforts can be seen in the ten chapters that make up the volume. As a result of collaborative work, more than a collection

of texts on the world building in fiction, the current publication of the Television Drama Collection follows the same pattern as the previous five books: seek answers to a common question proposed in a meeting planning of the 2018-2019 biennial research project, *From production to reception, through narrative, how does Brazilian television fiction build and share worlds?* Faced with this question, each team designed a research project and, over two years, dedicated themselves to investigating and understanding how world building occurs in Brazilian television fiction.

The publication of this sixth volume thus reaffirms the purpose of the Obitel Brasil to illuminate debates about what is emerging and new in television studies, specifically with regard to the creation of possible worlds by fiction. For all of the above, we believe that this is a pioneering work, as it brings together projects from ten research groups on the theme of the creation of world building, a theme that is still recent in the international scenario.

2 Organization of the book

This book, *World Building in Brazilian TV Fiction*, is organized in four parts. The first part, “Worlds of producers and viewers/Worlds of authors and readers,” consists of two chapters. The first, **World Building in Brazilian telenovela: A case study from the top five most remembered characters**, coordinated by Maria Immacolata Vassallo de Lopes and Ligia Prezia Lemos from the Obitel Brasil-USP Team, investigates the complexity of the worlds built from *telenovela* characters, using the ones that most caught the attention of the public and their affectionate relationship with them. The creation of the *telenovela* character can be taken as a collective construction, which is born from the author and goes through the director, the staging and the actor to then reach the audience, who dialectically transforms it, building worlds shaped in the national imaginary, because they symbolize or express a collective feeling.

The Obitel Brasil-UAM Team, coordinated by Maria Ignês Carlos Magno and Rogério Ferraraz, presents the chapter **World Building in the serial fiction of SBT and Globo: *A Garota da Moto* and *Totalmente Demais***. The work was based on an understanding of world building as a representation created by producing agents and capable of being updated, modified and expanded by the audience. It is a qualitative research that started from the analytical observation of two building processes of television fictions and involved comparative analyses on the way each broadcaster creates and shares universes close to reality with their respective audiences.

The second part, “Reception Worlds/Fans Worlds,” brings together two chapters. The first features the research conducted by the Obitel Brasil-UFBA Team, **Creators of the worlds of loved couples in *telenovela* fanfictions: pleasure of loving and narrating**. Coordinated by Maria Carmen Jacob de Souza and Rodrigo Lessa, it deals with fanfics authors about *telenovela* characters. Continuing with previous work, the research deepens and selects four of the 12 writers researched previously and uses the notion of fictional worlds to understand the narrative resources of the *fics*. These recreate *telenovela* worlds that inspired them to produce their own media materials.

The second chapter, **The construction of fictional worlds by the fandom Limantha of *Malhação: Viva a Diferença***, was coordinated by Gabriela Borges and Maria Cristina Brandão de Faria, from the Obitel Brasil-UFJF Team. The study analyzes the way in which the characters’ fandom expanded and re-signified, on Twitter, the fictional world built around the narrative arc of the couple Lica and Samantha (Limantha), from the 25th season of *Malhação* (Globo, 1995-present), awarded as the best series at the International Emmy Kids Awards. The team investigates, once again, the shipping phenomenon and the use of technical-aesthetic resources of the narrative arc by the fandom on Twitter, creating a fictional world parallel to the plot.

The third part of the book, “Expansions of the worlds of fiction/

Transmedia worlds,” begins with the chapter **Socio-educational actions in the worlds of transmedia telenovela: A study based on the approach of LGBTQIA+ issues**, from the Obitel Brasil-UFPE Team, coordinated by Yvana Fechine and Cecília AR Lima. The aim was to trace a path from the notion of “possible worlds” – whose mode of existence is merely potential (imagined) - to that of “world building” – endowed with an updated (concrete) existence thanks to transmedia. To this end, the research sought to understand the perceptions about Globo’s socio-educational actions related to the LGBTQIA+ group (Lesbians, Gays, Bisexuals, Transsexuals, Transvestites, Queers, Intersex, Asexuals and other possibilities), using the telenovela *Segundo Sol* (Globo, 2018).

The Obitel Brasil-UFSCar Team, coordinated by João Massarolo and Dario Mesquita, features the research **Fictional design, possible worlds and transmedia narratives: Modalities of inclusive reception in the series *Sob Pressão***. The investigation makes a study about the medical series *Sob Pressão* (Globo, 2017-2019) and explores the possible worlds’ potential to expand the frontiers of fiction to the field of transmedia narratives. It also seeks to verify the contribution of design objects to build an internal logic of the series’ fictional world.

Finally, the fourth part, “Storyworlds of the nation,” brings together the final three chapters. The first, **World Building: the popular from narrative to reception**, coordinated by Nilda Jacks and Daniela Schmitz from the Obitel Brasil-UFRGS Team, revisits some of their previous research at Obitel and, from data collected during the exhibition of *Avenida Brasil* (Globo, 2012), *Império* (Globo, 2015) and *Velho Chico* (Globo, 2016) and their respective narratives, seeks to identify how these telenovelas built the fictional popular world through various elements of the plot.

Then, the chapter **Fictional worlds and representation of politics: The military dictatorship in Globo’s series** is the result of an investigation by the Obitel Brasil-UFRJ-Fiocruz Team, coordinated by Ana Paula Goulart Ribeiro and Igor Sacramento. Based on the analysis of two

fictional productions, *Anos Rebeldes* (Globo, 1992) and *Os Dias Eram Assim* (Globo, 2017), it investigates the processes of representing the past based on arguments about television discourses of historical inspiration, especially those that focus on the country's recent past – specifically the military dictatorship (1964-1985).

To conclude this presentation, we would like to thank all the researchers at the Obitel Brasil Network who have dedicated themselves in the past two years to research whose results make up this book. We also thank the CETVN fellows' team for their involvement and dedication in the work of preparing this book. On behalf of all the researchers and their teams, we also want to express to Globo our recognition for the permanent support given to the Obitel Brasil Network and the publication of our investigations on Brazilian television fiction.

References

APPADURAI, A. Here and now. In : APPADURAI, A. *Modernity at large*. London: University of Minnesota Press, 1996.

LOPES, MIV The Brazilian soap opera: a narrative about the nation. *Revista Comunicação & Educação*, São Paulo, v. 25, jan./abr. 2003

RYAN, M.-L. Story/worlds/media: tuning the instruments of a media-conscious narratology. In: RYAN, M.-L.; THON, J.-N. (Ed.). *Storyworlds across media: toward a media-conscious narratology*. Lincoln/London: University of Nebraska Press, 2014.

ZIPFEL, F. Fiction across media: toward a transmedial concept of fictionality. In: RYAN, M.-L. ; THON, J.-N. (Ed.). *Storyworlds across media: toward the media-conscious Narratology*. Lincoln/London: University of Nebraska Press, 2014.

First Part

**“Worlds of producers’ and worlds of
audiences’ /
Worlds of authors’ and worlds of
readers’”.**

World Building in Brazilian *Telenovela*: A Case Study from the Top Five Most Remembered Characters

Maria Immacolata Vassallo de Lopes (Coord.)

Ligia Prezia Lemos (Vice-Coord.)

Larissa Leda Rocha

Andreza dos Santos

Lucas Martins Néia

Mariana Lima

Tissiana Pereira

Daniela Ortega¹

In our theoretical and methodological readings on the development of *storyworlds* that cross various media, we came across a gap: few texts deal with the character in the issue of world building. The creation of worlds – as well as the *communities imagined* through the media – is a matter that has for long caught the attention of communication and culture researchers. For example, Anderson (2009) and Appadurai (1996) take the idea of imagination for understanding the role of the media in the production and constitution of subjectivities of modern societies. While the former explores how newspapers and novels provided the technical means for representing a national imagined community, the latter points out the ways in which electronic media reconfigured the sharing of emotions, inasmuch as it offered new resources for building “selves” and imagined worlds.

¹ The following scholarship students of the Telenovela Studies Center at Universidade de São Paulo (CETVN-USP) contributed to the research: Vital Soares da Silva Neto, Helena Sabino Rodrigues Cunha, Diana Soares Cardoso, Gustavo Slachta Rodrigues, Leticia Stamatopoulous and Marcella Medeiros de Oliveira Silva.

In the Brazilian case, it is well known that *telenovelas* historically create an imaginary of Brazilian nation (Lopes, 2009). The concept of “world”, far from being given, can refer to several ideas, such as social and historical scenario, themes, images or even to general ideas and an author’s philosophy of life (Ryan, 2014). At the audience end, it is worth emphasizing that the acceptance of the work takes place through a game of make-believe, in which the public enters an imaginative world and uses their vision to explain emotional reactions to these works (Zipfel, 2014). It is fundamental to reflect upon these imaginary worlds, which runs through characters, plots and ideas, and is an agreement between producers and at audience end.

Our aim was to study the complexity of the worlds built from the characters of *telenovelas*, using those that most called the public’s attention and its affectionate relationship with them. The long extension of the narrative enables the *telenovela* to be confused with life, which tightens the audience’s bond with the characters. The creation of the character in the *telenovela* can be taken as a collective construction, which is born from the author and goes through the director, the staging and the actor to then reach the public, who dialectically transforms it, building worlds shaped in the national imaginary, because they symbolize or express a collective feeling. This perspective dialogues with the approach proposed by Eco (2002) as regards interpretative cooperation in narrative texts.

1 Possible worlds: origin, concept, developments

The concept of *possible worlds* emerges in the second half of the twentieth century, inspired by Leibniz’s philosophy, as a mean of solving problems in formal semantics (Ryan, 2012). Initially developed by philosophers of the analytical school, the theory of possible worlds was, in the mid-1970s, adapted to the fictional worlds by philosopher David Lewis and literary theorists such as Umberto Eco, Lubomír Doležel and Marie-Laurie Ryan.

Based on the idea that reality is an universe composed of a plurality of distinct worlds, Ryan (2012) points out that the theory of the possible worlds starts from the assumption that this universe is hierarchically structured by opposition to an element, which works as the center of the whole system (Kripke, 1963 *apud* Ryan, 2012). The central element is known as the “real” world, while the others are possible alternative or unreal worlds.

For a world to be possible, it must be linked to the actual world by a relation of accessibility. The boundaries of the possible depend on the particular interpretation given to this notion of accessibility. The most common interpretation associates possibility with logical laws: every world that respects the principles of non-contradiction and of the excluded middle is a possible world. (Ryan, 2012, p. 4).

Another development is the concept of storyworld, which comprises in its genealogy a mixture of the legacy of possible worlds of philosophy adapted to literary theory, represented by Richard Gerrig, David Herman and Paul Werth (Ryan; Thon, 2014). Unlike what literary critics or readers have in mind when talking about the “world of Marcel Proust” or the “world of Friedrich Hölderlin”², the concept of storyworld is projected by individual texts – and not by the entire work of an author – where each story builds its own storyworld.³

As for the influence of the concept of possible worlds⁴, Ryan and Thon (2014) point out that, in literature, it is used to solve problems such as definition of fiction, truth value, ontological status of entities, semantic classification of literary worlds, relationships between worlds of distinct texts, as well as the description of plot mechanisms in terms of conflicts

² Which considers the typical social and historical scenario of the works of a given author or the main themes and recurring images of this work.

³ Except in transmedial narratives, where the representation of a world is distributed across texts of different media.

⁴ As concerns the worlds of cognitive approaches, studies focus on how these worlds are constructed and “simulated” in the reader’s mind.

and general organization of the semantic domain as universe in which a real world is opposite to a variable number of alternative possible worlds created by the mental activity of the characters.

Based on the principle of internal non-contradiction, the concept of storyworld contradicts the popular belief that nonfictional stories are true and fictional stories are false (Ryan; Thon, 2014). Considering that nonfictional stories can be true or false in relation to their reference world, fictional stories are automatically true in the world about which they are told.

Defined by its horizon of possibilities, it can be said that, “If the storyworld is someone’s world, this world is that of characters (Ryan; Thon, 2014, p. 32). In this regard, Eco (2002, p. 89) states that fictional worlds are parasites of the real world, that is, those points of fiction that are not explicitly differentiated from what exists in the real world correspond to “the laws and conditions of the real world”.

It is worth underlining the importance that Eco (2002) gives to the character by borrowing from other disciplines – such as modal logic –, emphasizing that his idea of possible worlds is only realized from “furnished” worlds:

a world consists of a set of *individuals* with given *properties*. Since some of these properties or predicates are actions, a possible world can also be interpreted as a *development of events*. As this development of events is not real, but precisely possible, it must depend on the *propositional attitudes* of someone who affirms, believes, dreams, wishes, anticipates, etc.” (Eco, 2002, p. 109).

Such a *substantive* notion of world has as its smallest unit, also described by Eco (2002, p. 111) as a semantic mark, the notion of *property*, that is, characteristics that, as combined, will compose the individuals of particular worlds. Such individuals are therefore “Spatiotemporal clots of a number of physical and psychic qualities (semantically expressed

as ‘properties’), among which also the properties of being in relation to other property clots, performing certain actions and tolerating others” (Eco, 2002, P. 110-111).

In the worlds imagined and affirmed by the author – that is, when the propositional attitudes start from the one who created and shaped the story – the possibilities lie in the composition plane of the individuals that integrate the plot, through property combinations chosen to act in the narrative force field. From these properties, characters and readers may weave propositional attitudes – the latter case equals the reader’s worlds.

The characters, with their actions, are primarily responsible for gestating other directions and possibilities to the story – be it from its creation by the author or its apprehension by the reader –, giving us the illusion that they are, in fact, autonomous individuals. The properties that constitute them, after all, were borrowed from the “real” world of reference. Such statement finds support as we look at the Brazilian *telenovela*: its tendency to naturalism creates correspondence between the *habitus* (Bourdieu, 1975 *apud* Lopes, 2009) of the narrated world and the lived world.

In discussing the individuals of storyworlds, Eco (2002, P. 112) stresses “discussing the epistemological conditions of constitution is a problem of delegating to other types of research as regards building the world of our experience.” This is the challenge of our investigation, because speaking of Brazilian *telenovela* is to refer to our greatest cultural, social and aesthetic narrative, able to reflect and refract our reality.

Accompanying Eco’s perspectives (2002) on the reader and his role in constructing the meaning of a text requires understanding at first that the text is incomplete, both because it depends on the receiver as operator of rules that will make it intelligible and because it is always interspersed by the “unsaid”.⁵ That which is not manifest on the surface

⁵ Eco (2002) makes it clear that his considerations were thought from written and narrative texts. But it is reasonable to consider that his concepts can be used for narratives in other languages, such as the audiovisual one.

must be actualized from “cooperative, conscious and active movements on the part of the reader” (Eco, 2002, p. 36). These “unsaid” elements, gaps that demand contribution to actualize their meaning, constitute the text, built with the reader’s cooperation. The “unsaid” elements are intentional for two reasons. The first is that, for Eco (2002, p. 37), the text is a “lazy (or economical) machinery that lives on the appreciation of the meaning that the receiver introduced there”. The second is that the text leaves the reader the “interpretive initiative”, after all, “every text wants someone help make it work.”

It is therefore possible to say that the text provides for the “model reader”, who is an imagined reader that follows textual instructions or even a set of sentences or other signs (Eco, 1994, p. 22). This guarantees textual cooperation that would avoid the possibility of “aberrant” interpretations. This model reader is not the same as the empirical reader. He has a spectral, speculative nature, but is someone able to participate of the textual actualization, in a dynamic of completeness with the author.

If it is true, then, that the empirical author presupposes this model reader, it is also true that he institutes his competence. So, he seeks to articulate the text, make it move towards its construction, that is, the text does not wait in inertia for the competence of its model reader, but offers its contribution to such ability. And there arises the doubt: the text would be less “lazy” than makes one think and would offer less freedom than what it seems?

Eco thinks of two extremes in relation to texts – closed and open – the distinction between the use and interpretation of texts, and, essentially, understanding that the issue of *model reader* and *model author* rests on the logic of a textual strategy. Intuitively, Eco (2002, P. 42) proposes to understand the open text as one that decides “up until which point he must control the collaboration of the reader, how it should be deployed, where it should be directed, and where it must turn into a free interpretive adventure”. Possible interpretations do not clash but reinforce each other. And it is necessary to make it clear that there are limits to these

interpretive possibilities that involve “a dialectic between the author’s strategy and the model reader’s response” (Eco, 2002, p. 43). That is the necessary distinction between free use of an open text and its interpretation. The latter does not take place without boundaries and without cooperation, thought as a strategy between writing and reading, even if aberrant and malicious readings can be made.

Eco is speaking about *textual strategy* when he thinks on the questions about author and model reader. On the one hand we have an empirical author, the subject of textual enunciation, who establishes a (hypothetical) model reader and, in doing so, translates such a strategy into configuring himself as a subject of the enunciated – itself also a strategy – and this organizes a textual operation. On the other hand, the empirical reader – subject who concretely cooperates in the production of the meaning of the text – configures for himself an idea of author, the model author, precisely from the data of the textual strategy. The model author and the model reader “are entities that become clear to each other only in the process of reading, so that each one creates the other” (Eco, 1994, p. 30).

2 Methodological paths

To make a diagnosis of the status of the Brazilian *telenovela* character and its possible worlds from the empirical reader’s perspective, we followed a theoretical and methodological path composed of four stages: (1) bibliographical research referring to the concept of character based mainly on narratology; (2) questionnaire⁶ shared by a link to Google Forms randomly on the social networks Facebook, Twitter, Instagram, WhatsApp and by email (Nov 2018 - Jan 2019); (3) interpretative analysis⁷ based on the variables: (a) five most cited characters; (b) gender of these

⁶ A questionnaire with three questions: age; most remarkable character of your life; the reason for your choice(s).

⁷ With the aid of MaxQDA software. See: <http://www.maxqda.com/brasil/>. Accessed on: Jan 2019.

characters; (c) period of the showing of *telenovelas*; and (d) age group of respondents; and (4) development of categories of “use and interpretation” (Eco, 1994), based on the analysis and recurrence of reasons for “reader/receiver” responses. There are ten categories with the same weight: acting, character construction, cultural memory, empathy, feminine/feminist issues⁸, feeling, art direction, affective memory, repercussion and villainy.

In the universe of 716 answers, 360 characters were cited. We chose to study qualitatively the top five most mentioned due to editorial limits. Thus, the most cited were: 1) Carminha (*Brazil Avenue*, original title: *Avenida Brasil*, Globo, 2012); 2) Nazaré Tedesco (*Her Own Destiny*, original title: *Senhora do Destino*, Globo, 2004); 3) Odete Roitman (*Vale Tudo*, Globo, 1988); 4) Viúva Porcina (Porcina, the widow) (*Roque Santeiro*, Globo, 1985); and 5) Jade (*The Clone*, original title: *O Clone*, Globo, 2001).

One of the problematics revealed by the clipping of our object was that of gender: the five most cited characters are women. This thickens, but does not distort, the research problem. To Lopes (2009), it is in the trajectory of female characters – as well as in the representations of love and sexuality – that the capacity of the Brazilian *telenovela* to agglutinate public and private experiences expresses itself in a more well-finished way.

Aware of these issues, we set out to establish categories according to relevant properties (Eco, 2002) which, based on our theoretical framework, we consider as structural when building storyworlds of female characters in the Brazilian *telenovela*: romantic love (RL), confluent love (CL), maternity (M), social rise/maintenance (SR), work (W) and villainy (V). To measure the presence or absence of these relevant properties, we prepared Chart 1, inspired by the diagrams proposed by Eco (2002), where the + symbol means presence of the property, the – symbol means absence, 0 refers to undetermined, and parentheses indicate essential properties.

⁸ We understand as feminine/feminist issues the attitudes and behaviors of the characters that violate behavioral prescriptions established by power relations between genders.

Box 1 - Relevant properties of characters with more mentions

Characters	RL	CL	M	SR	W	V
Carminha	–	(+)	(+)	(+)	0	(+)
Nazaré Tedesco	–	(+)	(+)	+	–	(+)
Odete Roitman	(+)	+	(–)	(+)	(+)	(+)
Viúva Porcina	(+)	+	0	(+)	0	0
Jade	(+)	+	+	0	0	–

Source: Obitel USP Team

We are, therefore, moving towards the definition of two categories based on Eco (1994, 2002): use and interpretation, related to the reader's world; and relevant properties, linked to the author's world and to the world of characters. Finally, in the text, the words of the audience, our reader, are highlighted by quotation marks and italics.

3 Corpus: The Top Five Most Remembered Characters

Table 1 - Quantitative Data 9

Character	% of votes	Predominant age group
Carminha	11.3	18-34
Nazaré Tedesco	10.4	18-34
Odete Roitman	4.1	35-49
Viúva Porcina	3.2	50
Jade	2.4	18-34

Source: Obitel USP Team

The most remembered character in the empirical research, **Carminha** (Adriana Esteves), is the villainous protagonist of *Brazil Avenue*¹⁰, a *telenovela* that galvanized the country's attention and became a successful case in the broadcaster's exports.¹¹ Revenge is the theme of the story, centered on the conflict between Carminha and Nina/Rita,

⁹ The percentages presented are relatively low due to the large amount of characters mentioned, in addition to the number of *telenovelas* already shown on Brazilian television.

¹⁰ Globo's *9 p.m. telenovela*; 179 chapters; Mar-Oct 2012; by João Emanuel Carneiro, with general direction of Amora Mautner and José Luiz Villamarim (nucleus direction by Ricardo Waddington).

¹¹ Most licensed work in the history of Globo (more than 120 countries). Available at: <http://www.globotvinternational.com/newsDet.asp?newsId=351&random=1381768708310>. Access on: Jul 2019.

the antiheroine. Carminha wants to stay rich under the appearance of happy wife of Tufão, whom she married just to ascend economically and socially, while having an extra-marital relationship with Max. Her main weakness is the love for her son Jorginho, who feels deep rejection to the mother. Marked by a comic and ironic tone, she eventually becomes humanized and is surrendered at the end of the plot. She has the opportunity to take revenge but chooses to confess (the murder of her former lover) and be punished. As she leaves jail, she makes up with Nina/Rita, at this point Jorginho's wife and her grandson's mother.

Nazaré Tedesco (Renata Sorrah) came second in the reader's memory. She is the antagonistic villain of the character Maria do Carmo in *Her Own Destiny*¹² and responsible for the kidnapping of two children – one of them raised as her daughter - and a few murders. The story begins during the military dictatorship, with the young Nazaré as a prostitute. She has a lover, to whom she lies about being a nursing assistant and being pregnant just to marry him. The plan works out and life improves: she leaves the outskirts of Rio and goes to Copacabana, becomes wife of a deceived husband and mother of a kidnapped baby. In the second phase, Nazaré continues with the sham undisturbed, until her picture with the baby on her lap on the kidnapping day is shown to Maria do Carmo's boyfriend, a journalist. Nazaré's goal is to keep the love of her daughter, Isabel/Lindalva, and the sustaining lie. For the sake of it she will lie, assault, murder and seduce. But she also suffers the consequences throughout the plot, which is not common in *telenovelas*, where villains are usually punished in the end. The author, Aguinaldo Silva, acknowledged inspiration from *Tom & Jerry*¹³, creating an almost caricatured, clumsy villain with a strongly humorous tone and hyperbolic narcissism, the victim of her own set-ups.

¹² Globo 8 p.m. *telenovela*; 221 chapters; Jun 2004-Mar 2005; by Aguinaldo Silva, with general direction and nucleus direction by Wolf Maia.

¹³ KNOPLUCH, Carol; JIMENEZ, Keila. Naza teve a quem puxar. **Estado de S. Paulo**, Oct. 17, 2004. Available at: <http://bit.ly/2LCneMd>. Access on: Jun 2019.

The character **Odete Roitman** (Beatriz Segall) of *Vale Tudo*¹⁴ was voted as the biggest villain of the Brazilian *telenovela* ever in a poll by newspaper *O Estado de S. Paulo* in 2004, with spontaneous answers.¹⁵ Authoritarian and strong, she took over as president of the Almeida Roitman group since her husband's death. She lived in Paris but had apartments in other cities. She hated Brazil, where she traveled to only when strictly necessary. She had conflicts with her daughter, Heleninha, whose weaknesses she would not forgive. She did not accept the idea that her son, Afonso, wanted to live in Brazil. She manipulated the lives of children and humiliated subordinates. She only wavered in her goals in the name of her lover, César. She was murdered (by mistake) in the final chapters, causing a national commotion over the mystery: Who killed Odete Roitman?

Viúva Porcina (Regina Duarte), in *Roque Santeiro*¹⁶, with exaggerated makeup and fancy colorful costumes full of accessories, stood out among the inhabitants of the fictional city of *Asa Branca* in the northeastern interior. The sparkle of the jewelry and turbans complemented by high heels alluded to exuberance and sensuality. Her trajectory is marked by the condition of widow, a sham supported by her lover, Sinhozinho Malta, a rich landowner and politician. The myth of the widow begins when the then clerk Porcina (from a neighboring town) meets Roque, a sculptor and seller of saint statues. The two of them would have fallen in love and married. Then Roque returns to *Asa Branca* and is apparently killed while defending the city from the bandit Navalhada, becoming considered as a local patron saint and raising Porcina to a prominent place. With the return of Roque, it is then discovered that Porcina was neither widowed nor married, which did not stop them from starting a relationship soon.

¹⁴ Globo 8 p.m. *telenovela*; 204 chapters; May 1988-jan. 1989; from Gilberto Braga, Aguinaldo Silva and Leonor Bassères, with general direction by Dennis Carvalho.

¹⁵ AGÊNCIA ESTADO. Enquete elege Odete Roitman a maior vilã da tevê. **Estadão**. Estadão, Oct 18 2004. Available at: <http://bit.ly/2NDjsow>. Accessed on: May 2019.

¹⁶ Globo 8 p.m. *telenovela*; 209 chapters; Jun 1985-Feb 1986; by Dias Gomes and Aguinaldo Silva, with general direction by Paulo Ubiratan.

Finally, **Jade** (Giovana Antonelli) is one of the main characters of *The Clone*¹⁷ and, unlike the other four characters, is not a villain or an antiheroine, but the goodie¹⁸ of the story. A hallmark is her ambivalence: Jade is divided between two cultures, since she is both a Muslim and a Moroccan, but, raised in Brazil, she does not accept the social and religious impositions linked to her origin. The love story of Jade and Brazilian Lucas guides the plot. Loving but rebellious, she seeks not only love but also personal fulfillment. She cherishes the desire to be a student and have freedoms similar to those of Brazilian women. Giving in to family pressure, Jade marries Said, a Muslim with whom she has a daughter. Her dilemma, then, lies in choosing between her love and living with the girl – which would be limited due to family, social and religious impositions.

4 Analysis of the author's world and the character's world according to property categories

Unlike passionate love, a universal phenomenon (GIDDENS, 1992), the notion of **romantic love (RL)** is culturally specific and essentially feminized. Arising in the late eighteenth century, it is present in television fiction in the search for the soul mate and the encounter with the masculine (LOPES *et al.*, 2015).

In the case of the characters analyzed, the issue of romantic love remains strong even if we consider that only Jade is a goodie. Fruit of a structure already consolidated in melodrama (Lopes *et al.*, 2015), the enduring nature of love by men who validate the female self-identity is something that – in different ways – is structurally present in the charac-

¹⁷ Globo 8 p.m. *telenovela*; 221 chapters; Oct 2001-Jun 2002; by Gloria Perez, with general direction and nucleus direction by Jaime Monjardim.

¹⁸ The characters considered as “goodies”, the heroines, linked to the good, are present in all telenovelas, originating in the archetypes, from the Greek *archetypes* (primitive model) of Jungian psychology: “the goody/heroine constitutes one of the main ingredients of a *telenovela*. An element inherited from *feuilleton*, melodrama, fairy tales, literature in general” (Brandão; Fernandes, 2015, p. 14

ters Jade, Odete and Porcina. On the other hand, Nazaré and Carminha, even as lovers, cherish feelings of love for their respective partners and break a paradigm: formal marriage is only a means of abandoning a position of oppression – poverty, in the case of Carminha; prostitution in the case of Nazaré – and ascend socially.

As a result of female emancipation and sexual autonomy, **confluent love (CL)** refers to an active love, which presumes equality in emotional give-and-take and clashes with the “forever” and “only one” of the notion of romantic love (Giddens, 1992). In the Brazilian *telenovela*, confluent love, strongly linked to the sexual liberation of female characters, was the only category that united all the characters, which evidenced the way these different relationships are, as a whole, more based on equality and intimacy than on subordination or compliance with the law (Lopes *et al.*, 2015).

Considering, for example, that despite being a Muslim, Jade seeks a sex life associated with love, it is easy to see how feminine autonomy features all the *telenovelas*. From the rich and elegant Odete to the gaudy Porcina, we see women that are different – as regards religion, taste, social class, nationality – but sexually liberated. Some may even be open to romantic love, as long as that does not interfere with their goals (Rocha, 2016).

Maternity (M), a highly valued theme and one of the main female representations in *telenovelas* (Sifuentes; Ronsini, 2011), continues to appear as fundamental in women’s lives, associated with femininity and “maternal affection”, very firm conceptions of female sexuality (Giddens, 1992). Pictured in four of the five characters analyzed – Nazaré, Carminha, Odete and Jade –, the weight given to the theme is so great that even villains find in motherhood their goal (Rocha, 2016) or weakness.

If, on the one hand, motherhood is present in the lives of almost all the characters – except Porcina, who is not a mother –, on the other it does not necessarily appear associated with love for children. Carminha, for example, had an unreasonable love for Jorginho, although

she despised her other child, Agata, for being a woman and fat. And the controlling and authoritarian Odete manipulated the lives of children from her own interests.

It is also worth mentioning that, before being mothers, they are women: even if extremely zealous about her daughter Isabel/Lindalva, Nazaré never annulled herself as a woman, seeking her own pleasure, be it sexual, economic or otherwise. Jade, in turn, considered leaving her daughter to stay with Lucas. This way, oscillating between stereotypes and disruptions over the feminine, these women build a hybrid and contradictory world, where – as it happens in Latin America – the new and the old meet and clash all the time.

Martín-Barbero (2003) lists social ascension as one of the themes worked on by the feuilleton in order to respond to the social aspirations of the XIX century. Consolidating itself in the imaginary of the Brazilian viewer from *Dancin' Days* (Globo, 1978) – when the *telenovela* begins to retro(feed) on the lower classes' desire to ascend to the class portrayed on television (Straubhaar, 2007) – **social rise/ maintenance (SR)** means power of action for female characters – mostly the villains –and enables them to move other nuclei of which they are part (Rocha, 2016).

Looking at the relationship between social rise/maintenance and female **villainy (V)**¹⁹ in Brazilian *telenovelas*, we realize how much the construction of these characters is also structured from a moral becoming: the woman who longs for class mobility – like Nazaré, Carminha e Porcina – or the maintenance of her social status – the case of Odete – is mostly built under the stereotype of the ambitious, calculating and ruthless villain. Keeping up with and often anticipating liberalizing behaviors, *telenovela*

¹⁹ Developing the villainy column offered a challenge regarding *Viuva Porcina*. After all, her attitudes during Roque Santeiro do not grant her the status of goody, nor can she be classified as a villain. Based on the classification system proposed by Eco (2002) regarding the presence and/or absence of relevant properties, we seek to find the signifier most suited to the antiheroine condition – on a gradual scale, zero (0) seemed what would best represent this property. Porcina shares characteristics that fit the kind of anti-hero that Vogler (2015) describes as tortuous – the one that is “forgiven” at the end of the story. According to Rocha (2016), this is the most common anti-hero type in *telenovelas* due to the moralizing role inherited from melodramatic pedagogy.

villains shift from the Christian *ethos* of renunciation and redemptive sacrifice, sweetness, self-denial and family value to a representation that authorizes feelings and behaviors previously relegated to men, linked to structures of power and freedom, to personal and selfish desires.

One of the possibilities open to female characters from the 1970s, according to Hamburger (2014), was the world of **work (W)**, which dialogues with the fact that women's inclusion in the Brazilian labor market is constant and intense from this period (Dantas, 2018). However, in both the “real” world and the fictional worlds of *telenovelas*, this movement still has disparities between races, classes and genders. Issues like money, employment and rationality, in the ideological-cultural division promoted by patriarchy, traditionally make up the masculine order (Rocha, 2016). Furthermore, character trades and tasks are often addressed superficially.

The persistence of gender stereotypes is revealed by the fact that the question of **work (W)** is relevant to only one of the characters. Odete Roitman is the only character presenting this property as primordial in its construction; It is worth noting, however, that she is also the only one whose **absence of maternity (M)**, in the aforementioned senses, is a structuring condition. Nazaré, on the other hand, has taken action to shirk the responsibility to work; her counterpoint in *Her Own Destiny*, the young Maria do Carmo, reinforces this perception, since one of her main characteristics is precisely her devotion to work, the way she thrived in life. For the other characters this question is almost irrelevant.

Given the above, we emphasize that, anchored on a logic that catalyzes the development of Latin America's audiovisual industry with “the old stuff and anachronisms that are part of the cultural life of these peoples” (Martín-Barbero; Rey, 2001, p. 115), the Brazilian *telenovela* can be perceived as a field of expression in permanent formation and transformation. Oscillating between themes already recurring in melodrama and approaches that change, the characteristics that emerge from the characters provides us with an exercise in reflecting on the changes in gender relations in our own society.

5 Analysis of the reader's world from questionnaire responses classified as use and interpretation categories

Carminha seen by the public was essentially remembered by the **character construction** and the actress's **acting**. Her ironic comicality, mixed with a significant dose of ambition and malice, gave a tone to the character that was memorable to viewers: "*She was comic, solar; despite all the evils.*" The actress's interpretation is another key point in this construction. The character is increasingly identified with the actor who embodies it, transformed, therefore, "in a psychological and moral entity, charged with producing an identification effect in the spectator" (Aumont; Marie, 2007, p. 226). Other elements have to do with **feminine/feminist issues** that allow the emergence of strong and powerful women, who fight for something, are revolutionary, free and full of ambition, as well as for the fact that they are villains. **Villainy** appears as a feature that almost suffices to define why the character is remembered: "*Carminha, an unforgettable villain*".

The fascination with wickedness, characterized by an ironic and perverse comicality, in a character that is finally surrendered by the force of good, seems to have been the character's seduction equation with the audience, who built a sense for Carminha and leaves her in a comfortable position of having the "*good villains combo. Bad, good humored and popular.*" And even though she is constantly remembered for her charisma and mockery, Carminha is the protagonist in a recently aired narrative with impressive audience numbers and remarkable **repercussions** on the digital social media. Other characteristics can be understood based on the Carminha read and constructed by the reader, a strong female character, bad, funny and ultimately human that was played by an actress who knew how to bring it to life by creating an **empathetic** and ironic villain, with freedom to speak and live what people can only achieve by proxy through the character. There is, in this repeated response of Carminha being the most remembered character of all, a dose of explanation that is at the work of character construction done by the author's world, another in

the reader operation in giving Carminha the contours that appear in their memories (and answers in our questionnaire) and, finally, some justification that can be understood by the positioning of *Brazil Avenue* in the market context of the national cultural industry.

The leading role of *Her Own Destiny* is played by **Nazaré** in direct opposition to Maria do Carmo. It was then expected that, for the readers, **villainy** was a category that would appear insistently in their reasons for reminding the character, an “authentic villain”, “incredible”, “villain archetype”. Two other striking categories from the reader’s world are **character construction** – “first crazy villain that captivated me enough to pay close attention to her story” – and the actress’s **acting**. Her memorable phrases of marked derisive and comical tone resist oblivion. “Nazaré to this day is remembered for her lines and expressions.” Issues related to **empathy**, from Smith’s (1995) perspective of understanding its functioning as a matter not of sharing but of imaginative substitution, are present as well, although the character is a villain. Nazaré “revealed a side that everyone has but does not show through social filters, regarding comments and behaviors”, leading, after all, the reader to want to be as successful as the character – “the fact that things go wrong with her made her so close to the viewer that it was hard not to cheer for her.”

Nazaré is the second most remembered character in the empirical research, but it is necessary to consider that the *telenovela* is eight years older than *Brazil Avenue*. However, *Her Own Destiny* has already been reprised two times and is also a success story.²⁰ But it is its **repercussion** on digital social networks, resignifying the character through memes and GIFs, that allows its permanence in **cultural memory**: “The character goes on today because of the memes that went viral in social networks, making it impossible to forget it”; and even in readers’ **affective memory**: “I was underage and felt very afraid of Nazaré. Then

²⁰ Prime time audience leader, considering the previous nine years. It was sold to more than 20 countries. Available at: <http://memoriaglobo.globo.com/programas/entretenimento/novelas/senhora-do-destino/curiosidades.htm>. Accessed on: Jun 29, 2019.

I understood and began to love.” Renata Sorrah, interpreter of Nazaré, commented that the character changed her career more after it was co-opted as a meme in digital networks: “There is a whole generation that is a fan of Nazaré without ever seeing the *telenovela*. The memes were really a transformation in my career.”²¹ The @nazareamarga profile, for example, dedicated exclusively to the production of memes with the character, has 5.7 million followers on Instagram and 97,000 on Twitter.²² “*It became a cult character of sorts, folks keep doing memes about her.*” This scope of consumption, repercussion and reappropriation of *telenovela* content gives shape to a collective imaginary that is also woven by viewers’ historical and affective memories.” *Nazaré surpassed the limits of the small screen. It won the Internet and remains alive to this day, many years after the end of the telenovela Her Own Destiny. It became an expression and part of the life of the Brazilian.*”

The **construction of the character** and the **interpretation** of the actress certainly guided the receivers to choose **Odete Roitman**. One of the reasons for the preference for Odete is her “*striking, ironic and acidic memorable lines about Brazil that still make sense these days.*” Thus, the character was mentioned as “*the portrait of Brazil*”, besides representing a “*current reading of society*”, validating that verisimilitude in the Brazilian *telenovela* is important for the viewer. Its function as a narrative of the nation allows the *telenovela* to operate as an agent of **cultural memory** – in the case of Odete, exemplified by the repercussion around her murder – insofar as the boundaries of collectivities become inseparable from the uses and appropriations of television.

Another reason cited for choosing Odete Roitman was her **villainy**: “*The best and biggest villain of Brazilian telenovelas*” with “*the delicious character failings we will never forget.*” The villain is the antagonist who gives impetus to the narrative through his actions (Propp, 1984). Odete

²¹ Available at: <http://revistaglamour.globo.com/Celebridades/noticia/2017/03/senhora-do--destino-renata-sorrah-comenta-os-memes-de-nazare-tedesco-e-volta-da-novela-em-2017>. Access on Jun 28, 2019.

²² Data collected on: Jun 27, 2019.

was “a sophisticated villain who was wealthy, powerful, authoritarian and a successful businesswoman” (Rocha, 2016, p. 215). Even so, the public identified with the character, quoting her as “*icon*”, “*striking*” and “*charismatic*”, revealing **empathy**. For Smith (1995), the functioning of empathy is double: first, it acts as a search light in our construction of the narrative situation; and secondly it generates in the viewer, somehow attenuated, the predominant emotions of the characters in the world of the story. And the fact that she is an “*ambitious*” woman “with *feminine force*” shows us that **feminine/feminist issues** are also there.

Viúva Porcina was remembered by readers especially by “*exaggeration*”, “*humor*” and “*mockery*”, characteristics that, besides her looks, were present in the loaded Northeastern accent, in gestures, in laughter and in the **acting**, considered by readers as “perfect, *fun and playful*”. So, the character, according to viewers, was “*iconic*”, “*charismatic*” and “*funny*” because “*for the time it was remarkable, until today we remember, her unforgettable way of speaking and posture*”. Due to her morally dubious behavior, Porcina was interpreted by readers from her “*feminine empowerment*”, a woman “*ahead of my time, determined... beloved... extravagant*”, “*bold*” and “*authentic*”. So **feminine/feminists** issues contributed to the rupture of the ideal of servile and well-behaved woman, establishing the counterpoint with the character Mocinha – Roque’s bride, who, after his “death”, made a vow of chastity and swore not to marry again. Porcina then broke with conservatism by following the dictates of her life as a false widow and subsequently composing a love triangle with Roque and Sinhozinho Malta, which made her be seen as “*determined*” and “*strong*”.

Finally, **Jade** is especially remembered for launching fashion. The actress Giovanna Antonelli is recognized for being able to overflow her characters from the world of story to everyday uses and appropriations, which makes her an important value in marketing terms for the broadcaster. Her **charisma**, coupled with the character’s eccentric costume, inscribed Jade in **cultural memory**: “*She was marked for the exoticism of the character, beauty and dance*”; “*For introducing me to a different culture as a child, I*

found it beautiful to see her and other characters dancing.” Although she was from a highly male-dominated culture, Jade “*was a strong young lady that fought against the family and Muslim religion because of the love of her life*” – **feminine/feminist issues** that run through many of the readers’ words.

6 Final considerations

Each of the characters carries the synthesis of the worlds of *telenovelas* to which it belongs and is interpreted in this work from the cooperation between the author’s world and the reader’s world. Even after becoming rich, Carminha brings with her the stereotype of the popular taste of Rio de Janeiro north zone – embodying the boundary between the suburban and south zone delimited by the avenue that gives name to the plot in question. Nazaré, in counterpoint to the prosperous *Baixada* presented in *Her Own Destiny*, summarizes the consolidated individualistic life standard of the *Copacabana* nucleus, where the rich are decadent and live to keep up appearances. Odete Roitman is an exponent of the maxim expressed in the title of her *telenovela*: *Vale Tudo* (Anything goes) – from allying herself with an ambitious (albeit poor) woman, controlling her children and even turning a blind eye to suspicious business in her companies. Viúva Porcina, “the one who was without ever having been”, expresses the trajectory of *Roque Santeiro* himself, the one “who died without losing his life”, and works metaphorically as a representation of *coronelismo* (colonels’ rule) in times of the New Republic. And Jade brings with her the threshold between western and eastern culture, narrative motto of *The Clone*.

It is interesting to realize that even if it is configured as a force line in the projection of a multicultural and progressive society in Brazil (Lopes, 2009), the *telenovela* continues to build its characters and worlds from archaic models and ideas, establishing a negotiation with the viewer about the limits of how much the fictional worlds must advance in relation to the real world. These negotiations, based on the articulation between the poles of production and reception – that is, in the encounter

between the authors' worlds and the reader/viewer's worlds – must be understood as cooperation in the construction of the worlds of Brazilian *telenovela*. Such cooperation, more effective in the period when the *telenovela* is being aired due to its character of open work, continue to occur longitudinally due to the memory work of readers/viewers from characters whose possibilities insist on acting in an imaginary marked by aesthetically and culturally conditioned conditions.

This exploratory study is not meant to be exhaustive. What motivated us was to present the complexity of the theme and stimulate the development of new investigations based on research findings. Exploring a path that runs through the author's world and reaches the reader's world has proved to be an epistemological exercise that opens different perspectives for future theoretical and methodological experiences.

References

ANDERSON, B. **Comunidades imaginadas**. São Paulo: Companhia das Letras, 2009.

APPADURAI, A. **Modernity at large**. London: Un. Minnesota Press, 1996.

AUMONT, J.; MARIE, M. **Dicionário teórico e crítico de cinema**. 3. ed. Campinas: Papirus, 2007.

BRANDÃO, C.; FERNANDES, G. M. As mocinhas/heróínas das telenovelas: “meu destino é sofrer”. In: CONGRESSO BRASILEIRO DE CIÊNCIAS DA COMUNICAÇÃO, 38., 2015, Rio de Janeiro. **Anais [...]**. Rio de Janeiro: Intercom, 2015.

DANTAS, S. G. **Gerações femininas em (re)construção**: o discurso da série televisiva 3 Teresas. 330 f. Tese (Doutorado em Ciências da Comunicação) – Escola de Comunicações e Artes da Universidade de São Paulo, São Paulo, 2018.

ECO, U. **Lector in fabula**. São Paulo: Perspectiva, 2002.

ECO, U. **Seis passeios pelos bosques da ficção**. São Paulo: Companhia das Letras, 1994.

GIDDENS, A. **A transformação da intimidade**. São Paulo: Unesp, 1992.

HAMBURGER, E. I. Ficção televisiva e relações de gênero. *In*: MICELI, S.; PONTES, H. **Cultura e sociedade**: Brasil e Argentina. São Paulo: Edusp, 2014. p. 295-314.

LOPES, M. I. V. Telenovela como recurso comunicativo. **MATRIZES**, São Paulo, ano 3, n. 1, p. 21-47, ago. /dez. 2009.

LOPES, M. I. V. *et al.* Brasil: tempo de séries brasileiras? *In*: LOPES, M. I. V.; OROZCO, G. (Org.). **Relações de gênero na ficção televisiva**. Anuário Obitel 2015. Porto Alegre: Sulina, 2015. p. 117-159.

MARTÍN-BARBERO, J. **Dos meios às mediações**. Rio de Janeiro: UFRJ, 2003.

MARTIN-BARBERO, J.; REY, G. **Os exercícios do ver**. São Paulo: Senac, 2001.

PROPP, V. **Morfologia do conto maravilhoso**. Rio de Janeiro: Forense, 1984.

ROCHA, L. L. F. **Má! Maravilhosa! Lindas, louras e poderosas**: o embelezamento da vilania na telenovela brasileira. 299 f. Tese (Doutorado em Comunicação Social) – Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, 2016.

RYAN, M.-L. Possible worlds. **Interdisciplinary Center for Narratology**, Un. Hamburg, 2012. Disponível em: http://wikis.sub.uniamburg.de/lhn/index.php/Possible_Worlds. Acesso em: maio 2019.

RYAN, M.-L. Story/worlds/media: tuning the instruments of a mediaconscious narratology. *In*: RYAN, M.-L.; THON, J. (Ed.). **Storyworlds across media**. Lincoln/ London: Un. Nebraska Press, 2014.

RYAN, M.-L.; THON, J. (Ed.). **Storyworlds across media**. Lincoln/ London: Un. Nebraska Press, 2014.

SIFUENTES, L.; RONSINI, V. O que a telenovela ensina sobre ser mulher? Reflexões acerca das representações femininas. **Revista Famecos**, Porto Alegre, v. 18, n. 1, p. 131-146, jan. /abr. 2011.

SMITH, M. **Engaging characters**. New York: Oxford Un. Press, 1995.

STRAUBHAAR, J. D. **World television**: from global to local. Los Angeles: Sage, 2007.

VOGLER, C. **A jornada do escritor**. São Paulo: Aleph, 2015.

ZIPFEL, F. Fiction across media: toward a transmedial concept of fictionality. *In*: RYAN, M.-L.; THON, J. (Ed.). **Storyworlds across media**. Lincoln/London: Un. Nebraska Press, 2014.

World Building in serial fiction by SBT and Globo Networks: *A Garota da Moto* (“Girl in a Motorcycle”) and *Totalmente Demais* (“Totally Awesome”)

Maria Ignês Carlos Magno (Coord.)¹

Rogério Ferraraz (Vice-Coord.)

Renato Luiz Pucci Jr.

Ana Márcia Andrade

Anderson Gonçalves

Camila Souto

João Paulo Hergesel

Renan Villalon

1 Introduction

This research intends to investigate the world building process in Brazilian serial fiction through the comparative analysis between the series *A Garota da Moto* (“Girl in a Motorcycle”) and the *telenovela* *Totalmente Demais* (“Totally Awesome”), both fully or partially exhibited in 2016. The choice of these two shows as objects of study was based on the idea that, although they were produced by different networks (SBT and Globo, respectively), they share three common attributes: protagonist and antagonist in the plot are female characters; both leading roles have the same social background; and both shows reached outstanding audience rates in their networks. However, it must be highlighted that

¹ Members of the Research Group Innovations and Ruptures in the Brazilian Fiction for TV, from Anhembi Morumbi University.

such set of elements simply supported the definition of objects and had no central role in the analysis presented in this chapter.

The research development was based on the comprehension of world building as representations developed by creators. The issue of this study was defined by that perspective, with focus on the investigation of the strategies of each TV network for world building.² In *A Garota da Moto*, there is a predominance of popular environments, a company in a shed, modest personal goals, whereas *Totalmente Demais* has luxurious spaces, business related situations and a quest for mediatic success. However, a further look may reveal more elements at play other than those obvious contrasts, allowing a comparison of products considering the narrative, style and transmedia resources used by SBT and Globo.

From a methodological point of view, it is a qualitative research, starting from the analytical observation of two construction processes of fiction for television, which therefore involves a comparative analysis on how each network builds their universe.

1.1 SBT and *A Garota da Moto*

Although it has undergone structural changes since its creation in 1981, SBT has continually favored classical melodramas in their productions, particularly in the fields of entertainment and dramaturgy (Hergesel, 2019, p. 37), which explains the position held by the network in popular imagination (Martins, 2016, p. 2).

Since 2012, fiction in SBT has opted for remakes and original *telenovelas* for children and teenagers (Nantes, 2018, p. 5). Still, in 2016 they turned once more to the adult audience and aired *A Garota da*

² The initial project also intended to analyze sharing strategies of TV networks towards the worlds of the two shows and their audience. After that investigation, it was demonstrated that the actions and their repercussion with the public were distinct: in the case of Globo, some of them were quite successful; as for SBT, there were no results whatsoever. In face of that conclusion and considering the size of the present chapter, we chose to make the results of that study available in further publications of the Group.

Moto, which became an example of the trending increase of independent producers in networks and how Brazil has been investing in short series (Lopes; Greco, 2017, p. 100, 107).

A Garota da Moto (2016, 2019), written by David França Mendes and João Daniel Tikhomiroff, who also directs the show, was created by Mixer, in a co-production with Fox Brasil (in its first season) and SBT. It was first broadcasted by the open network and later by the cable television.³ In a mix of drama, adventure and comedy, its plot portrays the life of Joana (Christiana Ubach), a young woman in the city of Rio de Janeiro who has a child after an affair with a married man. After that man's death, she flees to São Paulo to protect her family from the threats of Bernarda, the widow (Daniela Escobar), who is unwilling to share her late husband's inheritance and uses her social status to hire a hitman to kill that child. To provide for her family, Joana starts working as a courier, riding her motorcycle around town.

Some features are likely to make the series look like a regular *telenovela*, such as its melodramatic structure, the choice for a daily exhibition and the prime time in which it was aired (between 9.30 and 10.30 PM). The network itself added to the confusion caused by those characteristics, by using the words *série* (series), *minissérie* (miniseries) e *seriado* (old fashioned series) and to describe their production. In the academia, it is known that those three terms have different meanings and have their own particularities. This paper does not intend to create a specific classification for the show; instead, the goal is to explain that, because of its narrative hybridism (format, structure and content), the likeness between *A Garota da Moto* and kinds of fiction series long established in Brazil and well-known by the audience brings plausibility for a methodological comparison with *Totalmente Demais*.

³ In its original exhibition at SBT, the first season of the series debuted on July 13, 2016 and ended on August 17, 2016 (26 episodes); the second season was aired between March 6 and April 9, 2016 (25 episodes). This chapter only covers its first season.

1.2 Globo and *Totalmente Demais*

Written by Rosane Svartman and Paulo Halm, *Totalmente Demais* was produced and aired between November 2015 and May 2016. Globo described it as a “modern fairytale” (Plano, 2015) and its plot revolves around Eliza (Marina Ruy Barbosa), a young woman of humble origins who is harassed by her stepfather and runs away from her hometown (the fictitious Campo Claro) to Rio de Janeiro, where she meets Jonatas (Felipe Simas), a street vendor. With his help, Eliza starts to sell flowers and meets Arthur (Fábio Assunção) again. He is the owner of a model agency that helped her escape that harassment situation, but now he does not recognize her. Arthur is a *bon vivant* and has a seductive, casual relationship with Carolina (Juliana Paes), the editor of a magazine called *Totalmente D+* and organizer of the *Totalmente D+ Girl*, a beauty pageant. Arthur bets with Carolina that he can turn Eliza into the winner of the pageant, and the girl only accepts the challenge because she needs the prize to afford bringing her mother and siblings to live with her. Arthur puts a lot of effort into changing the girl and she finds herself between her love for him – who also falls in love with her – and Jonatas, while Carolina does everything she can to drive Eliza away from the businessman. Several other stories develop around the main plot, involving characters directly or indirectly linked to the four protagonists.

The *telenovela* embraces a narrative style with a simpler, more traditional structure, which is very contemporary but also meets popular stories such as Cinderella. It approaches the audience through the update of myths and archetypes represented by universal, timeless yearnings expressed by the protagonists, such as the wish to love and be loved, the protection of family, the search for acknowledgement and the desire for social ascension (Duarte, 2016).

Openly inspired by the play *Pygmalion* (George Bernard Shaw, 1913) and the film *My Fair Lady* (George Cukor, 1964), the tale of a poor girl who is turned into a beautiful, elegant lady is revisited in the

seductive context of fashion and its distinct characteristics – beauty, glamour, elegance. The updated fable is equally realized in the construction of the female stars: in their own manner, Eliza and Carolina are strong, independent, decisive women, and yet they show resemblance to characters in popular tales through their relationship with the male characters.

2 World Building

In recent years, the studies on transmedia storytelling have expanded their field of investigation towards a broader perspective of narratives and its elements, with emphasis on the creation of fictional worlds and in the process of world building rather than in the transmedia aspect of plots (Fast; Örnebring, 2015, p. 2). Wolf (2012) links transmediation to the concepts of imaginary worlds and world building, and presents the idea of a primary world, in reference to the real world, and a secondary world, which approaches the fictional world. The author also argues about the need to preserve the logic and the esthetics of the world created in all the media where the narrative is distributed, so that the fictional world remains familiar to the audience. For that matter, not only the story, but also the characters and elements of visual composition must move across the different platforms.

According to Jenkins (2009, p. 376), world building is about the “process of designing a fictional universe [...] that is sufficiently detailed to enable many different stories to emerge but coherent enough so that each story feels like it fits with the others”. Aligned with that vision, Boni (2017) affirms that the world is a system of references, a source for the extraction of materials and elements that are transferred to other worlds via sharing, and collectively built by “networks of speculations, interpretations, and social uses, thus becoming a shared worldview” (Boni, 2017, p. 10). From that perspective, one can analyze, for instance, whether the worlds built by creators can be broadened, transformed and shared by their audience.

Freeman (2017) argues that “media texts do not merely forge stories or characters; they build worlds in the service of forging characters and

stories” (FREEMAN, 2017, p. 93). Based on that idea, we observed three variables related to world building in *A Garota da Moto* and *Totalmente Demais*, which in turn provide a crucial contribution to the development of characters and their stories. They are: fictional institutions, exploration of spaces and influence of references from media worlds.

Johnson (2009) approaches the fictional creation of institutions – companies, brands and consumer goods – whose sole purpose is to build the fictional world and support the storytelling. The author also analyzes how those institutions become crucial and relevant to the narrative, to the point of transcending the story and interacting with the public, filling spaces and experiences in everyday life. That outlook guided our effort to understand how fictional institutions compose the worlds of the series and the *telenovela* in the *corpus* of the present study.

Geographical space is another relevant element for world building in the products analyzed. According to Boni (2017, p. 14), “visual details [...] contribute to the consistency of a world, helping viewers to familiarize themselves with it”. In that sense, we attempted to identify how the use of space, particularly in large cities, introduces elements that may invite the audience to interact with the fictional worlds of the series and the *telenovela*.

On his study about Disney, Freeman (2017) highlights intertextuality as one of the two concepts present in the process of world building of the Mickey Mouse universe.⁴

3 The world of *A Garota da Moto*

3.1 The media world

A Garota da Moto resembles the classic melodrama. Among its main aspects, we highlight: the clear contrast between the heroine and

⁴ The second concept adopted by Freeman (2017, p. 101-103) in the analysis of world building at Disney is immersion, which regards the engagement of the audience with the stories.

the villainess; family as the center of all actions; the motherly need for protection; the heterosexual romantic couple; the happy ending.

There is a clear influence from Latin American productions in SBT shows, particularly the Mexican *telenovelas*, due to a partnership with Televisa and the constant broadcasting of imported products. From that standpoint, the melodramatic guidelines – such as simplification, appeal to emotion, characterization of a dualistic world in the irreconcilable antagonism between the heroine and the villainess (Brooks, 1976, p. 4, 29-36, 41) – are a constant in *A Garota da Moto*. Although its theme is innovative for SBT, its storyline is similar to classic successes of the network. The comparison of the first season of the series with Mexican and Brazilian productions that favor the emotional melodrama, which is frequent for SBT, enables the identification of several trends shared by their plots, as it is described in Table 1:

Table 1 – Comparison of *A Garota da Moto* with other productions exhibited by SBT

	A Garota da Moto (2016)	Maria Mercedes (1992-1993)	Marimar (1994)	Maria do Bairro (1995-1996)	Marisol (2002)
Lead character	Joana is poor	Maria Mercedes is poor	Marimar is poor	Maria Hernández is poor	Marisol is poor
Antagonist	Bernarda is rich	Malvina is rich	Angélica is rich	Soraya is rich	Amparo is rich
Activity of the heroine in the beginning of the show	Joana works as a courier to provide for her family	Maria sells lottery tickets to provide for her family	Marimar is an angler to provide for her family	Maria collects recyclable materials to provide for her family	Marisol sells flowers on the street to provide for her family
Antagonist's reason for hate	Bernarda discovers Joana is pregnant with her husband's child – another heir to his fortune	Malvina expected to inherit her brother's wealth, but the money goes to Maria when they get married	Angélica cannot stand living with a humble person and her rage escalates when Marimar starts dating her stepson	Soraya realized that her childhood crush, Luis Fernando, is in love with Maria – and he marries her	Amparo does not accept that her son loves a poor woman; she later finds out that Marisol is the legitimate daughter of her son's "father"

Fatidical actions	Several attempted murders, either targeting Joana or her son, Nico; however, all of them fail	Several attempted murders targeting Maria; however, all of them fail	Numerous evil actions against Marimar	Several attempted murders targeting Maria; however, all of them fail	Numerous evil actions against Marisol
Relationship of heroine and her child	The boy is kidnapped, among other incidents, but he ends up with his mother	Maria suffers with the lost of one of her twin babies during birth	After being arrested, Marimar becomes a house-keeper to provide for her daughter	Maria has postpartum depression and gives her child away; she finds him 17 years later, selling lottery tickets on the street	Marisol's child is abducted and they only meet 18 years later; her adoptive daughter dies from AIDS

Therefore, the elements present in the *telenovelas* produced or exhibited by SBT are not different from what is found in *A Garota da Moto*. Some examples of the narrative components in the series are: the use of medium close-up and close-up, particularly in scenes with high emotional impact (disclosures and threats); dramatic make-up, especially red lipstick for the villain and eyeliner for the heroine; an emphatic soundtrack, not only from a musical perspective but also for its sound effects; and the catch phrases in the monologues of the protagonist and the antagonist – which revive the informal speech in lines and dialogs as an essential mechanism in audiovisual production by SBT.

Each episode has specific moments in which the protagonists are depicted out of the tridimensional space: before an infinite background, Joana and villain Bernarda look at the camera and speak to the audience. They make comments on recent or upcoming events, talk about their own feelings and intentions, and make direct, explicit moral judgments on the world, following the tradition of melodrama (Brooks, 1976, p. 36-38).

Like many of the Latin-American villains, Bernarda represents glamour and luxury, traces that establish intertextual links. When Ber-

narda appears on talk shows – on a TV set at a bar, observed with awe by Pam, the girlfriend and partner of Joana’s father – there is an apparent intersection between style and mockery, in a reference to shows from both SBT and other networks.

For instance, in the beginning of episode 4, Bernarda is seen on a TV show called *Ricas & Glamurosas* (“Rich & Glamorous”). The title itself is a parody of *Mulheres Ricas* (“Rich Women”, Band, 2012), a Brazilian reality show that portrayed the lifestyle of women who are famous only for their wealth. It is inferred that the parody is, “in its ironic ‘transcontextualization’ and inversion, a repetition with a difference. There is an implicit critic distance between the parodied text and the new production it encompasses, a distance that is usually marked by irony” (Hutcheon, 1989, p. 48).

As observed, *A Garota da Moto* has a low-profile mediatization in its references to audiovisual works, often criticizing the content broadcasted by Brazilian TV networks. In terms of story building, the most appealing bonding is found in the type of structure adopted by the series: a melodramatic one, with an emotional bias that is quite similar to the *telenovelas* previously produced or exhibited by the network.

3.2 Institutions

Fleeing from Rio de Janeiro, Joana moves to her father’s house in São Paulo. To provide for herself and her son and remain anonymous in the city, she starts working as a motorcycle courier for a business next to her new home: Motópolis, a delivery company. At first sight, it seems to be an ordinary small business, with its sign at the door, a shed for the occasional permanence of couriers, many small closed spaces and a dozen employees. The office is run by Val, an authoritarian woman who appears to be the business owner at a first glance. She has the assistance of Bactéria, her secretary, who talks to customers and assign tasks to the couriers. Either by personal experience or recollection of news about São

Paulo, the audience is able to understand the meaning of a business such as that company, given the hugeness of the city and its difficult traffic, which hamper the flow of private cars and delivery vehicles other than motorcycles.

Motópolis is located in the district of Barra Funda, which can be identified through street signs (such as in episode 4). Once the background for the short stories of *Brás, Bexiga e Barra Funda*, by Antônio de Alcântara Machado (1901-1935), the neighborhood remains a humble area dwelled by workers. In the world of *A Garota da Moto*, those characteristics are preserved. There is no luxury in streets, in the homes, in the bar at the corner, in Motópolis. It is so that when a client with a more refined appearance comes in (episode 5), the employees are surprised and treat her as an upper-class person, which in fact she is not.⁵

Joana is portrayed as a beautiful woman and this is repeatedly mentioned by other characters, such as a painter who is a client and says he wishes to turn her in to a model, with ulterior motives (episode 1). Her traits place her in the middle or lower middle class, as opposed to her colleagues, who are depicted as simpler people: their clothes, vocabulary and even their vehicles (which are not as powerful and fancy as Joana's motorcycle) are expressions of popular simpleness. In the richest city in Brazil, she holds a humble job position. Their earnings are barely enough for the couriers to afford a proper meal at lunchtime, and they often replace it with a snack.

However, in *A Garota da Moto*, the couriers do not share the same lifestyle as their equivalents in the primary world (Wolf, 2012). For instance, they do not seem to experience the daily risk of losing their lives in traffic accidents, an endemic issue in São Paulo. In fact, Motópolis is a branch of a large business, whose head office often meddles with their employees' lives. Although Val is powerful enough to sexually harass her favorite couriers, she is just their boss. There is a head office from

⁵ All episodes analyzed are part of the first season.

where comes a consultant to assess the performance of the couriers in an effort to increase business productivity (episode 3), and the twins couriers who pretend to be only one person and make so many deliveries they may cause the redundancy of all colleagues and the closing of Motópolis (episode 12). In short, there is a central power, either somewhere in town or away from it, which attempts to define each the characters' lives.

3.3 Spaces

In contrast with other business locations in TV fiction, Motópolis exists beyond its façade and its four walls. Its entrance not only lets couriers, clients and employees' friends go in and out, but also allows the observation of its external area. Elements like the sidewalk, a red bicycle lane, parked or moving cars, houses across the street. Likewise, Rei's bar is at a corner from where we observe the streets intersection, neighboring houses and companies, pedestrians and vehicles. Those features contrast with the usual set of sitcoms and other television programs, in which most spaces are created in studios, as it will be described in the analysis of *Totalmente Demais*.

The Barra Funda district seen in *A Garota da Moto* bears little resemblance with the primary world. Its streets are quiet and children play on the sidewalk (even though a boy is run over by the only car ever seen there in high speed, in episode 9). Beautiful trees ornament the area, there is no litter on the floor, nor beggars at the traffic lights or homeless people sleeping on the sidewalk. In short, it is a pleasant place. Still, the district aforementioned is indisputably on the screen. For instance, a scene shows the couriers having a long conversation in front of the São Pedro Theater, a historical building that dates back from the wealthier years of the area (episode 5).

Undoubtedly, the world of *A Garota da Moto* is broadened by the daily trips made by Joana and her colleagues around town. The characters stand in line before Bactéria, who assigns their tasks. That moment is quite similar to a game show – a common attraction at the SBT network.

The clerk might say: “You have X minutes to get to the other side of town. Starting now!” The girl and the boys get out, riding their motorcycles towards different directions in a hyperbolic vision of action, rush and emotion. As the episodes develop, the scenes in which they ride around frantically become more frequent. Curiously, there are few registers of São Paulo’s most famous spots, such as MASP, the Ibirapuera obelisk, 23 de Maio Avenue and others extensively shown in the news, and therefore familiar to audiences in other Brazilian cities or states. For example, episode 4 shows the Cable-Stayed Bridge, the 9 de Julho Avenue and its viaducts, Prestes Maia Avenue, Santa Ifigênia Bridge, Ipiranga and São João Avenues, São Bento Square and its Monastery, as well as the parking lot of Shopping Boulevard Tatuapé, identified by its sign. Some of those locations are known countrywide because of popular music lyrics rather than by their image itself. Even when it comes to places that are often seen on TV, they are not shown through the most usual angles, such as the case of the Chá Viaduct (episode 5), the old town area (episode 6) and São Paulo’s most famous postcard, Paulista Avenue (episode 6), and therefore they look like ordinary, unglamorous locations. The shots are often brief – a second long – and make those addresses hard to recognize.

Still, the intended realistic portrayal of the secondary world is often spoiled by its contrast with the primary world. In *A Garota da Moto*, São Paulo is not depicted as a self-contained microcosm; instead, there are abundant references to its metropolitan dimensions. However, none of the chronic issues faced by the city are present in the everyday life of characters: in the series, streets and avenues are not clogged by traffic jams and there are no endless lines of cars; Marginal Tietê and Pinheiros highways hide their rivers and their sewer-like waters; there are no slums or run-down areas (except for the alley where Joana and a courier are taken by a motorcyclist of the Eastern gang to intimidate them (episode 10). The São Paulo seen on *A Garota da Moto* is mostly a clean, organized and safe space. Although it is not a radically contrasting universe, that secondary world definitely does not match the primary world in all important aspects.

4 The world of *Totalmente Demais*

4.1 The media world

Intertextuality is an important element in *Totalmente Demais* and it provides a media quality to the world built in the *telenovela*. The intertextual relation with film and dramaturgy products is an evident practice for the creation of short narrative arcs that bring excitement to the main plot of the show, such as the analogy established between the leading couples in *City Lights* (Charlie Chaplin, 1931) and the *telenovela*.

That motion picture is introduced in the story through its own exhibition in the abandoned movie theater where Eliza and Jonatas live (episode 22). Eliza is about to move in with Arthur and, in the evening she says goodbye to Jonatas, he surprises her with the exhibition of *City Lights*. As they watch, they compare their own life story to the couple in the movie, but the exhibition is interrupted and they cannot find out how the movie ends – which makes Jonatas question Eliza about their own relationship: “[...] what if that was our story, do you think the florist would stay with the tramp?”, and she says yes. In that context, the analogy made between the couple in the movie and the one in the *telenovela* has the dramatic function of intensifying the loving impulse between Eliza and Jonatas. On the other hand, Chaplin’s film also seems to catalyze the attraction between Arthur and Eliza. Arthur suggests watching a movie in the evening before the first phase of the pageant as a means to relax, and Eliza chooses *City Lights*. She finally discovers the end of the movie. Eliza feels emotional and Arthur comforts her. The hugs and looks exchanged at that moment and a comment from an unnoticed house cleaner who spies on them suggest the attraction between Arthur and Eliza.

Hence, the movie can be understood as a media representation of the romance between Eliza and Jonatas, but it also adds to the story by serving as the basis for the romantic attraction between the girl and Arthur, which triggers one of the main conflicts of the show – and as it follows until the

last episode of the *telenovela*, it engages spectators in social media through a question: who should Eliza be with at the end of the show?

The intertextual dialog with *City Lights* stands out for its long-lasting presence in the show⁶ and the different ways of linking both film and *telenovela*⁷ texts. However, there are other similar references in different formats, such as the crossover with the Brazilian series *Carga Pesada* (Globo, 1979-1981 and 2003-2007) and a quote from the *telenovela Verdades Secretas* (Globo, 2015). In the first case, the character Bino is present in the fictional facts of *Totalmente Demais* (episode 2). After fleeing from Campo Claro, Eliza is alone and desperate. Kneeling by the roadside, she prays for her father – according to her mother, a deceased truck driver whose death Eliza refuses to accept – and asks for help. A truck stops. Eliza opens the door and Bino is the driver. She asks for a ride and he takes her to Rio de Janeiro. When she is about to get off the truck (episode 3), Bino recommends a guest house where the girl can stay and finally says his name: “[...] you’ll find a guest house run by Fátima, a reliable friend of mine. Tell her you were sent by Bino [...]”.

Unlike the crossover with *Carga Pesada*, a dramatic situation in which characters are not aware of the media references involved in the scene, the indirect quote from *Verdades Secretas* has the opposite meaning. The brief conversations in which the show is mentioned evidences that the characters know it is a fictional product, somewhat close to their reality, which therefore allows comparisons with several facts from their own lives. It is the case of a phrase used by Eliza to finish one of her conversations with Arthur, when he tries to lure her into the modelling career: “[...] you quoted that *telenovela*, right? I’m not one of those girls!”, Eliza answers, in reference to the fact that she is not a call girl like the models portrayed in *Verdades Secretas*. The name of

⁶ Between episodes 22 and 62. However, it is first mentioned in episode 5, when the abandoned movie theater is introduced to the story and the poster for *City Lights* can be seen on the wall, next to other titles.

⁷ Since the use of the poster as part of a *mise en scène* until the analogy Eliza and Jonatas draw between their romance and the movie plot.

the *telenovela* is never mentioned; the scripts takes its chances on the fact that the show was aired shortly before the premiere of *Totalmente Demais* and had great repercussion with the audience. It is inferred that the polemical *telenovela* had already become part of popular imagination, so spectators – or critical spectators, as defined by Eco (1989, p.126) – should be aware of that reference in order to understand the scene without any gaps.

4.2 Institutions

Similar to what usually happens in the primary world, the characters' actions are intertwined with the existence of institutions. The main example of that dynamics is the relationship between the *Totalmente D+* magazine and the cosmetics brand Bastille.

Totalmente D+ is a magazine that targets the female audience and it seems to be in a process of editorial repositioning at the beginning of the show: they are shifting from a format focused on behavior articles to a model in which beauty and fashion take the lead, like most magazines in the segment. In a brief, superficial Brazilian analogy, it would be as if *Claudia* magazine became *Elle* or *Vogue*. That context is provided to the audience in the first scene, where the institution is introduced (episode 1) during a brainstorming meeting – a typical ritual in a magazine office. The presentation Carolina makes for her staff showcases the scenario of the magazine in the context of diegesis:

I fell in love with a beggar, how to go out without Instagram filters or my favorite stuff, how I became a dominatrix. Our dear magazine *Totalmente D+* has always published articles and issues like those, but our readers are craving for more. They want more fashion, more sophistication. And so do I. We have never competed with the big Brazilian fashion magazines, but that is about to change [...].

Portrayed as “one of the largest cosmetic industries in Brazil”, Bastille is the magazine’s main advertiser and they join efforts to reveal the “new face” of the company: “we’ll search for a gorgeous girl, but an ordinary one, who doesn’t have a model face. [...] A natural beauty who wears make-up for enjoyment, because it highlights what is real about her”, says Lili (Viviane Pasmanter), the heir of Bastille. That speech enables the participation of girls such as Eliza in the pageant and reproduces a common stance adopted by real cosmetic industries since the mid-2000s, when a large brand began to speak about “real beauty” worldwide (Baldiissera; Araújo, 2007). Hence, that fictional institution finds a coherent link to real corporations.

Totalmente Demais invests in the coexistence of fictional and real brands related to the Garota Totalmente D+ pageant. Because it is organized by the magazine, the pageant becomes its extension and shares its same ability to attract sponsors, particularly those in the business of beauty and fashion goods, such as the clothing, shoe and cosmetic industries, among others. It displays a situation in which different brands can coexist, whether they are real or not. Such is the case of Sambrini and Vizzano – the former is a fictional clothing brand, and the latter is a real shoe industry. Both companies play similar roles in the narrative: they sponsor the Garota Totalmente D+ pageant, and their presence is directly associated to the looks worn by the characters in special occasions, like the event in which the test for the second stage of the contest takes place. In that sense, the observation of so many other brands and products present in the narrative might raise the question: what is real and what is fiction?

4.3 Spaces

Runways, photo studios, film sets. These are some examples of locations where the main characters appear, and they have the greatest relevance to the world building. Despite the promise to “depict different

aspects of the city of Rio de Janeiro, from the creative simplicity of life in the streets to the luxury in the fashion world [...]", (Plano, 2015), there is greater emphasis on the fashion related spaces, which are predominantly closed.

The exploration of open spaces occurs in the first episodes, which cover Eliza's escape, her arrival in Rio de Janeiro, her encounter with Jonatas and their work on the streets. Meanwhile, Hamilton Island, Whitehaven and Sydney's main tourist attractions compose an opposing scenery to Eliza's situation in Rio. Australian cities are presented at daylight in long shots that favor their spaciousness and they bring beauty to the screen, an essential attribute in the fashion universe. On the other hand, the arrival of Eliza to the state capital and her wandering in the streets of the city center are marked by nightly darkness and the shift between closes and big closes, which privilege the character rather than the landscape. Still, there are observable interferences in the location, such as in the scene in which Eliza sleeps on the street. Curiously, everything is clean, there are no homeless people or animals, litter is well packed and the few scraps of paper on the floor seem to have been meticulously positioned.

For Cardoso (2004), interferences turn a location into a scenario, whether they are physical or technical (shots or moves and cameras, for example), as a contribution to the script. For that matter, we notice some control over the open space and the aspects that may compromise the esthetic standards for which the network is known. The concept of *Totalmente Demais* is also present, and it is supported by a set of codes from the fashion universe, such as beauty, luxury and elegance.

As the story develops, internal areas are prioritized and the scenes in open locations become a resource for specific moments, such as two of the ten phases of the Garota Totalmente D+ pageant. In that context, locations are a mere background, because the intent is to create scenes that resemble photoshoots.

5 Final considerations

In terms of world building, it was observed that both networks kept their story writing standards. Although the leading roles of the series and the *telenovela* bear a resemblance to each other, the world of *A Garota da Moto* chooses a narrative structure based on the emotional melodrama – in alignment with SBT productions – and the use of geographical space, coherent with the concept of the series, whose leading character is a courier. As for *Totalmente Demais*, we highlight its relation with the media world supported by intertextuality and the creation of fictional institutions, which coexist harmoniously with real brands to fulfill the business goals of a *telenovela*.

In terms of world sharing, SBT made little effort in its social media to encourage the public to expand the world built in the series. For instance, the geographic space is one of the strongest narrative elements in the series and it is not mentioned in any of the official social media channels kept by the network.

On the other hand, the strategy of *Totalmente Demais* was mostly based on the relation between *telenovelas* – the main product – and its byproducts. There was an effort to develop transmedia products, but not necessarily in the interaction with the audience in order to invite them to expand the world built in the *telenovela*.

References

A GAROTA da moto. Directed by: João Daniel Tikhomiroff. São Paulo: SBT. Production: Mixer; SBT; Fox Brasil, 2016, Season 1.

BALDISSERA, Rudimar; ARAÚJO, Denise Castilhos de. Responsabilidade social, diversidade e marketing: o discurso Real Beleza Dove. **Revista Fronteiras**, v. 9, n. 1, p. 34-44, Jan./Jun. 2007. Available at: <http://bit.ly/2Rk70YJ>. Accessed on: May 6th 2019.

BONI, Marta (Org.). **World building**: transmedia, fans, industries. Amsterdam: Amsterdam University Press B.V., 2017.

BROOKS, Peter. **The melodramatic imagination**. New Haven and London: Yale University Press, 1976.

CARDOSO, João Batista Freitas. Semiótica das locações. Uma leitura do ambiente natural como espaço cenográfico. In: *COMPÓS*, 13., 2004, São Bernardo do Campo. **Anais [...]. Brasília: Compós, 2004. Available at: <http://bit.ly/2WMBHmM>**. Accessed on: May 28th 2019.

DUARTE, Elizabeth. No total, menos: a simplicidade como opção narrativa. **Intexto**, Porto Alegre, n. 37, p. 313-328, Sep./Dec. 2016. Available at: <http://bit.ly/2ZtdNCa>. Accessed on: May 9th 2019.

ECO, Umberto. A inovação no seriado. In: ECO, Umberto. **Sobre os espelhos e outros ensaios**. Rio de Janeiro: Nova Fronteira, 1989.

FAST, Karin; ÖRNEBRING, Henrik. Transmedia world-building: The Shadow (1931-present) and Transformers (1984-present). **International Journal of Cultural Studies**, p. 1-17, Sep. 2015. Available at: <http://bit.ly/2Nj4ofq>. Accessed on: Jan 18 2019. DOI: <https://doi.org/10.1177/1367877915605887>.

FREEMAN, Matthew. A World of Disney. In: BONI, Marta (Org.). **World building**: transmedia, fans, industries. Amsterdam: Amsterdam University Press B.V., 2017. p. 93-108.

HERGESEL, João Paulo. **A televisão brasileira em ritmo de festa**: a telepoética nas produções do SBT. PhD thesis – Universidade Anhembi Morumbi, São Paulo, 2019.

HUTCHEON, Linda. **Uma teoria da paródia**: ensinamentos das formas de arte do século XX. Translated by Teresa Louro Pérez. Rio de Janeiro: Edições 70, 1989.

JENKINS, Henry. **Cultura da convergência**. Translated by Susana L. de Alexandria. 2. ed. São Paulo: Aleph, 2009.

JOHNSON, Derek. The fictional institutions of *Lost*: world building, reality, and the economics possibilities of narrative divergence. In: PEARSON, Roberta (Org.). **Reading Lost: perspectives on a hit television show**. London: Tauris, 2009. p. 27-49.

LOPES, Maria Immacolata Vassallo de; GRECO, Clarice. BRASIL: rumo à produção e recepção 360°. In: LOPES, Maria Immacolata Vassallo de; OROZCO GÓMEZ, Guillermo. **Uma década de ficção televisiva na Ibero-América**: análise

de dez anos do Obitel (2007-2016). Porto Alegre: Sulina, 2017. p. 93-123. Available at: <https://bit.ly/2wztid7>. Accessed on: Oct 13 2017.

MARTINS, Rafael Barbosa Fialho. **A TV mais feliz do Brasil**: a proposta de interação do SBT com a audiência. Dissertation (Master's Degree in Social Communications) – Federal University of Minas Gerais, School of Philosophy and Human Sciences, 2016. Available at: <https://bit.ly/2ED5ZWS>. Accessed on: May 28th 2018.

NANTES, Joana D'Arc de. Reflexões sobre marcas locais em formatos globais: o caso da telenovela “Cúmplices de um Resgate”. In: JORNADA INTERNACIONAL GEMInIS, 3., 2018, São Paulo. **Anais [...]**. São Carlos: UFSCar, 2018. Available at: <https://bit.ly/30P6Ih6>. Accessed on: May 28th 2019.

PLANO Comercial Novela II. Rio de Janeiro: Globo, 2015.

TOTALMENTE Demais. *Telenovela* by: Rosane Svartman e Paulo Halm. Rio de Janeiro: Rede Globo, 2015. 175 episodes.

WOLF, Mark J. P. **Building imaginary worlds**: the theory and history of subcreation. New York and London: Routledge, 2012.

Second Part

Reception worlds / Fans' worlds

Fic writers, adored couples and fictional worlds: creation and re-creation of Brazilian telenovelas in fanfictions

Maria Carmen Jacob de Souza,

Rodrigo Lessa,

Maíra Bianchini,

Hanna Nolasco,

Bárbara Souza,

Genilson Alves,

João Araújo

Translated by Maíra Bianchini and Rodrigo Lessa

1 Introduction

Following the research done for Obitel/Brazil by Bahia's group over the last two biennia (Souza et al, 2015; 2017), this article continues to focus on Brazilian telenovelas' fanfictions, understood here from the perspective of our previous research as fans' autonomous productions, usually in written form, which make reference to one or multiple popular culture texts. As we have established in previous investigations, we note that the stories narrated in fanfictions, fanfics, or just fics, go beyond the boundaries of the original text, using forms of continuation, expansion, interruption, modification, re-creation, or insertion of new elements from other media products. In this sense, it is also worth pointing out that it is characteristic of these fan writings to emphasize the couples they adore (the so-called ships, derived from the word 'relationship') and that they are usually non-profit products (Jamison, 2013).

In our past Obitel investigations, our focus had been to build a database that would allow us to map out the fanfics dedicated to almost all of the Brazilian telenovelas originally broadcasted between 2010 and 2015 (with the exception of a few children- and teen-oriented shows). In this sense, our database contained a total of 1,764 fics, which were extensively treated from qualitative and quantitative approaches, as reported in both Obitel/Brazil books from the last two biennia (Souza et al, 2015; 2017). Now, we return to some of the fanfics we mapped out previously, selecting the ones that had the most chapters published and the largest numbers of interactions among their readers and commentators, analyzing closely 1) the affective dynamics shared by fic writers and their readers, and 2) the re-creation of telenovelas' fictional worlds, as operated by fic writers in their narratives. The pleasure of writing love stories inspired by telenovelas' most beloved characters have made such fanfictions special to our scientific curiosity.

With that in mind, we initially retrieved information about both the fics and the interactions generated by 12 fic writers that stood out in our database from the previous biennium (2016-2017): Isis_M, Clara Meirelles Fernandes, and Mrs. Silva (dedicated to the telenovela *Em Família*); Steh (Império); Manuella Rosie (Amor à Vida); garotadeontem (Amor à Vida, Império); WaalPomps (Sangue Bom); Davily, Lizzy Darcy, and Lab Girl (Geração Brasil); maluquinha_das_fanfics (I Love Paraisópolis); and Gaúcha (A Regra do Jogo).

The fleeting presence of fic writers and their fanfics in online publishing platforms demanded us to update the information of the aforementioned writers in our database, so that we could identify the ones that have persisted and kept writing over the last few years. To this end, we searched two websites that serve as fanfics repositories, Nyah! and Spirit, intending to discover which fic writers were still producing fan stories about telenovelas after the time period we had verified over the course of our previous investigations within Obitel. At this point in our research, we found that four fic writers remained active, and we then

proceeded to take a closer look into their fics, with the goal of analyzing the interactions and dynamics of affect-sharing through these texts, as well as examining the way the writers re-create the telenovelas' fictional worlds that inspired their fics. Our methodological approach includes the use of semi-structured interviews through an open online questionnaire applied via email, and the close analysis of the fics posted online by the four selected writers: WaalPomps, Lab Girl, Manuella Rosie, and Gaúcha. They identified as females, are in their twenties or thirties, and all but one revealed the ambition of being a professional, published writer – one of them, WaalPomps, has already reached that goal.

The writer who identifies as Lab Girl describes herself online as a “compulsive ficwriter”, “who loves TV shows and telenovelas”¹. In our interview, she stated that she has always enjoyed writing stories, and that she entered the fanfics universe through her interest in *The X-Files*. At Nyah! platform, where she is registered since 2013, Lab Girl has published sixteen fanfics, twelve of them about telenovelas. We highlight Humbelle's ship – composed by actors Humberto Carrão and Isabelle Drummond – as of great relevance for this writer, who not only identifies the actors among her interests in social media, but also writes fanfics about the fictional couples formed by characters portrayed by both actors. For our close analysis, we selected five Lab Girl fanfics about the telenovela *Geração Brasil* and the Megavi ship (Megan and Davi), constituted by the characters played by the actors mentioned before, titled *Unfolding like a flower*, *Versos de orgulho*, *Love me harder*, *Interlúdio*, and *Final Feliz*.

Manuella Rosie, another one of the four writers we investigated closely, despite writing stories since a very young age, only met the fanfic universe at the age of 24, when she became a part of a fan group dedicated to the couple formed by characters Félix and Niko (or Feliko), from *Amor à Vida*. She has written seven fanfics about the telenovela (one of them co-authored), being six of them published between the years

¹ Descriptions found on her Facebook and Nyah! profiles.

of 2014 and 2015, after the telenovela had aired, and the last one written between December 2016 and December 2017, about three years after the televisual story ended. According to Rosie, the telenovela's approach to a couple formed by two men, portrayed in such a charismatic and engaging way, was an important factor for her investment in writing fanfics about them, alongside her desire to build worlds of possibilities through fiction. A Literature graduate, Manuella Rosie wants to be recognized as a writer, and has already invested in original stories published in Brazilian websites that serve as repositories for fanfiction publication and distribution, such as Nyah!.

In this regard, it is noteworthy that WaalPomps also began writing stories as a child, depicting adventures of Winnie the Pooh and of Disney princesses. She wrote her first fanfic in her teens, when she was enchanted by the Harry Potter book series. She has a professional ambition in writing: a Journalism graduate, WaalPomps has two published books (*Amor aos 16* and *Natal Para Sempre*) and participated in a third, in addition to publishing her original stories on Wattpad2. She had never written telenovelas fanfics until she became interested in the ship Fabine (Fabinho and Giane), characters portrayed by actors Humberto Carrão and Isabelle Drummond in the telenovela *Sangue Bom*. The characters' chemistry, which she found to be interesting but underexplored, motivated her into writing multiple stories about the couple, which, in turn, greatly pleased her readers and have inspired her to write fanfics about other Brazilian telenovelas ever since.

Among the four writers selected in our study, Gaúcha is the only one who hasn't shown any interest in pursuing a professional career in literature. While the other authors were already writing fanfics about television shows and other media products, Gaúcha had her first writing experience at the age of 25, with *Lave, Leve, Love*, a fanfic about the

² Wattpad is a digital platform self-described as a space where stories come to life, by enabling its users the ability to publish and consume free stories from known and unknown authors. Inexperienced writers both male and female - including fanfic writers - have on Wattpad a tool for publishing their work and transitioning into the publishing business.

telenovela *Império*. Although she has written three additional fanfics about *A Regra do Jogo*, the story titled *Na luta do bem contra o mal, quem vence o amor?* was the only one included in our analysis, taking into consideration the shipping of Alexandre Nero's and Giovanna Antonelli's characters on the show – Gaúcha is a fan of the couple. It is noteworthy that *Na luta do bem contra o mal, quem vence o amor?* was first published as a self-contained, one-shot fanfic, that later branched into two other stories, titled *Desventuras em Série* and *Destinados*.

As we attempt to demonstrate throughout this article, analyzing the four writers' fanfics has revealed an effort into maintaining the writers' affection bonds with their readers, mediated by strategies such as the emulation, in the fics' narratives, of a melodramatic approach centered in the characters' romantic experiences and in the readers' emotional journeys, set in motion by the texts derived from telenovelas. In addition, we have also identified a willingness to preserve many of the narrative elements offered by the telenovelas which inspired these fanfics, such as characterization patterns or even plot events.

2 Dynamics of affect-sharing

Fanfiction occupies a privileged place in the affective and symbolic-exchange dynamics which define fan communities connected through shared consumption of one or more popular culture texts. In effect, the acts of writing and reading such stories allows for a prolonged and renewed appreciation of the adored cultural texts, while also cultivating affective engagement among active fans in the shared communities and groups dedicated to a media product. In this sense, while on the one hand there are several fic writers concerned with their textual labor, on the other hand there are cases where a frequent lack of care with the stories' narrative construction is often compensated by the sociability generated in the platforms where the fics are published and read – a tendency we have already shown as a significant trait of the Brazilian telenovelas' fanfic production

ecology (Souza et al, 2015). This, in turn, makes it clear that studies concerned with fan production need to look at both the ways in which textual creation reconstructs narrative worlds from canonical works, as well as the distribution and reception dynamics around these fan creations.

In the specific case of fanfic reception, we note that fans' experiences are perceived as subjective modes of identity construction and creation of affective bonds (Sullivan, 2013), which demands the study of the networks of relations and meanings within communities of shared consumption of cultural texts. This perspective directs the analysis to the relationships between the practices and the regularities of media consumption; to the affects-sharing dynamics surrounding media products and the fanfictions derived from them; and to the bonds amongst fans who tend to be more creative and more interested in cultivating stronger social ties (Hills, 2005).

In this sense, our previous research (from 2013 to 2017) shows that telenovelas' fans reception ambiances dedicated to writing, publishing, distributing, reading, and sharing fanfictions constitute a locus of intensively sensitive sharing of interpretations and creative reinterpretations of telenovelas' plots, and also a place of self-reflexivity and affective connections between fans. Regarding the fanfic writers who recognize themselves as literary authors, we also highlight the continuous textual effort to rewrite stories' segments that focus on the couples' romantic and domestic life, which are in sync with the writers' imaginations and affections and with their search to satisfy their readers' demands – who, in multiple occasions, are asked to express their desires about the stories' expansion and their reading preferences.

Regarding this matter, over the course of our investigation, fic writers' concern with composing stories that promote continuous engagement amongst readers has revealed how important it is for these authors, by means of textual strategies, to manage expectations both themselves and their readers have in relation to the original text and to deliver stories that bring some sort of satisfaction. Since readers' desires had to be fulfilled,

the act of writing was constantly associated with the audience responses through comments, which inferred even in posting regularity, in a move that both strengthened and broadened the ties amongst fans during telenovelas' airing and could expand itself through many months after the program ended, sometimes even showing that the fans main engagement was with characters that weren't central do the canonic storytelling.

One of our informants' cases, Lab Girl, makes this clear. In her interactions with the audience, she expresses special concern with the unfolding possibilities regarding the love lives of characters that were underexplored in telenovelas. In our interview, she said that her main interest in writing about telenovelas' couples is to highlight their evolution as individuals and also as a love pair, exploring the psychological aspects of the dramatic figures that captivated readers – in a way recognizing, from her own position as a consumer, that these are effective narratives resources.

Similarly, Lab Girl's interview also helps to demonstrate the fans' own perspective regarding the fact that these affective bonds endure even long after telenovelas end. The fic writer, who continued to write new chapters for her Geração Brasil fanfic four years after the show had ended, says her motivation for returning to the work comes from a fondness for the characters and a desire to develop other possibilities regarding their lives. In a similar direction, the author who goes by the name Gaúcha highlighted writing as a strategy to diminish her frustration with a disappointing ending, by imagining other possible futures for the characters.

In the same way, we take note that a special case for our research comes from Manuella Rosie, since she wrote her first Amor à Vida's Félix and Niko fanfic after the telenovela had ended. In the comments section of one of her fanfictions, titled Make a Memory, written almost three years after the story had ended on television, Manuella Rosie states how much she misses the couple formed by Félix and Niko's characters as a motivation to keep on writing fanfics. Similarly, in the comments section of the Nyah Fanfiction website, Rosie wrote:

You can imagine what happened to Félix, right? What will his reaction be when he sees his beloved little lamb? [in response to user CarolBHM, in Chapter VI];

But what about this curiosity from the now “Cristiano” about Niko, wanting to know who he is, I don’t know, huh? Will his ♥ speak louder? [in response to user Natymstv, in Chapter X]³.

In our interview, she confirmed her emotional engagement with the telenovelas’ narrative and characters as the main drive in her devotion to writing fanfics that promote the continuous relationship between viewers and the television show: “My motivation was the desire to continue a story that was very well told on TV and I didn’t want it to end”. Her dedication to the stories is also noteworthy: in *Make a Memory*, she wrote 37 chapters and a prologue, published over the duration of exactly one year and one day (from December 17, 2016 to December 18, 2017).

Finally, WaalPomps’s publications, which also highlight nostalgia as an important reason for returning to the same cultural text long after it had ended, are an additional exemplary case. WaalPomps published an extensive production starring Sangue Bom’s ship Fabine, with an overall total of 14 fanfics, some with more than 40 chapters each. Generally, the writer’s stories offer an expansion to the telenovelas’ fictional universe, exploring what she would have liked to see happen on the show regarding the couple she loves, but couldn’t because the televisual work took on different directions. In this sense, we also observed a concern with the characters’ happy endings and with the development of a married life with children. Of the 14 fanfics we analyzed, eight of them had *Giane* contemplating the idea of pregnancy, finding out she is pregnant, or already with kids. This is a coherent choice, given the fic writer’s pre-

³ *Make a Memory*. Comments section. Available at: <<https://fanfiction.com.br/reviews/historia/718798/>>. Accessed: Jul 10 2019.

ference with following up with telenovelas endings, which she stated in our interview, along with her general dissatisfaction with closures. Pomps indicates she likes to give happy endings to the characters she loves, regardless of their outcomes in the canonical story.

I was never satisfied with the end of things, I always feel they're open, giving rise to new ideas. But I am also very critical, and I never find fanfics that please me. So I write my own versions. I take the characters I love and give them happy endings, either according to the original work or not. I'm always interested in couples, specifically, and I develop stories according to that.

Far from being an isolated case, classic studies such as those by Ang (1985) and Livingstone (1991) show that this concern with the characters' psychological traits, the romantic entanglements, and the social affect-sharing dynamics within the audience are strongly influenced by genres' strategies operating on popular daily-serialized fiction such as soap operas and telenovelas, for they are central elements in guaranteeing these works' vitality and capturing viewers' attention through a set of pleasures that are specific to this genres of tele-dramaturgy.

After all, the melodramatic aspect on the basis of telenovelas (Martín-Barbero, 1987; Lopes et al, 2002) has been conceived, for a long time, as accustomed to creating romantic and emotional narratives which tend to mediate viewers' relations with these products, amongst themselves and even between viewers and telenovelas' creators, a dynamic which, in our perspective, is replicated at some level between telenovelas' fic writers and their readers. In this sense, we believe that fanfics tend to be read in a similar way as to how telenovelas are watched – that is, with a strong emphasis on love entanglements, psychological developments, and social sharing – at least for fans who are dedicated to building affective bonds both with the original work and with the autonomous stories written by other fans.

Aware of these relationships – as they are both telenovela viewers and media texts creators –, fanfic writers tend to plot the stories aiming to affectively engage their readers precisely around the construction of shared affections, nostalgias, and romantic narratives, exploring the couples' misadventures, chance encounters and misfortunes in ways very similar to those shown in telenovelas – the degree to which the audience adheres to the couples seen in television is also relevant to understanding why they might star in fanfics or not. In this perspective, for example, WaalPomps readily identified liking the couple Fabinho and Giane as the motivation for writing narratives inspired by Brazilian serialized fiction: “I have always written [fanfics] about international works, until I became interested in Giane and Fabinho as a couple. I found their chemistry so interesting, the couple had so much potential, and it was very underused. I decided to give my special touch, and the readers liked it”.

Moreover, in addition to an extensive production, WaalPomps also interacts intensely with her readers and posts comments before and after each chapter she publishes, justifying the delay in posting a new fic, commenting on the latest telenovela chapter, and asking for participation and opinions from her audience – who, in turn, actively respond and interact with her. Remarkably, the author is also very open to readers' contributions. For example, *Aprendendo a Viver Juntos*, a fanfic with 13 chapters which precedes – not in publication date, but in terms of chronological narrative – both *9 Meses* and *Aprendendo a Ser Uma Família* fanfictions, was published following a request from her readers to have a story, written by WaalPomps, in which Giane and Fabinho weren't busy taking care of their kids.

Following the same strategy of employing a melodramatic approach in order to mobilize readers, it is worth, once again, to recall Lab Girl's example. To ensure that her readers would engage with their love story, Lab Girl sought to narratively demonstrate, in her *Geração Brasil* fanfics, that the characters were made for each other. Megan and Davi were both introduced with their basic, canonical characteristics – Davi,

a hard-working young man, born in poverty, and Megan, a spoiled rich girl. There is, however, a narrative strategy from the outset to explore the idea that Megan's rich girl attitude is just a self-protection façade, softening features usually read as negative to give her audience, who is already willing to ship the couple, reasons to believe in them, adhering to a melodramatic morality in which Megan is, in fact, a better suitor for Davi than Manuela – a character who is much closer to him in terms of career, personality, and morals, and with whom he effectively ends up with in the telenovela. We consider this to be an important strategy for achieving a greater audience interaction and engagement with the writer's artworks.

Regarding the specific media environments in which these interactions are taking place, our research within Obitel/Brazil has indicated that online websites specialized in publishing and distributing fanfics have proven to be a privileged ambience chosen by fic writers, even though there are still fics published in various other platforms, such as blogs and social media (Souza et al, 2015; 2017). It is our understanding that these fanfic-specific online platforms stand out at least partially due to the available tools in such websites, which allow fic writers to follow up on how the readers are responding to their texts, and, if they wish to do so, establish conversations with their audiences. In such conversations, it is even quite common for writers to ask their readers if they're enjoying the story or what they would like to see happen next, attending to some of their audiences' wishes – as WaalPomps herself did.

Another example in this regard is Gaúcha's case, who revealed in our interview that her motivation to writing fanfic was a general sense of frustration with José Alfredo's outcome in the telenovela *Império* – the character, known as “the commander”, died at the end of the telenovela. Remarkably, Gaúcha's interactions with her audience, in the fanfic page of *Na luta do bem contra o mal, quem vence o amor?*, showed that the approval and demands from her readers constitute important incentives

for her writing process, which only reinforces the interactional dynamics' role in the media ecology that is formed around fanfics.

In this context, another remarkable element is that the writers themselves define how often they want to publish: they can spend months or even years posting chapters, allowing their comments section and their opening/end notes to become places where they share ideas and aspirations. As in the telenovelas, here the love stories incite the reader's affections, especially those regarding the journey of a couple they think should end up together. The love misadventures experienced by the couples are therefore reflected in the fanfics' stories, particularly when they are being written and read while the telenovela is on air. As a result, we can note the massive presence of sagas starred by audience-adored romantic couples in fanfictions about telenovelas, a phenomenon identified as "shipping". In Souza and coauthors (2017), we identified that 95.3% of all telenovelas' fanfics published between the years of 2013 and 2015 were dedicated to ships. It is evident, therefore, that fanfics are written and read with the intention of broadening the audience's experiences initiated by telenovelas, through stories that focus on the viewers' adored couples, their main social and familial relationships, and the places they live in and go to. These elements are set up in telenovelas' fictional worlds and are often replicated in fanfics (with the occasional exception of the environments where the stories play out) even in rare situations when the most imaginative fan stories take their beloved couples to adventures in other circumstances and places, such as zombie invasions or time travel. Generally, though, these massive changes do not occur: there is a great effort into adhering fanfics to the so-called "canon" of the main work, as we explain next.

3 Canonicity and transductions

As we mentioned earlier, fanfiction is a complex phenomenon that calls for attention not only to the distribution, reception, and sharing dynamics put in motion by such works, but also to the way their textual

creation reconstructs the main texts' narrative elements. In this sense, in order to understand fanfics' narrative strategies, we bring into play the idea of fictional worlds from authors such as Doležel (1998), understood as media constructs whose internal properties are born from a media language's own formal textures, representing narrative macrostructures composed by the work's characters, environments, and events.

It should not be forgotten, however, that in the case of fanfiction we are talking about narrative worlds that re-create those projected by previous works – here, the telenovelas which inspired fic writers to produce their own media texts. Therefore, it is fitting that we should evoke not only the idea of fictional world, but also of fictional universe. As highlighted by Pavel (1986), such fictional universes can be understood as sets of worlds grouped together according to an established logical criterion – in our case, the base world composed by telenovelas' plots, characters, and environments, in addition to the various other worlds created by the narrative re-appropriations of their fanfics.

Finally, in order to fully comprehend the narrative possibilities of fans' rewritings of the fictional worlds of telenovelas, there is another theoretical concept that deserves to be discussed: the idea of transduction. According to Doležel (1998), any form of a work's rewriting can be understood as a transduction, ranging from interlingual translations to free modernist adaptations and rewritings of classical texts. To this extent, we argue that fic writers' re-creations of narrative worlds are also forms of transduction (Souza et al, 2015; Lessa, Araújo, Lima, 2014). Analyzing such transductions thus requires attention to what Goodman (1995) calls the dynamics of decomposition, recomposition, suppression, completion, deformation, and emphasis of elements from a pre-existing world when another one is created from it. That is: in the textual examination of fanfiction, in addition to paying attention to elements such as characters, environments, and storylines, it is also necessary to highlight the way telenovelas' elements are decomposed, recomposed, suppressed, completed, deformed, and emphasized in order to organize a narrative

universe that maintains a relation to the telenovela, with greater or lesser variation of worlds' elements.

Here, one last noteworthy theoretical concept is that of a fictional world's canon, understood by Wolf (2012) as a set of elements considered to be true about an imaginary world. According to the author, the existence of a certain group of characters, environments, and events, for example, is considered to be canon, so that there are fanfics that deal only with "canonical" characters, and others which also create their own dramatic figures. It is necessary to pay attention, however, to Wolf's reminder of the need to consider an exam of some elements of canonicity in relative terms, and not absolute ones, in addition to accounting for the specific reception dynamics. That is: rather than working with absolute degrees, the exam of the levels of canonicity in alternative works (such as fanfictions) must consider the inflexibility degrees to which certain elements of the fictional world are treated with, and also the lassitude degrees with which other aspects of the fictional world are interpreted with. In the telenovelas fics we analyzed, for example, more often than not, the starring couples and multiple events involving them tend to be canonical. However, there is a greater canonical flexibility when it comes to the degree of physical and sexual contact between the characters, the level of detail concerning their internal struggles and feelings, and the course of some of their actions – especially when the television work is considered to be unsatisfactory.

In many of her fanfics, for example, fic writer Lab Girl uses *Geração Brasil*'s canonical scenes to set up her stories, but develops alternative actions for the characters, or explores their thoughts and feelings. For instance, in *Unfolding like a flower*, a *Geração Brasil* one-shot fic, Lab Girl starts out from a brief telenovela scene where Davi's character watches a documentary about Megan's life to develop a story about what the boy is feeling at that time, and how he would have started to see a more intimate side to the woman hiding behind the spoiled, party-girl's façade. In *Versos de Orgulho*, on the other hand, the author presents a

reinterpretation of a canonical fight scene between the couple, which the telenovela uses as an element to bring them apart, to offer her readers an alternative in which, unlike the television version, there is a strengthening of the Megavi couple, and they actually got closer after the incident.

As Lab Girl stated in our interview, these choices are due to a concern with the consummation of the couple's affections, contrary to what happened in the telenovela, in order to satisfy her personal frustrations – which were also shared by her readers. According to the author, “fanfiction has become my way of compensating for a frustration with the telenovela, and also of awarding the fans who, like me, were left empty-handed”. However, despite the effort to consummate the romantic relationship more affirmatively than the telenovela, it is crucial for her to comprehend the way the main story develops the characters, so that she can re-create them consistently according to the canon, even though she “leads them to explore other directions and sometimes even go through a certain evolution not seen in the original work”. She claims to be concerned with maintaining the characters' essential traits, such as mannerisms and preferences, a concern noticeable when, in her fanfics, she brings in the Portuguese and English-mixed accent that characterizes Megan in the televised version, for example.

In this sense, something similar occurs in WaalPomps's fanfics about *Sangue Bom*. There, Giane and Fabinho's relationship comes from the telenovela itself, as well as some of the characters' central elements. Just like in the telenovela, Giane is in love with photography and soccer (she is a fan of Corinthians's soccer team), and has a tough attitude, with few traces of vanity. Fabinho, for his turn, is interested in advertising, cheers for the São Paulo soccer team, and has a rebellious personality. Likewise, WaalPomps frequently uses the same nicknames the characters give each other in the telenovela: for instance, in *Aprendendo a Viver Juntos*'s fanfic prologue, he calls her “tranqueira” [“piece of junk”], and she responds by calling him “fraldinha” [“little diaper”, his childhood nickname], both recurring canonical nicknames, something consistent with other fanfics.

Changes, however, are still visible. It is remarkable, for example, that the couple doesn't always live in Casa Verde neighborhood, like in the telenovela, though other environments are less variable.

Make a Memory, on the other hand, which is a fanfic written by Manuella Rosie about the telenovela *Amor à Vida*, works as one big "deleted scene" from the television program. Here, the writer expands the narrative by positioning the story in a way that is faithful to the telenovelas' chronological events towards the end of the show, when Félix and Niko are already a couple, but before they start living together. In Rosie's version, after a fight in which Félix accuses his father of wishing he had died, instead of his brother who had drowned as a kid (according to the telenovelas' canonical story), Félix ends up having a car accident. From then on, he loses his memories and comes to believe he is actually Cristiano, his deceased brother. Thus, the element that motivates the fanfic is a product of the fic writer's imagination, but in positioning the story within the telenovela's events, Manuella follows a rigidly canonical chronology. Not only that, but Félix's forgetfulness is used as a narrative pretext to revisit the couple's most important moments in the telenovela, such as their first date, the (re)discovery of love between them, the decision to become a family, and so forth.

In addition, the process of recovering Félix's memories also makes reference to canonical events: after a fight with César, for example, Félix leaves his house on foot and tries to get to Niko's restaurant, but he gets lost on the way, ends up spending the night on the streets, is mugged, beaten, and left inside a garbage dumpster, where he remembers having abandoned his sister's baby also inside a garbage dumpster – the last bit having actually occurred in the telenovela. Lastly, the fanfic also makes extensive use of canonically spoken expressions by Félix: he calls Niko "little lamb" in a loving way, and uses terms such as "creature", "lacraria" (a type of centipede), "by the Rosary beads", "I must have salted the Holy Supper", "I must have done a perm on Samson's wig", and the like.

The fanfic *Na luta do bem contra o mal, quem vence o amor?*, written by Gaúcha about *A Regra do Jogo*, on the other hand, portrays the couple formed by characters Atena and Rômulo as having a troubled and conflicting love story, which involves blackmail, lies, and threats – just as it does in the telenovela. In both the main work and the fanfic inspired by it, the couple's problems stem from the characters' lifestyle, since they are both tricksters who often impersonate other people in order to do short- or long-term cons. Notably, the way the characters are presented in the fic requires a prior knowledge of *A Regra do Jogo* telenovela's fictional world: the fic writer cites characters, institutions, and events that require information provided only by the original story.

All this said, it became clear how the distinct fanfics call upon the canonical works from perspectives that are similar in some ways and distant in others, but invariably seek to achieve a high degree of adherence despite any changes in relation to some of telenovelas' central elements. There is a consistency sought by the use of the same elements that make these characters unique, even when they act in a different or more detailed way than they do in the original work – as it happens in the stories of *Lab Girl* and *WaalPomps*, dedicated respectively to *Geração Brasil* and *Sangue Bom*. On the other hand, fics which create more clearly unique events or that reinterpret the telenovela worlds more significantly, like Manuella Rosie's work about *Amor à Vida* and Gaúcha's story regarding *A Regra do Jogo*, tend to reinforce that, despite their detours, they are still heavily influenced by telenovelas' stories, recovering important events, characters mannerisms, and even plots' chronologies. Thus, the adherence degree to the canon is very broad in these fan productions, even when they take detours. It is noteworthy that there is an almost unbreakable rule: despite any detours, the couples must always end up together, allowing the romantic relationship to thrive. This once again suggests there is a strong emphasis on the melodramatic nature of the telenovelas, an aspect that the analyzed fanfics seem to respect deeply.

4 Conclusion

The analyses outlined in this article is the result of a six-year continuous research undertaken by the group a-Tevê/UFBA within Obitel/Brazil, contemplating three consecutive biennia dedicated to understanding the creation, publication, distribution, and consumption of fanfiction inspired by Brazilian telenovelas integrally aired between the years of 2010 and 2015. Along the way, we have approached the ways in which fic writers take ownership of multiple platforms for publishing content on digital networks – ranging from those especially designed for sharing and interacting around fan productions, to wider-ranging social media websites, such as blogs, Facebook, and Instagram –, the creation of shared-interest and consumerism communities dedicated to fic writers' re-appropriations of telenovelas fictional worlds (particularly regarding romantic couples the fans admire), and the interpretative negotiations with the television works which inspire the authors' investments in narrative creation through fanfiction.

Having contemplated several key points of the fanfiction phenomenon over the previous biennia, our journey researching fanfics has culminated in the internal analysis of the texts created by some of the (many) fic writers identified in our database over the years, and in the conduction of interviews with them, focusing on the authors who have stood out in the intersection between production volume (number of chapters posted) and positive repercussions with their readers (total number of in-platform interactions).

Here, we have analytically demonstrated the choices fic writers Lab Girl, Manuella Rosie, WaalPomps, and Gaúcha made use of in negotiating their texts with the canonical fictional worlds of telenovelas *Geração Brasil*, *Amor à Vida*, *Sangue Bom*, and *A Regra do Jogo*, respectively, highlighting the appropriation of events and plots related to the adored couples, and the reconstruction of romantic and sentimental narratives regarding these characters' love stories. It is interesting to accentuate

how the transductions operated by the writers in their fanfiction are modulated through the affective engagement and shared experience of fan groups interested in appreciating the romantic entanglement of certain characters, even emulating internal strategies from the melodramatic and romantic genres traditional to telenovelas.

A closer investigation to these authors and their creations made it possible for us to fill a gap we have felt over the years researching Brazilian telenovelas fanfictions: the dynamics of affect-sharing between fic writers and readers and the very stories they recreate from telenovelas' fictional worlds. These investigations, while embryonic, have proven useful for the research subfield of fan-operated transductions of fictional worlds, even if applied in contexts very different from telenovelas. We believe that while there is a lot of specificity in the context presented by our research over the past six years, there is also a lot of universalness in the way fic writers see themselves and their craft, and, consequently, in the ways in which they re-create their adored worlds and characters.

References

ANG, I. **Watching Dallas: Soap Opera and the Melodramatic Imagination**. Londres: Methuen, 1985.

DOLEŽEL, L. **Heterocosmica: fiction and possible worlds**. Baltimore: The Johns Hopkins University Press, 1998.

GOODMAN, N. **Modos de fazer mundos**. Porto: Asa, 1995.

HILLS, M. **Fan cultures**. London: Routledge, 2005.

JAMISON, A.. **Fic: Why Fanfiction Is Taking Over The World**. Dallas: Ben-Bella Books, 2013.

LESSA, R.; ARAÚJO, J.; LIMA, M O. 31 novelas, 1.720 mundos: um estudo exploratório das fanfictions de telenovelas brasileiras (2010 a 2013). In: CONGRESSO LATINOAMERICANO DE INVESTIGADORES DE LA COMUNICACIÓN, 12., 2014, Lima. **Anais eletrônicos...** Lima: PUC-Peru, 2014.

LIVINGSTONE, S. Audience Reception: the Role of the Viewer in Retelling Romantic Drama. In: CURRAN, James; GUREVITCH, Michael (orgs.). **Mass Media and Society**. Nova Iorque: Routledge, 1991.

LOPES, M. I. V. de et al. **Vivendo com a telenovela**. Mediações, recepção, teleficcionalidade. São Paulo: Summus, 2002.

MARTÍN-BARBERO, J. **De los medios a las mediaciones**. Barcelona: Gustavo Gili, 1987.

PAVEL, T. **Fictional Worlds**. Cambridge (Massachusetts): Harvard University Press, 1986.

SOUZA, M. C. J. et al. Entre novelas e romances: um estudo das fanfictions de telenovelas brasileiras (2010-2013). In: LOPES, M. I. V. **Por uma teoria de fãs da ficção televisiva brasileira**. Porto Alegre: Sulina, 2015.

SOUZA, M. C. J. et al. Amados amantes narrados nas fanfictions de telenovelas brasileiras. In: VASSALLO DE LOPES, Maria Immacolata (Org.). **Por uma teoria de fãs da ficção televisiva brasileira II**. Práticas de fãs no ambiente da cultura participativa. Porto Alegre: Sulina, 2017, p. 57-92.

SULLIVAN, J. L. **Media Audiences**: Effects, users, institutions, and power. Los Angeles: Sage Publications, 2013.

WOLF, Mark J. P. **Building imaginary worlds**: the theory and history of subcreation. New York: Routledge, 2012.

The construction of fictional worlds by the fandom Limantha based on the *telenovela Malhação: Viva a Diferença*

Gabriela Borges

Maria Cristina Brandão de Faria

Daiana Sigiliano, Leony Lima

Pedro Martins

Matheus Soares

Lucas Vieira

1 Introduction

This research investigates the fictional world built by Cao Hamburger around the narrative arch of the couple Lica (Manoela Aliperti) and Samantha (Giovanna Grigio). It discusses how the characters fandom expanded and reframed this fictional world on Twitter. In this sense, we seek to question the correlation between the production and consumption of fictional narratives, based on the studies of media literacy and the analysis of technical and aesthetic features explored by the characters narrative arc and expanded by fans of the shipping Limantha in the social network.

2 The construction of worlds by fandoms

“Possible worlds” are a cognitive construction made by readers who, according to Eco (1986), build their own meaning as the narrative progresses. Using their encyclopedic knowledge, the reader raises hypo-

thesis that are confirmed or dismissed by the plot. Possible worlds refer to events that are possibly offered by a certain narrative, and are both developed by the author and/or imagined and interpreted by the reader.

Scolari (2011) cites Eco to reflect on contemporary television fiction, stating that nowadays this phenomenon happens in a different way, since the hypothetical construction of possible worlds has moved from an individual process to a collective one, developed in social media. Author such as Jenkins *et al.* (2014) also state that narratives are not restricted to a single platform anymore, but explore various media and languages, making up what is described as “world building”. Therefore, an expanded fictional world encourages the participation of interacting viewers (SIGILIANO; BORGES, 2019) to create other possible worlds, which can be interstitial micro-narratives, parallel stories, peripheral stories and content generated through network conversations (SCOLARI, 2018).

According to Jenkins *et al.* (2014) and Sandvoss (2015), fandoms are an important landmark to the contemporary popular culture production and consumption studies. Fan culture studies displaced the understanding of aficionados as those lacking critical thinking towards the active role of audiences, up to fans identity definition through their behavior, that impacts and modify social, economic and cultural relations in a global scope (HERRERO-DIAZ, 2017).

Hellekson and Busse (*apud* MIHALIDIS, 2014, p. 928) classify two types of fans: affirmative fans, who collect, watch, play, discuss, analyze and critique; and transformative fans, who create their own worlds and characters through storytelling, cosplaying, artworks or critical engagement. However, Jenkins *et al.* (2014) point out that affirmative fans can also be transformative, and vice-versa, as their roles are interchangeable and can trigger new ways of thinking about the fictional world that are reflected in different forms of interaction. Besides, evaluation, appreciation, criticism and content distribution also show important and active fan roles, that should not be dismissed regarding content production (JENKINS *et al.*, 2014).

As such, fan practice studies could be related to media literacy studies, since both types of fans express critical and creative abilities in their own way. Hirsjärvi (2013) suggests that fans read stories closely, analyzing each image composition detail and stimulating creation of content that reinforces and resignifies narrative arcs. Therefore, fandom abilities and engagement also include critical and creative reading of fictional worlds.

Hirsjärvi (2013) states that fandom activities allow both to observe multiple competences in operation and the development of new learning possibilities. Mihailidis (2014) defines media literacy five abilities: curatorship (capacity to organize and systematize multimedia content), critical understanding (capacity to analyze and understand network content critically), participation (capacity to comment, edit and share publications in various platforms), collaboration (capacity to produce relevant content in a collaborative manner) and creation (capacity to create, remix and share content in online platforms).

In this context, we highlight that “[...] fandom is formed by various manners and can mean many things in different micro-contexts, different moments of social interaction, and even in different platforms” (HILLS, 2015, p. 149). Therefore, practices and, subsequently, abilities related to fandom media literacy must be analyzed considering its multiplicity and quirks. In other words, fans critical understanding and creative production, even when based on a single fictional world, can present significant variations.

For this reason, the fandom analyzed in this research is characterized through resources of individualization and structural information layers (RECUERO *et al.*, 2015; BRUNS; MOE, 2013). Despite the plurality of conversational flux on Twitter, fandom profiles are dictated by converging characteristics and perspectives.

3 *Malhação – Viva a Diferença*

Created by Cao Hamburger, *Malhação* (TV Globo, 1995—) 25th season, broadcast under the title *Viva a Diferença* (2017-2018), genera-

ted considerable ratings and mobilized viewers on social networks. Due to its success, Globo went back to exporting the show to international markets after 13 years, and won the Emmy International Kids Award for Best Show. For the first time, in 25 years in the air, the teen soap was led by five women. The main narrative arc begins when teenagers Keyla (Gabriela Medvedovski), Benê (Daphne Bozaski), Tina (Ana Hikari), Lica and Ellen (Heslaine Vieira), who are of different origins and have different personalities and get stuck in the same subway car during a blackout. What kickstarts the plot is Keyla going into labor, while the rest of the characters get together in solidarity to help her in birthing the baby. During its 222 episodes, the attraction dealt with themes such as, for example, racism, diversity, the autism spectrum, feminism, sexual harassment and homophobia. Another unprecedented narrative arc was that of Lica and Samantha that showed a kiss between two bisexual girls for the first time in the soap 25 years. The scene, broadcast on December 2017, was instantaneously shared on social media and the characters gained fans all over the world.

The micro context multiplicity highlighted by Hills (2015) can be observed in the Limantha fandom practices. In addition to implicit quirks in the platforms informational architecture, language and format, fans perspective and organization also reinforced micro contextual particularities. For example, fanfiction written by interacting viewers was mostly based on Samantha's family and discussions of homophobia. On the other hand, crack videos were mainly humorous: scenes from the show were interspersed with memes making fun of the development of the plot and the characters attitudes (OBSERVATÓRIO DA QUALIDADE NO AUDIOVISUAL, 2018). Therefore, this analysis of conversational contexts does not refer to a comprehensive unity of Limantha fandom, but to recurrent discussions between a specific fan group on Twitter. Even though they are based on the same fictional world and converge in various aspects, each practice reflects its micro contexts, in opposition to a homogeneous understanding of fandom.

Transmedia actions created by TV Globo began before the show premiere. On the show website, the audience could watch episodes focused on each of the season five main characters. Lica's episode¹, for example, presented to the viewer some important character traits and the girl's relationship with her parents, plots which would guide her character arc throughout the soap season. During broadcast, transmedia actions were focused on *#Malhação em Todas as Telas*, which deepened and expanded soap opera narrative through social media profiles as well as pre-recorded and live videos on the platform GShow.

Image 1: Shared by TV Globo, the promotional picture above explains *Malhação – Viva a Diferença* transmedia actions.



Source: GShow (2017).

On Twitter, specifically, the TV channel profile commented scenes on the air, shared memes and encouraged interacting viewer participation through hashtags polls. However, in spite of TV Globo transmedia actions in the microblogging website, fans opted for interacting using indexes created by character fandoms and sharing content created by unofficial accounts dedicated to characters, ships and the season.

¹ Available at: <<https://globoplay.globo.com/v/5836467/>>. Last accessed: 6 jul. 2019.

Shipping² reached most of the soap opera narrative arcs. All main characters were part of a ship: Tina with Tinderson, Benê with Gunê, Ellen with Jotaellen and Keyla with Keyto. Lica was the only one involved in two ships: in the initial arc she was part of Felica (with Felipe) and, later, she became a part of Limantha (with Samantha). Thanks to fans mobilization around the couples, those ships were incorporated by TV Globo transmedia actions. In addition to using fandom-generated acronyms in their social media posts³, the network also promoted polls to choose the soap favorite ship.⁴

4 Methodological approach to Limantha fandom analysis

The content released by Globo to build Limantha's fictional world was monitored through the network official website⁵ and its Twitter,⁶ Instagram,⁷ Facebook,⁸ and Pinterest⁹ accounts, from December 21st 2017 to March 5th 2018, encompassing the capture of scenes involving the characters of Lica and Samantha and their digital platform posts.

The methodological approach to monitoring, collection, presentation and data analysis used when investigating the Limantha fandom consisted of four steps (RECUERO *et al.*, 2015; SIGILIANO; BORGES, 2019). The first step, taken in December 2017, was defining what pages to monitor. We input keywords and hashtags relating to the fictional world on Twitter search bar, linked to its API. Based on the results,¹⁰ we selected

² Shipping is the act of rooting for a specific couple (or ship), and shippers are those involved in shipping (Jamison, 2017). Usually, shippers refer to their ship through nicknames and portmanteaus.

³ Available at: <<https://tinyurl.com/y5fy87mv>>. Last accessed: 6 jul. 2019.

⁴ Available at: <<https://tinyurl.com/y3a2ue7nl>>. Last accessed: 6 jul. 2018.

⁵ Available at: <<https://tinyurl.com/yxhz58ds>>. Last accessed: 20 mai. 2019.

⁶ Available at: <<https://twitter.com/malhacaogshow>>; <<https://twitter.com/gshow>>; <<https://twitter.com/RedeGlobo>> Last accessed: 5 mar. 2018.

⁷ Available at: <<https://tinyurl.com/y5lm4t44>> Last accessed: 20 mai. 2019.

⁸ Available at: <<https://www.facebook.com/malhacao/>>. Last accessed: 20 mai. 2019.

⁹ Available at: <<https://br.pinterest.com/portalgshow/>>. Last accessed: 20 mai. 2019.

¹⁰ 209 active Twitter accounts.

accounts based on their individualization resources (profile picture, cover, username and description) and structural information layers (Recuero, 2009; Bruns; Moe, 2013). Accounts had to present aesthetic and conversational resources referring to the couple. Regarding structural information layers, which define the different levels of conversation on Twitter (micro,¹¹ meso¹² and macro¹³), we observed if posted content, mentions and indexes made reference to the ship. Based on this filter, we selected 40 14active accounts relating to the fictional world of Limantha.

The second step was tweet monitoring and extraction, divided in two stages: during the broadcast of episodes featuring Limantha's narrative arc, from December 2017 to March 2018, and after the plot conclusion, from March 2018 to May 2019. In order to view tweets posted during the episodes transmission, beginning on December 21st 2017, we used the TweetDeck app, capturing content with Snagit (BORGES *et al.*, 2017; SIGILIANO; BORGES, 2019). At the end of the season, on March 5th 2018, we expanded our monitoring and followed the accounts uninterruptedly, according to generated content.

The third step consisted of codifying tweets extracted during the monitoring stage. 392 thousand posts were collected from December 21st 2017 to May 7th 2019. During this stage, tweets were manually identified, described and categorized, i.e., each post was individually analyzed, without the aid of softwares (RECUERO *et al.*, 2015; SIGILIANO; BORGES, 2019). Our goal was to select tweets published by Limantha fandom establishing a direct relationship to technical and aesthetic features of characters narrative arc. In other words, we codified tweets based on specific canon moments in order to observe the correlation between show production and fans consumption.

¹¹ The interacting agent's interpersonal communication, i.e., their mentions on Twitter, the users they communicate with, etc. (BRUNS; MOE, 2013).

¹² The interacting agent's follower network and all conversational developments encompassing this issue (BRUNS; MOE, 2013).

¹³ Hashtags used by interacting agents and momentary communities created around them (BRUNS; MOE, 2013).

¹⁴ Available at: <<https://tinyurl.com/y2xebrel>>. Last access: 7 jul. 2019.

Due to the volume and complexity of tweets, codification was divided in two stages: macro-codification and micro-codification. Initially, we categorized posts based on central themes. We identified 15 categories such as, for example, nostalgia, social issues, interaction with cast members, etc. During micro-codification, categories were guided by each context specific content. We identified 23 categories out of the 15 macro-codification categories, arriving to 98 thousand tweets total. Micro-codification categories are non-exclusive, meaning that a single tweet can be featured in more than one category.

Figure 2: The image presents conversational context for 15 macro-codification categories and its respective 23 micro-codification categories.



Source: The authors.

The fourth stage consisted in analyzing publications according to theoretical questions proposed in this chapter. Discussions about content posted on Twitter by Limantha shipping fans will be guided by Jenkins' (2008) and Scolari's (2018) reflexions.

5 Limantha fandom analysis

Jenkins (2008) states that, in the scope of fanfic, at least five basic elements related to motivating fan expansion and resignification can be identified: kernels, holes, contradictions, silences and potentials. In this study, we adapted the author proposed categories to analyze Limantha

fandom activities on Twitter. This theoretical framework allows us to analyze the relations between canon and fan practices through specific plot points, in dialogue with research central issue. Moreover, Jenkins underscores that fans critical and creative reading can be observed in this process, establishing a clear relationship with media literacy studies.

Scolari (2018) discusses the audience narrative and aesthetic capability, i.e., the critical interpretation of a fictional world, recognizing and describing differences and similarities in digital platforms and content creation. In this context, his thoughts support our discussion about conversation contexts of micro codification categories present in publications shared by the analyzed fandom.

5.1 The kernels

According to Jenkins (2008), kernels are “[...] pieces of information introduced into a narrative to hint at a larger world but not fully developed within the story itself”. The author also points out that kernels usually “pull [the fan] away from the core plot line and introduce other possible stories to explore” (2008).

Tweets shared by Limantha shippers explored different paratextual kernels. Posts echoed events related to the characters daily lives, e.g., representing teenagers smartphone screens and reporting everyday situations in fictional accounts, expanding on Twitter scenes that were broadcast on television. In this context, content brought verisimilitude to the fictional world, as if the characters really existed and had the same habits as teenagers in the same age.

On episode 205, Samantha tells Felipe (Gabriel Calamari) that she wants to travel through Brazil. Minutes after the scene was transmitted, the @MVADasSpotify account published an image mimicking the smartphone screen of the character, showing her last Google searches. Among the keywords were “Brazilian tourism”, and other tabs referred to the soap narrative arcs: for example, “French soaps”, which relates

to the episode when Samantha spends the night at Lica's home, and "science fiction novels", alluding to the scene when the character tells Juca (Mikael Marmorato) about her love for the genre.

Figure 3: On the left, we see the canon scene in which Samantha talks about her desire to backpack around Brazil; on the right, a fan, based on the paratextual kernel, expands the narrative arc.



Kernel transposition for Twitter highlights not only the interacting viewers acute understanding of the soap fictional world, but also the creative production by the smartphone and browser interfaces recreation. The fan interprets the narrative arc and understands curiosities and expectations between the lines involving Samantha's desire to travel. It also connects information made available on the soap website, such as cast interviews and comments in transmedia actions. In other words, the scene broadcast on television is expanded into the teenager daily life, as if the conversation with Felipe was based on/developed into a detailed internet search. By recreating Samantha's browser tabs, the fan assimilates not only the themes, but also the visual elements composing the browser and search engine.

As we have previously discussed (BRANDÃO et al., 2016; BORGES et al., 2017), the creation of fictional character accounts on Twitter is a recurrent practice among telenovela/soap opera fans. These pages not only reinforce the show fictional world, but also explore new developments of the story. While *Malhação* was on the air, ten fictional

character profiles were created, deepening issues that were not thoroughly developed in the show (SIGILIANO; BORGES, in press). Samantha's account @lambertiniSamantha detailed, among other themes, her relationship with Lica and her fear of discussing her sexual orientation with her parents, besides filling in other gaps in the canon.

A scene broadcast on January 5th 2018 gained new depth and meaning in the Limantha fandom. During the sequence, Lica tells Samantha that she loves riding her bike in São Paulo Av. Paulista. Immediately, the fandom began sharing on Twitter the characters possible bike ride, from their conversation and route to their soundtrack. However, in spite of Samantha's excitement about her girlfriend's hobby and fan expectations, the ride never happened on TV. Two months after the show finale, on May 2018, assistant director Alexia Maltner posted on her Twitter account¹⁵ a picture suggesting the long-awaited scene between the characters; not only was the post retweeted (RTd) thousands of times, but it also gained different microblogging approaches. Samantha's fictional profile reproduced a post from the character reporting that she had gone cycling with Lica. Lica's fictional profile reacted, continuing the conversational context.

Figure 4: During a *Malhação* episode, Lica tells Samantha that she loves riding her bike on Avenida Paulista. On the right, a Samantha fictional profile reports the ride, based on an image published by the show assistant director. .



¹⁵ Available at: <<https://tinyurl.com/y55aq6gl>>. Last accessed: 22 may 2019.

Limantha's bike ride continued to be developed in a video posted on Twitter. The content shared by the account @isalipertin was based on excerpts from Alexia Maltner's portfolio, which was discovered by the fandom. Among the sequences shared by the assistant director in her personal Vimeo account,¹⁶ there was a scene, around eight seconds long, of Lica and Samantha riding a bike. The link¹⁷ featuring the scene spread quickly through the fandom and interacting viewers gathered virtually to edit the content. The video shared on Twitter included the excerpts of the show featuring the characters talking about the possible bike ride through São Paulo and scenes from the Vimeo portfolio, as if all the images were part of canon.

In this context, we can observe not only fans deep knowledge of story nuances, when identifying possible scene developments and fitting extra sequence in the fictional world, but also collaborative networking. By joining the two videos, fandom also emphasizes the understanding of the specificities related to the content broadcast on television and on the video platform, suggesting in the edition that both could belong to the same narrative arch.

5.2 The holes

The second motivation proposed by Jenkins (2008) are the holes. According to the author (2008), holes are “plot elements [fans] perceive as missing from the narrative but central to their understanding of its characters”. Issues regarding the LGBTQIA+ community are part of some developments in Limantha's narrative arc — for example, the scene where Rafa (Marcelo Arnal) verbally assaults the couple on the street, and the sequence where Edgar (Marcello Antony) goes against the relationship

¹⁶ Available at: <<https://vimeo.com/alexiamaltner>>. Last access: 30 may 2019.

¹⁷ In an interview given to *Observatório da Qualidade no Audiovisual* on June 17th 2019, Alexia Maltner said the picture posted on Twitter is not part of the scene where Lica and Samantha ride a bike together. The image is actually from another, unreleased, version of the *Genre Aberta* clip, recorded by the assistant director.

of his daughter Lica. However, these issues are not addressed directly on the show, but always following other themes, functioning as subplots. This approach to the theme was questioned by interacting viewers in different Limantha fandom practices.

According to Jamison (2017), this widening of plots involving specifically LGBTI + characters is a recurring process in fan culture. The author points out that discussions proposed on created content not only tend to go deeper on arcs relating to sexuality, prejudice and homophobia, but also on romance. Based on questions around the show holes, tweets examined how homosexual couples are treated, compared to their heterosexual counterparts, and mocked the modesty with which the teenagers sexuality was treated on screen.

During the transmission of *Malhação Viva a Diferença*, fans complained on their Twitter profiles about love scenes being portrayed differently between heterosexual couples and Limantha. According to the fandom, while ships such as Jotellen and Tinderson shared passionate kisses, Lica and Samantha barely shared a peck on the lips. The interacting viewers dissatisfaction mobilized many social media actions, such as protest hashtags and mentions to screenwriters Mário Viana and Renata Martins. Throughout the show, constant complaints about traditional Lica and Samantha pecks became a kind of private fandom joke: fans mocked characters distance during kisses, their impersonality, the lack of other touches, and so on.

Published on the *Malhação* website on February 7th 2018¹⁸, the article of Vem Por Aí section shared the next events happening in the show. The piece highlighted the prejudice of Ellen's mother, Nena (Roberta Santiago), shown when she sees Lica and Samantha kissing. However, anticipating that the kiss featured on the scene would be a brief peck on the lips, the fandom edited the news headline to represent what they would like to have happened in the plot: instead of being bothered by the

¹⁸ Available at: <https://tinyurl.com/y53r977v>. Last accessed: 23 jun. 2019.

couple's kiss, Nena, as the rest of the fandom, would be mad because it was a light peck instead of a big kiss.

5.3 The silences

Silences are conceptualized by Jenkins (2008) as “elements that were systematically excluded from the narrative with ideological consequences”. As we mentioned before, issues relating to the LGBTQIA+ community were implicit when developing Limantha's narrative arc. However, since the theme is still considered a taboo in national broadcast television and due to the recommended age restriction, characters relationship nuances were not explored in depth. Fans criticism were unanimous on Twitter: the public asked for Lica and Samantha to talk openly about their sexuality, and for their kissing and love scenes to be portrayed similarly to those of heterosexual couples. These canon silences echoed on the microblogging platform not only through creative fandom production, but also in the form of protests during the broadcast, such as, for example, the creation of hashtags that called for greater visibility to the narrative arc and that criticized the way the plot was approached. Fanarts that amplified the scenes and explored characters sexuality were also published on Twitter.

Since the beginning of developing the narrative arc around Lica and Samantha, in December 2017, fans created specific hashtags to comment on couple scenes while the episode was on the air. Hashtag choice was mediated by the @TagsLimantha account, through polls.

However, as Limantha's relationship was further explored in the story, fans started using hashtags to protest against the paratext silences. For example, #LimanthaSemCensura hashtag used on February 15th 2018 calls attention to the differences between Lica and Felipe scenes and Lica and Samantha scenes. According to fans, in the sequels with her ex-boyfriend, the character approached and touched Felipe's shoulders and hands. By contrast, the interaction with Samantha had no touch, just

a brief exchange of glances. The hashtag generated around 31 thousand tweets and occupied the fourth position in Brazilian Trending Topics. Started on February 22nd 2017, the #LGBTMereceRespeito hashtag also questioned how the characters narrative arc was conducted by TV Globo. Fandom mobilization was reported on specialized websites such as *Observatório do Cinema*¹⁹, underlining bisexuality invisibility.

Based on these silences, fans amplified the narrative arc, exploring unique perspectives. Published on Twitter, episode 181 fanarts deepened the sequence in which Samantha sleeps at Lica's place. The productions of the fans were guided by a sexual bias, which was not present in the plot. An example of that is the scene where Lica tells Samantha that Tina had a fight with her mother over the accident with Anderson and will have to sleep at her place. The fanart unfolds in a different way from that presented in the soap, as does the scene in which Tina shares the bed with the couple.

Figure 5: On the top image, we see the fan expanding on the scene when the characters talk. On the bottom, a fanart showing Lica sleeping cuddled with Samantha. -



Source: Screenshot (2018)

¹⁹ Available at: <<https://tinyurl.com/y5uot9bd>>. Last accessed: 29 jun. 2019.

In addition to reproducing the aesthetic elements of the sequence, such as framing and costumes, the fans expressed how they would like the narrative arc of the characters to be worked into the canon.

The silences of the story were also echoed on Twitter through mentions made to the profile of screenwriter Mário Vianna²⁰. On their postings, Limantha fandom criticized, mainly, the unfolding of the plot involving Juca and Lima. In the show, the character kisses her friend to end a bet made by the students of Cora Coralina. However, fans stated that the attitude of the character reinforced the stereotype that bisexuality is connected to indecision and infidelity, since during the bet Lica was involved with Samantha. Interacting viewers demanded explanations about the upcoming events in the story and recommended fanfics to the screenwriter. According to them, fanfiction published in Nyah! and Spirit explored the plot in a “deeper and more responsible” manner.

5.4 The potentials

Described by Jenkins (2008) as “projections about what might have happened to the characters that extend beyond the borders of the narrative”, potentials encompassed, especially, tweets published after the *Malhação Viva a Diferença* finale. The fandom posts continued the arcs left open at the close of the season. In this context, fans collectively elaborated on possible destinations of the characters' backpack and what their professional choices would be.

While the show was in the air, the potential arcs developed by Limantha fandom were based on frames of Alexia Maltner's live Instagram videos from her personal profile²¹. Since they were transmitted from the show editing room, , even indirectly, it was possible to observe on the background monitors the excerpts of the scenes that would air on the day. From the images that appeared in the videos, fans mobilized on Twitter

²⁰ Available at: <<https://twitter.com/mvianinha>>. Last accessed: 30 jun. 2019.

²¹ Available at: <<https://tinyurl.com/y3nlr7go>>. Last accessed: 30 jun. 2019.

to make projections about what would happen in the fictional world. For example, on the live broadcast on March 2nd, 2018, fans questioned the scenario in which Lica was shown. The capture of the image was systematically analyzed by fandom and the arguments highlighted in the tweets were guided by both the unfolding of the paratext and the elements of the imagery composition.

Thus, in order to elaborate the projections, the interacting viewers not only considered the possible narrative consequences of the plot that was in the air, but also identified, from the *mise-en-scène*, which characters would be in the scene, in which scenario they would become, and so on.

Figure 6: Based on Alexia Maltner's live Instagram videos, the fandom made projections of the *telenovela* fictional universe.



Posts speculating about what might happen in the next episodes of the attraction reverberated in other fandom practices, such as on crack videos and memes. In this context, even though many fan projections did not come to fruition in the canon, they encouraged other productions. Although not from Instagram live videos, speculation about Lica and Samantha's future career directly inspired fanfiction plots. The stories explored elements that were not in the fictional world of Limantha's narrative arc but were stimulated by the potentials identified and interpreted in the microblog posts.

Titled by the interacting viewers as *Ask Limantha*, the action promoted by @TagsLimantha proposed a collective fandom discussion. The profile posted a question and fans replied based only on the plot potentials

using the hashtag #asklimantha. For example, what college are Lica and Samantha doing? After sharing excerpts of the plot and arguing about the teenage girls' main interests and skills, fans came to the conclusion that Lica is attending Fine Arts and Samantha, Architecture. The reflections proposed on Twitter also reverberated in fanfics, whose plots feature chapters that take place years after the canon's temporality, in which the characters are already graduated and living outside Brazil.

An important point in discussions about the potentials of Limantha's narrative arc is that the making of projections, which go beyond the fictional world, is collective.

Based on a question, fans mobilize to reflect together, based on the metatext, about what would be the best possibilities. In the final chapter of *Malhação* Lica and Samantha decide to take a trip through Brazil. After the soap opera ended, the fans continued the plot, reflecting not only on the cities the characters were visiting, but also on how their relationship with their friends would be.

The destinations that were part of the route of Lica and Samantha were reflected in various ways on Twitter. The publications reproduced the mobile interface, as if the characters were sharing photos on Instagram, posted fictional playlists with the theme of the trip, etc. Created with the help of other fans who suggested the cities to visit, the @ffraannn_ thread Limantha on the Road consisted of ten chapters. The drawings highlight the physical characteristics of Lica and Samantha and the tourist spot of places punctuated by interacting viewers, going beyond the narrative arch presented at the end of the soap opera.

Figure 7: On the Limantha on the road thread, telenovela's potentials were explored through drawings. Source: screenshot (2018).



5.5 The contradictions

Contradictions are characterized by Jenkins (2008, p.12) as “[...] elements in the narrative which, intentionally or unintentionally, suggest alternative possibilities for the characters”. The fandom tweets imbued the fictional world of the novel with contexts outside the story. For instance the private joke of the fans in which actress Manoela Aliperti lived in a cave and, therefore, did not post on social networks that is associated with the scene where Lica makes an installation called “Cave of the Future”, or the fictional crossovers between the narrative arc involving Samantha’s family nucleus and the character Marina (Tainá Müller), from the telenovela *Helena’s Shadow* (TV Globo, 2014).

Because it was a program aimed at children and youth, the participation of the cast in social networks was an important point for fans. Throughout the attraction interacting viewers created profiles that curated the posts of actors and actresses on Twitter and Instagram. In this context, it was enough for a cast member to be absent from social networks briefly for fans to resonate with discussion groups.

Despite having a personal profile on Instagram, actress Manoela Aliperti (Lica) was not active on the platform and rarely posted photos or shared stories. The sporadicity of the actress’s posts began to be debated by fandom since the beginning of the plot and eventually turned into an private joke. For the fans, the explanation was that the actress lived in a cave, so the Wi-Fi signal was weak, making publication impossible. The irony of fandom, which reverberated in the comments left in the actress’s feed and fan-created theories, eventually generated an indirect correlation with the canon. In the final week of the novel, Lica’s arch has as its subplot the creation of an artistic installation for the Cora Coralina fair. But to the surprise of the fans, the character’s work was a cave. During the sequences, aired from March 1 st to March 2 nd, 2018, the teenager explains that the “Cave of the Future” is intended to hold future readable messages. As they watched the scenes, fans instantly related the fandom private joke to Lica’s installation.

Figure 8: Fans established a correlation between Manoela Aliperti's habits and the plot scene. Source: screenshot (2018)



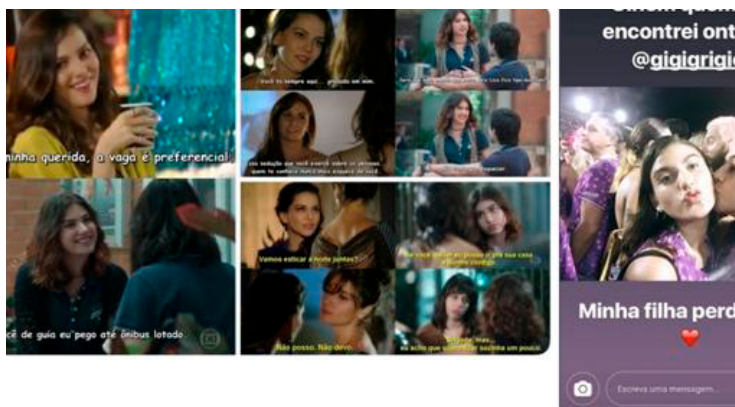
In addition, most tweets exploited memes by establishing multiple interpretive layers. An example of that is the publication where a fan ironically states that she is in doubt about how the scene was recorded at the actress' house. To underscore the alleged inconsistency, a fan posts an image that reproduces the famous meme of the villain Nazaré Tedesco (Renata Sorrah), by *Her Own Destiny* (TV Globo, 2004-2005). The alternative possibilities generated from the subplot also re-signified parts of the sequence displayed on TV. Fans shared a screenshot and inserted fictional dialogues, as if Lica was presenting her cave to her girlfriend.

Viewers' affective memory is a recurring conversational context in the soap opera fans backchannel (Brandão *et al.*, 2016; Borges *et al.*, 2017). Regardless of plot and target audience, interacting viewers refer to programs that have already aired, correlating themes, storytelling, authors, cast and characters. In *Limantha's* narrative arc, fan correlations explored alternative possibilities in the canon, imbricating the stories of different productions.

Based on plot kernels, fans supplied the absence of the plot related to Samantha's family nucleus with elements of the *Helena's Shadow* paratext, as if both attractions integrated the same fictional world. The tweets posted during the monitoring period were based on the argument that Samantha's parents did not appear on the attraction because, in fact, the teenager was the daughter of the couple Marina and Clara

(Giovanna Antonelli). By montage, fandom compared the mise-en-scène and personality of the characters “proving” that they were related. For example, Marina’s pick up lines, according to fans, was as shameless as Samantha’s. The fan repercussions generated so much buzz on Twitter that actress Tainá Müller posted on her personal Instagram profile a photo with Giovanna Grigio accompanied by the caption: “My lost daughter!”.

Figure 9: On the first image, we see the montage correlating the behaviour of the *Helena’s Shadow* couple with Samantha’s. On the second image, Tainá Müller highlights the Twitter buzz



6 Concluding remarks

The content shared by fandom Limantha on Twitter underscores the correlation between critical understanding and creative production by fans on the social network. By analyzing the features proposed by Jenkins (2012) and the narrative and aesthetic capacity discussed by Scolari (2018), it is possible to reflect on how the technical and aesthetic aspects are expanded and reframed. In this context, it is important to note that this microblogging engagement starts from a deep fan understanding of the fictional world. Whether through kernels, holes, silences, potentials or contradictions, all production is guided by the constant analysis and reinforcement of narrative arcs. In

addition, contents are formatted considering Twitter's informational and operational architecture, such as the "always on" temporality, the focus of social interaction, the indexing of ideas around hashtags, the limitation of textual space and the multimodal aspects.

Since it is a fandom, the discussions and the main issues that guide the content produced are built collectively. This collaborative web ranges from surveys for choosing indexes to editing images that will be posted on the timeline. Thus, we observe that the modes of comprehension of the narrative arc involving Lica and Samantha permeate various fandom practices. Despite their idiosyncrasies, fanfics, tweets, fanarts, crack videos are at the core of a critical repertoire shared by fans. Another important point is the way content is created. Each dismemberment of the canon, even if distant from the soap opera's original proposal, retained specific features of the plot, such as the *mise-en-scène*, character speech patterns, scene chronology, among others.

By broadening and reframing the technical and aesthetic features of Limantha's narrative arc on Twitter, fandom created a fictional world parallel to the plot, integrating fans' wishes and projections. These new fictional worlds generate new possibilities for the contemporary television experience, proposing new ways of critically analyzing media contents and, from this, reimagining telenovelas and designing various narrative paths, showing that the developments in the canon are not the only ones that exist.

References

Análise das fanfictions da temporada Viva a diferença de Malhação. **OBSERVATÓRIO DA QUALIDADE NO AUDIOVISUAL**, Online, 2019. Available at: <<https://tinyurl.com/y28j6lt4>>. Last accessed: 21 aug. 2019.

BORGES, G. et al. Fãs de Liberdade, Liberdade: curadoria e remixagem na social TV. Lopes, M. I.V. de (Org.). **Por uma teoria de fãs da ficção televisiva brasileira II**: práticas de fãs no ambiente da cultura participativa. Porto Alegre: Sulina, 2017, p.93-135.

BRANDÃO, C. et al. Cultura participativa na esfera ficcional de O Rebu. Lopes, M. I.V. de (Org.). **Por uma teoria de fãs da ficção televisiva brasileira**. Porto Alegre: Sulina, 2015, p. 399-437.

BRUNS, A.; MOE, H. Structural layers of communication on Twitter. In WELLER, K. et al. (Orgs.). **Twitter and Society**. Peter Lang, New York, 2013, p. 15-28.

ECO, U. **Lectorin Fabula**. São Paulo: Perspectiva, 1986.

HERRERO-DIZ, P. et al. Estudio de las competencias digitales en el espectador fan español. In **Palabra Clave**, v.20, n.4, p, 17-947, 2017. Available at: <https://bit.ly/2uMbGPz>. Last accessed: 21 aug. 2019.

HILLS, M. O fandom como objeto e os objetos do fandom. **Matrizes**, v. 9, n.1, p. 147-163, 2015. Available at: <<https://tinyurl.com/y487f65c>>. Last accessed: 21 aug. 2019.

HIRSJÄRVI, I. Alfabetización mediática, fandom y culturas participativas. Un desafío global. In **Anàlisi Monogràfic**, p. 37-48, 2013. Available at: <<http://tiny.cc/lc1e9y>>. Last accessed: 21 aug. 2019.

JAMISON, A. **Fic** - Por que a fanfiction está dominando o mundo. São Paulo: Rocco, 2017.

JENKINS, H et al. **Cultura da Conexão** - Criando Valor e Significado por Meio da Mídia Propagável. São Paulo: Aleph, 2014

_____. How Fan Fiction Can Teach Us a New Way to Read Moby-Dick (Part Two). **Confessions of an Aca-fan**, 17 aug. 2008. Available at: <https://henryjenkins.org/blog/2008/08/how_fan_fiction_can_teach_us_a_1.html>. Last accessed: 21 aug. 2019.

MIHAILIDIS, P. **Media literacy and the emerging citizen**: Youth, engagement and participation in digital culture. Nueva York: Peter Lang, 2014.

RECUERO, R. et al. **Análise de Redes para Mídia Social**. Porto Alegre: Sulina, 2015.

SANDVOSS, C. **Fans**: The mirror of consumption. Cambridge: Polity, 2005

SCOLARI, C. A construção de mundos possíveis se tornou um processo coletivo. **Matrizes**, v. 4, n.2, p.127-136, 2011. Available at: <<https://bit.ly/2JeFhUN>>. Last accessed: 21 aug. 2019.

_____. **Literacia transmídia na nova ecologia mediática.** Barcelona: EU Funding for Research & Innovation, 2018.

SIGILIANO, D. BORGES, G. As discussões sobre The X-Files na Social TV: uma análise do backchannel da décima temporada. **Contemporânea**, v. 17, n. 1, p. 29-52, 2019. Available at: <<https://tinyurl.com/y3j34xhb>>. Last accessed: 21 aug. 2019.

_____. Literacia midiática e os fãs de telenovela: uma análise do Twitter-tainment na social TV brasileira. In ROCHA, S; FERRARAZ, R. **Estudos avançados de análises da ficção televisiva: metodologias e práticas** (no prelo).

Third Part

Expansion of fiction worlds / Transmedia worlds

Socio-educational actions in transmedia telenovela “worlds”: addressing LGBTQIA+ issues in Brazilian TV

Yvana Fechine

Cecília A. R. Lima

Diego Gouveia Moreira

Gêsa Cavalcanti

Marcela Chacel¹

1 Introduction: “possible worlds” and transmedia telenovela

Every narrative creates, from structures defined by the author, its own world in which the reader can imagine possible alternatives, either regarding the course of events or the conduct of the characters. It is this interpretative prediction regarding the possible developments of a narrative that Umberto Eco (1986) calls “possible worlds”. Based on these assumptions of Eco’s textual semiotics, authors such as Semprini (2006) broaden the notion and associate it with the imaginary and the range of values established throughout the narrative. Affiliated with the same theoretical tradition, Scolari (2011) points out that the construction of “possible worlds” has gone from being an individual propositional behavior to become a collective interpretative process that develops in digital social networks, based on transmediation, a model of production that explores the association and complementarity between contents distributed by different media, betting on the “work” of the recipients of communication to articulate and interpret them.

¹ Ayrton Hascemberg, Carla Nogueira, Gabriel Pedroza, Rayanne Elisã and Sarah Rêgo collaborated in writing this article.

The notion of “possible worlds”, understood in an even broader sense in this context of transmediation, approximates to the idea of “building worlds,” an expression also used by Jenkins (2008) to designate producers’ efforts to offer interconnected stories and spread across different media / platforms. More than interpretive presuppositions, transmedia age “readers” now find “worlds” not only possible in their imagination, but effectively “built” – even counting on their collaboration – from developments in other media of a main narrative aired on a reference media². The offer of this extended and pervasive fictional “world” encourages consumers to engage with narratives to such an extent that they are often invited to “carry it” into their daily lives and real spaces. The transposition of elements from the fictional to the “real” world corresponds to the phenomenon that Jenkins (2008) called “extraction”, pointing it as one of the characterizing principles of transmedia narratives.

When Jenkins (2008) introduces this idea, discussing transmedia strategies in US TV series, he refers, on the one hand, to the material consumption of objects extracted from the diegetic universe, which involves a wide range of licensed products (clothing and utensils similar to those used by the characters, for example), and, on the other, to spontaneous or brand-created events from the fictional “world” (performances or fan conventions, for example). However, nothing prevents us from considering the extrapolations involved in socio-educational actions as another mode of “extraction” in which what is “sold” and carried from one area to another are ideas, values, behaviors. Socio-educational actions are related, after all, to what various authors call social merchandising³, defining it as the intentional incorporation of specific social thematic, through characters or plots, with pedagogical purposes.

In the passage from the notion of “possible worlds” – whose mode of existence is merely potential (imagined) – to “world building” – endowed with an updated (concrete) existence thanks to transmediation – the

² *Fan fictions* are good examples of this.

³ Cf., for example, Lopes (2009) e Schiavo (1995).

idea of “extraction”, to call the “real world” into the argumentative scene becomes an essential connector between these two ways of thinking the narrative overflows inherent in the interpretative cooperation demanded, in one way or another, throughout the text.

As with Jenkins’ “extraction”, Eco’s “possible world” (1986) somehow presupposes that there is an overlap between the fictional and the encyclopedic “real world” of the reader⁴ (engine of his imaginative game) that involves a dynamic of representations and beliefs in which all these “worlds” need to be thought of as cultural constructs in which authors and readers negotiate meanings. A “possible world” usually borrows individuals and the properties of a “real” world that serves as a reference (ECO, 1986). The hypothesis about the narrative genre plays a decisive role in this process. The Brazilian telenovela – notably those of TV Globo⁵ –distinguishes from the others by the intersections between the “fictional world” and the “real” world, promoting, in its own way, a kind of “extraction” that, in this particular television genre, that manifests itself above all by taking conflicts present in the narrative out of the screen. This occurs not only in the interdiscursive relationship with the sociopolitical moment of the country at the time the novel is being produced, but also from the socio-educational actions.

With the process of transmediation of the telenovela, the socio-educational actions also began to manifest not only on TV, but also on the content released by the TV network on multiple platforms. The word of mouth of the digital age, fostered by the encouragement of participatory culture⁶ and by Social TV⁷, is essential to ensure that the theme addressed

⁴ Each reader interprets the texts based on the knowledge they share with groups and social environment. The complex of knowledge and beliefs about the world corresponds to the encyclopedia of an individual or group of individuals, stored in the semantics of language.

⁵ Cf. Lopes (2003)

⁶ Varied set of possibilities open to consumers for greater access, production and circulation of media content through the digitization and convergence of media (FECHINE et al., 2015).

⁷ Network and act conversation around television content, conducted through interactive platforms / technologies, linked to television industry and / or software development strategies, capable of providing the experience of watching together with something.

in the telenovela is also discussed in other spaces accessed by the public such as online social networks and applications.

Since the themes selected for fictional narratives are often subjects on which there is no consensus in society – such as homosexuality, racism or rape – they provoke a social debate that goes beyond the boundaries of fiction, giving it greater reach. The positions and judgments about the themes presented by the characters are often the subject of controversies that involve even those who admit in their comments not to watch the telenovela⁸. The production of controversies in digital environments thus becomes one of the main transmedia strategies in scheduling themes give rise to another mode of experience of “extraction” in this transmedia era by becoming the object of socio-educational actions.

Based on these assumptions, we take on the challenge here to understand socio-educational actions as an integral part of the “worlds” built by the telenovela and, even more specifically, as promoters of “extraction” experiences within the general framework of transmedia strategies that have been adopted by the fiction aired by TV Globo. This is an exploratory study that involves not only bibliographic survey, but also an effort to deepen the knowledge about motivations, attitudes, behaviors and perceptions of groups on a given subject (HAIR et al., 2014). This study sought to understand the perceptions about Globo’s socio-educational actions related to the LGBTQIA+ group (Lesbian, Gay, Bisexual, Transsexuals, Queers, Intersex, Asexual and other possibilities)⁹ and possible experiences of “extraction” from the telenovela *Segundo Sol* (2018). We opted for this production considering that this telenovela was aired at 21 h, in which the most controversial social thematic are usually approached and had an homosexual couple in the plot. We use this research instrument and gather eight members from Pernambuco social organizations and movements engaged in this cause as the realization of a focus group allows us to deepen the knowledge about a common theme

⁸ Cf. Lima (2018) and Fachine et al. (2017)

⁹ From now on, we will only use this acronym to qualify all references to this social segment.

to the participants, based on their interaction and plurality of perspectives (COSTA, 2011). We conceived the research sample on purpose, i.e., we selected people considered as experts on the subject (HAIR et al., 2014), as shown in Chart 1.

Chart 1 - Identification and profile of the focus group participants

Identification	Profile
Participant 1	White cis male, early twenties, homosexual. Participant in the production of a TV show addressing LGBTQIA+ visibility.
Participant 2	White cis woman, early thirties, homosexual. Militant in various organizations and involved with cultural production.
Participant 3	White cis male, early thirties, homosexual. Lawyer and researcher on homosexuality.
Participant 4	Fluid gender woman, black, early twenties, homosexual, organizer of an event directed to LGBTQIA+.
Participant 5	Black cis woman, fifties. University professor and researcher on homosexuality.
Participant 6	Black trans woman, thirties. Works on the LGBT directory of a higher education institution.
Participant 7	White cis woman, mid-twenties, homosexual, artist and activist.
Participant 8	Black cis woman, mid-forties, homosexual, researcher on homosexuality.

The group was held on October 19, 2018, from 3:20 pm to 5:00 pm, in a room at the Universidade Federal de Pernambuco. A semi-structured script with 10 questions¹⁰ about the socio-educational actions of Rede Globo telenovelas was previously elaborated, focusing specifically on the characters Maura (Nanda Costa) and Selma (Carol Fazu), the homosexual couple from *Segundo Sol*.

We opted for a second phase of the study, using an electronic questionnaire, allowing a good diversity of questions and anonymity for the respondent to obtain more data regarding the couple's reception. The

¹⁰ During the focus group, other questions were introduced from the participants' statements.

questionnaire circulated on Facebook, Whatsapp and Twitter, and was sent directly to people who had issued opinions about the telenovela on these platforms. The circulation also had the help of critics and television columnists such as Nilson Xavier (@Teledramaturgia), who shared with his followers the questionnaire response link. In total, 127 valid answers were obtained. The sample is not intended to represent the telenovela audience as a whole, but to learn about the population who watched the telenovela.

In a third moment, the survey also included the observation of Globo's profiles in digital social networks, as well as viewers' profiles in public environments such as Twitter and Instagram, to verify the talks about the homosexual couple proposed by the TV station. The collected data guided the analysis, whose course initially requires a brief discussion on social merchandising in Globo's telenovelas.

2 Social merchandising in the “world” of telenovelas

The construction of a fictional world that dialogues directly with the objective reality of its viewers in the Brazilian telenovela begins with TV Tupi's *Beto Rockefeller* (1968), when more credible plots and a thematic more similar to the reality of the spectators were introduced (LOPES, 2003). Globo also begins to include social thematic in the plots of *Meu Pedacinho de Chão* (1971), addressing adult illiteracy, vaccination and childhood dehydration. From this telenovela, the same procedure is adopted in other successful telenovelas over the years 70-90, until today. Balogh (1998, p.12) considers that the “worlds” of contemporary telenovela work “within a kind of twilight zone between the real and the fictional, between the informative and the fictional”, betting on an interpretive game that deliberately blurs these borders. Social merchandising has become an even more direct mean of establishing the relation between television drama and the “real world” with the clear intention of spreading knowledge, promoting ethical and universal values and

principles, encouraging changing attitudes and adopting new behaviors and guide issues of social relevance, encouraging debate by society (LOPES, 2009, p. 38).

Social merchandising became especially popular from the 1990s (CZIZEWSKI, 2010). The inclusion of various social thematic in Globo's TV drama scenarios shows its popularity: landless workers (*O Rei do Gado*, 1996); missing children (*Explode Coração*, 1996, and *Amor Eterno Amor*, 2012); organ donation (*De Corpo e Alma*, 1992; *A Vida da Gente*, 2011; and *Em Família*, 2014); chemical dependence (*Vale Tudo*, 1988; *O Clone*, 2001; and *Mulheres Apaixonadas*, 2003); violence against women (*Mulheres Apaixonadas*, 2003; *A Favorita*, 2008; *Fina Estampa*, 2011); older people's rights (*Mulheres Apaixonadas*, 2003); maid's workers' rights (*Cheias de Charme*, 2012); human traffic (*Salve Jorge*, 2012); transphobia (*A Força do Querer*, 2017), and others. According to Czizewski (2010), the turn of the century made social merchandising practically *sine qua non* condition of telenovelas, as in 2011 Globo's Social Responsibility area was created, which took over the development of socio-educational actions as one of its main tasks. From then on, the insertions of scenes with social thematic in telenovelas intensified, reaching, in 2017, 1,591 frames, of which 497 had an explicit pedagogical character¹¹.

Globo's Social Responsibility area plans its actions prioritizing three major themes: Education, Human Rights and Environmental Sustainability. According to Azeredo (2019), the initiatives "are always articulated in partnership with organizations and reference people in the various themes, to ensure that we are addressing the core issues within each area." Although the curatorship of thematic involves an effort to articulate with representatives of social groups and non-governmental organizations, the initiative for their insertion in the plots is entirely of the authors:

¹¹ Information given by the director of Social Responsibility of Rede Globo, Beatriz Azeredo, at the VVI Encontro Obitel Brasil, held on December 6, 2017, in São Paulo.

Authors and writers are free to choose both the themes they want to air and how they will be addressed in the plot. However, Social Responsibility is always available and looking for opportunities to contribute to approaches that involve relevant social issues (AZEREDO, 2019).

Although there is no institutional thematic direction¹², Globo's systematic investment in socio-educational actions related to gender and sexuality issues in its teledramaturgy is notorious. Between 2011 and 2018, 33 telenovelas had LGBTQIA+ characters, most of them gay men. The greatest attention given to this theme began in 2000s, when a greater recognition of social movements acting on gender and sexuality is observed. In addition to greater visibility, the construction of characters in the LGBTQIA+ spectrum is now driven by a concern to avoid the caricatured representations of the past, but it does not always escape stereotypes. The homoaffective relationship of the characters Maura and Selma in the telenovela *Segundo Sol* is a curious case to think about the representations related to LGBTQIA+ within a socio-educational action that seeks to take advantage of transmediation to "extract" from the situations presented in the "fictional world" elements that promote constructive discussions in the "real world".


3 Socio-educational actions in Segundo Sol: LGBTQIA+ thematic on air

Segundo Sol was a telenovela aired at 21h between May 14 and November 9, 2018, written by João Emanuel Carneiro with the collaboration of Marcia Prates, Fabio Mendes, Lily Garcia and Eliane Garcia. Set in Bahia, it tells the story of a singer who sees his career take off after being pronounced dead. In the plot, Maura is a civil police officer who lives with her parents and sister, Rosa, one of the protagonists. She

¹² In the interview, Beatriz Azeredo denied any privilege to the LGBTQIA+ theme and attributed her approach to the company's sensitivity to social changes.

keeps a secret affair with her neighbor, Selma. When Selma's husband dies, they plan a life together, but this requires them to reveal to their families their sexual orientation. It is around this revelation and the conflicts that Maura faces in this process that focus the scenes with the most direct socio-educational objective. When Maura reveals her sexual orientation to her sister, the characters enact a scene of acceptance. But when her mother, Nice, discovers her relationship with Selma, the telenovela portrays the frequent family rejection and endeavors, through the dramatic nature of the scene, to sensitize viewers about the suffering inflicted on their children by biased parents, as shown in Figure 1. The socio-educational purpose becomes even more evident after the mother changes her attitude throughout the plot and supports her daughter.

Figure 1 – Transcription of the scene aired on July 5, 2018



SCENE: MAURA AND NICE TALK.

MAURA
 Look at me, mother. Talk to me, curse me, do anything but don't ignore me, mother.

NICE
 You disappointed me too much, Maura.

MAURA
 This isn't the end of the world. I didn't commit any crime. I didn't cause any harm...

NICE
 Yes, you did. You did to me. And your father is going to have a heart attack when he finds out!

MAURA
 Are you going to tell him?

NICE
 I should. Your father would get this crazy idea out of your head. What woman in the world dates another woman?

MAURA
 Mom! Do you really think I ever wanted it, mom? To be like this? No, mom. Mother, I've always fought against it. But there's a moment when my feelings... My feelings for Selma are more important than everything, can you understand? Mother, my love for Selma is bigger than my wish to hide, mom, than not being what I really am, can you understand?


Source: authors

Another tense moment in the “coming out” narrative happens when Maura's father, Agenor, receives, from third parties, information that his

daughter is a lesbian and reacts violently. He humiliates her publicly in her workplace. Upset, he says his daughter “is a ‘fanchona’, a macho woman.”¹³ Despite his wife’s protests, Agenor expels her daughter from home and Maura finally moves in with Selma.

Rosa tries to help parents to accept their sister’s sexual orientation in a scene that clearly has a “pedagogical” purpose, as shown in Figure 2, by drawing attention to individual freedoms. The socio-educational purpose is further reinforced since Maura’s “defense” is assumed by one of the main and most charismatic characters. Rosa becomes a kind of spokeswoman for the LGBTQIA+ cause in the telenovela with her positions on her sister’s behalf.

Figure 2 – Transcription of the scene aired on July 17, 2018



SCENE: MAURA AND NICE TALK.

ROSA

You can’t banish Maura from our family, right? Whether you like it or not she will still be my sister and daughter of yours.

AGENOR

Look, she is dead for me, ok? She embarrassed me as never before.

NICE

Don’t say so, Agenor.

ROSA

Father, listen. Mother, too. Maura didn’t choose to love women, ok? [...] There’s nothing wrong with that. It’s her nature.

AGENOR

Nature? Naughtiness, you mean.

ROSA

No, dad. Naughtiness is who kills, got it? Who rapes, who steals, who harms people. What is wrong in receiving anyone else in her own bed? Besides, what you or anybody else has to do with whom she brings to her bed? Let’s think about this?

Source: authors

Scenes related to the revelation of Maura’s sexual orientation such as those exemplified above were presented to the focus group participants.

¹³ Excerpt from the scene from the chapter aired on July 13, 2018.

They were unanimous in recognizing their potential to foster social debate as they gave visibility to the thematic. However, most of them expressed distrust about its socio-educational impact due to the representation of the characters, who despite the effort to overturn stereotypes could be involuntarily feeding them. The criticisms were especially directed at the victimization in the construction of homosexual characters and their imprisonment in this thematic role. Maura's process of coming out was largely passive and negative – sister, mother and father discovered her sexual orientation in their absence.

In the group's opinion, LGBTQIA+ characters in telenovelas are defined solely by their sexual identity, with no other role in the plot, which produces a certain exoticism in the depiction of sexual orientation, always treated as something unusual.

Participant 4: The whole script is based on this fact, it does not show other dimensions of that person's life. [...] the drama will be about her being a lesbian and how much it is tough and complicated. [...] introducing these people with a "ordinary life" would be more effective.

Another point emphasized in the construction of the characters was their obedience to certain normative standards:

Participant 5: (...) Lesbians who appear in telenovelas are that stereotype of what was called "lesbian chic" [someone interrupts: "Gourmet lesbian", everyone laughs] (...) It contains models of how one can be [homosexual]

Participant 7: [To appear on TV], you may be gay but not effeminate. You may be a lesbian, but you can't be manly.

Overall, participants also showed shifting positions regarding the realism of the coming out scenes. While the proximity to the "real

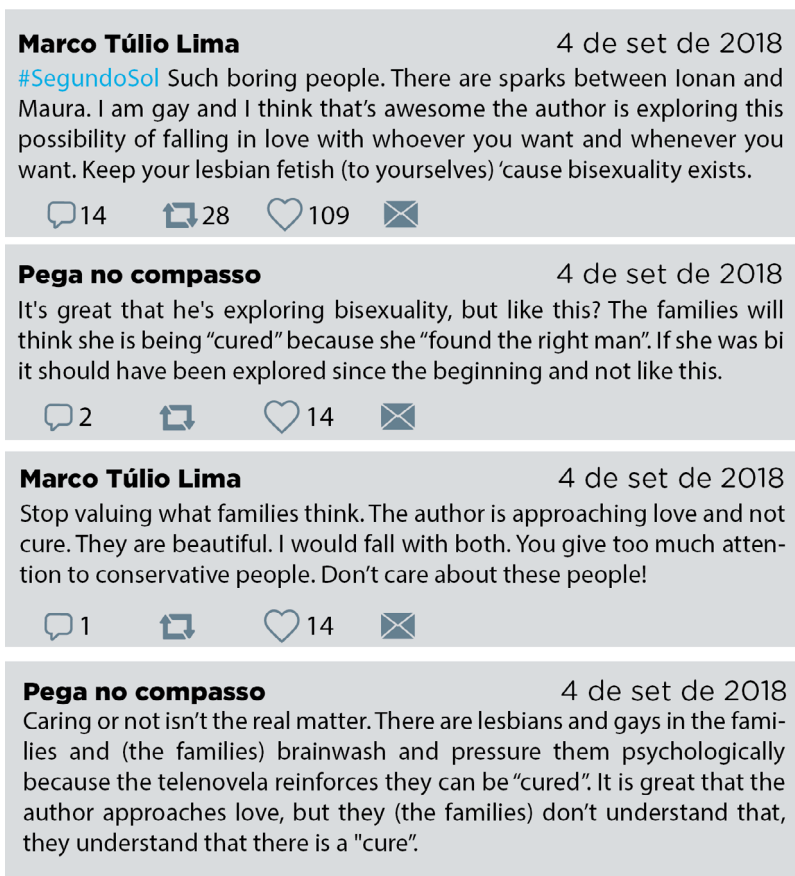
world” in the fictionalization of family conflicts involved in the process of revealing one’s sexual orientation was praised, they also criticized the emphasis on negative situations and judgments. Even if they collaborate to raise awareness, the representations of prejudiced behaviors often gain so much space in the plot that they end up relegating the positive situations to a secondary position, whose scenario, although less dramatic, could “educate” for acceptance. A general hesitation between the need for being both “didactic” and “credible” was observed in the group.

This tension about the limits between “realism” and “didacticism” in a scene that intend to be socio-educational has reappeared in the controversy provoked by a curious unfolding of the plot. Maura gets involved with Ionan, her friend and semen donor for the couple, who dreamed of having children, forming with him, for a moment, a controversial polygamous relationship. Although some participants in the focus group considered important giving visibility to more fluid sexual orientations, others pointed out that Maura’s relationship with Ionan might suggest a kind of “gay cure”. Generally, the group considered the situation as “non-didactic”:

Participant 6: For the people [...] it will be a mess, right...? [laughs] being a lesbian... being bisexual, even worse, and now a “threeway”, that’s when the situation got worse. I think it confuses people’s heads.

The love triangle has also provoked controversy among the spectators in social networks. The following dialogue, for instance, reveals the same concern with social misunderstanding of the situation portrayed by the telenovela, since the character was presented as lesbian, not as bisexual, since the beginning of the telenovela.

Figure 3 - Twitter users discuss the socio-educational role of the telenovela



Source: authors

In the midst of controversies, the story of Maura and Selma, especially in the first phase of its narrative arc, makes evident the socio-educational purpose of these representations in telenovelas and their potential for interfering with the public's agenda and promote "extrac-tion" experiences. The very behavior of the focus group participants demonstrated this potential, as they often went from commenting the scenes to the exposure of their personal experiences, blending, although momentarily and in a situation controlled by the researchers, the "fictional

world” with the “real world”. In addition to the online conversations - monitored in an exploratory way, but throughout the entire screenplay – the electronic questionnaire, applied after the telenovela ended, also confirmed our posture about social merchandising as a resource that favors the exercise of “extraction”.

Of the 127 valid answers, 87.4% agree with the idea that Maura and Selma’s love story is something that happens in real life. In this sense, most stated that the plot helped to feel some degree of empathy for same-sex couples (70%) and that the scenes of the coming out narrative produced a sensitizing effect (72.4%). For most of the sample (92.1%), the prejudice suffered by Maura arose a reflection process about how it happens in real life. This process, for 51.18% of respondents, was also noticed in family and friends who watched the couple’s story. Among the respondents, 71.9% identified as female, while 25.8% as male. Regarding age group, respondents were divided in three main groups: 50% are between 18 and 25 years old; 20.3% between 26 and 30 years old and 14.8% are between 31 and 35 years old. Most reported having direct contact with the LGBTQIA+ community and only 13.3% of respondents reported no contact. According to 4.72% of respondents, stories as of Maura and Selma should not be shown on television. The vast majority of the sample (91.33%), on the other hand, disagrees.

The effectiveness of socio-educational actions is difficult to measure since it involves many social mediations in different times and places, but the answers indicate that these initiatives can contribute, to public debate, although ephemerally and punctually. For Globo, the beacon and the “thermometer” of the impact of these actions, according to Azeredo (2019), is the repercussion on their social networks, contacts at the Viewer Service Center and the return of partners. The increase in the number of organ donations after the approach of this thematic in *De Corpo e Alma* (1992) and *Em Família* (2014); increased demand for preventive breast cancer screening facilitated by *História de Amor* (1995); the campaign of *Explode Coração* (1995) that helped find over 60 missing children;

the approval of the Elderly Statute from popular pressure influenced by *Mulheres Apaixonadas* (2003) are evidences of the impact. The proposal to stimulate debates on topics of public interest - motivated by the expectation that they will have social impacts - finds in the transmedia strategies adopted by telenovelas an important ally, not only by allowing them to be scheduled in different media, but also by allowing the involvement of viewers in discussions in digital social networks.

4 Socio-educational actions and transmedia strategies in Segundo Sol

To broaden the discussion on the social interest thematic addressed by telenovelas, Azeredo (2019) assures that Globo's social responsibility sector works with what it calls "360° methodology", whose operation depends on the transmedia production model that has been systematically adopted by the TV station. This model involves strategies of expansion and propagation¹⁴ on digital platforms of content associated with the plot and characters as the chapters are shown on TV. The "360° methodology" also involves the provision of socio-educational content in the journalistic and entertainment programs, as well as specific campaigns on the subject in various media and formats. The follow-up of the socio-educational actions related to the LGBTQIA+ theme in *Segundo Sol* showed that its operationalization occurred especially from transmedia propagation strategies, using the profiles of the TV station on Twitter and Facebook.

In live-tweeting actions, in which @Gshow and @redeglobo profiles comment on narrative events simultaneously with the telenovela transmission, these institutional accounts assume the personality of a viewer. In the scenes involving Maura and Selma, the publications showed empathy with the couple, celebrating the achievements and sympathizing with the moments of suffering, as shown in Figure 4. The station also carried

¹⁴ Propagation strategies reverberate the reference text (the telenovela, in this case) in other media / platforms, feeding the interest of those who follow it. Expansion strategies involve procedures / actions that unfold the narrative in other media (FECHINE et al., 2013).

live Facebook broadcasts with actresses Carol Fazu (Selma) and Nanda Costa (Maura), in which they discussed the plot, the couple's future and answered questions from viewers, as shown in Figure 5. The backstage stories of the telenovela explored the relationship between fiction and reality, to allow the discussion of the thematic. Actress Nanda Costa, during the telenovela transmission, revealed her sexual orientation and her relationship with percussionist Lan Lanh. The two were on *Conversa com Bial* on August 3, 2018 to tell their "real life" love story. At *Encontro com Fátima Bernardes* on October 11, Carol Fazu commented on the reconciliation process between Maura and Selma, discussing homoaffective relationships in a naturalized, although superficial way, as shown in Figure 6.

Figure 4 - Live-tweeting - Rosa talks to Nice and offers unconditional support to Maura. Rede Globo gets emotional.



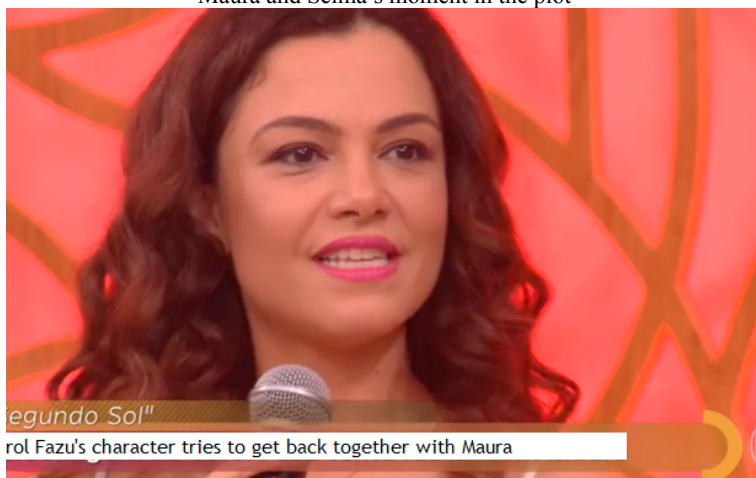
Source: Screen-capture of Globo's profile on Twitter.

Figure 5 - Chat with cast - Actress Carol Fazu attended live stream and answered fan questions



Source: Screen-capture of Globo's profile on Facebook.

Figure 6 - Encontro com Fátima Bernardes - Actress Carol Fazu comments on Maura and Selma's moment in the plot



Source: Screen-capture of *Encontro com Fátima Bernardes*.

A discussion of the theme in articulated way with the telenovela was not observed in other programs of the station. This aspect was also noticed by the focus group participants. They were unanimous in reinforcing the importance of socio-educational actions to establish an interdiscursive relationship with other products, including non-fiction, in the programming grid, so that the legitimation of rights integrates the entire discourse of the company:

Participant 5: [...] the network needs to invest to not be limited to the case portrayed in the telenovela itself. [...] the debate could happen in other programs, transmedia actions, etc. I think this is not widely used; it uses more controversy than the content itself. That is the problem. Presenting lesbian, gay, sexuality issues, most telenovelas present, now what do you do with that?

Participant 4: There is no point in the effort of the telenovela to raise awareness of LGBTphobia if the other programs on the grid continue to reinforce stereotypes or make room for prejudiced figures.

The content published by Globo was predominantly descriptive, giving visibility to the LGBTQIA+ thematic in the networks, but not deepening the socio-educational approach in digital environments. The moment of the revelation of Maura's sexual orientation was when the official profiles of Globo were the most active, causing controversies that even involved people who admitted in their comments that they did not watch the telenovela. Although we have not observed such constant and direct provocations to viewers, as occurred in other later productions of the station¹⁵, due to the inherently controversial nature of the LGBTQIA+ thematic, the scenes involving Maura and Selma gave rise to a dispute of values and moral discussions that shaped a clear experience of "extraction".

¹⁵ A good example were the socio-educational actions in *Malhação - Vidas Brasileiras* (2018-2019), a season that included gay, trans and bisexual characters.

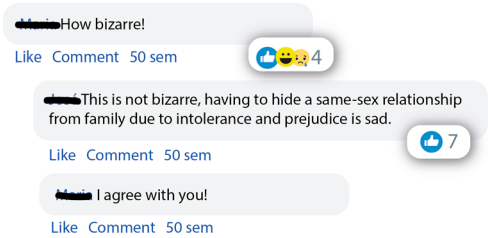
These controversies, sustained by the fictional transmedia universe of the telenovela (LIMA, 2018), witnessed a continuous shift from the “fictional world” to the “real world”, giving rise to the questioning of behaviors and values that are the “raw material” of every socio-educational action. The activation of these themes in digital environments mobilized the spectators themselves around these discussions with the objective of persuading people with contrary value system (conservative, intolerant, homophobic, etc.), concretizing the socio-educational character of the action. The tone of these conversations has evolved to aggression and offense, which is also a characteristic of controversial interactions on social networks. We emphasize some of these comments gathered in Figures 7, 8 and 9.

Figure 7 - Reactions to the scene in which Agenor learns about Maura’s sexuality



Source: Screen-capture from Globo’s profile on Facebook

Figure 8 - Reactions to the discovery of Nice



Source: Screen-capture from Globo’s profile on Facebook.

Figure 9 - Reactions to Maura's declaration of love scene to Selma

[Ana](#) Urgh.. telenovelas are all boring. The same theme for almost 3 years, I think no one needs someone else's approval to live. Telenovelas have all the same theme, with no action, no emotion, one after another.



[Like](#) [Comment](#) 1 y

[Samantha](#) Just like may happen to gays shall not inherit the kingdom of God, nor shall the homophobic. That's a tip.



[Like](#) [Comment](#) 1 y

[Juclides](#) There is no other theme rather than homosexuality to be exploited by Globo?



[Like](#) [Comment](#) 1 y

[Crisley](#) I say the same of straight couples. Every telenovela had. Boring, isn't it?



[Like](#) [Comment](#) 1 y

[Rosinha](#) Urgh, I've been thinking the same



[Like](#) [Comment](#) 1 y

[Rosangela](#) To appear in media

[Like](#) [Comment](#) 1 y

[Cristina](#) Jucildes, visit a psychiatrist, you are crazy. There is homosexuality since ever



[Like](#) [Comment](#) 1 y

[Juclides](#) You have to visit a psychiatrist, Cristina. I have the right to expose my opinion. If you're looking for someone to attack you should, then, complain to everybody.



[Like](#) [Comment](#) 1 y

Source: Screen-capture from Globo's profile on Facebook.

5 Final considerations

By stimulating the participation of viewers through interactive digital platforms and promoting the articulation of content between different platforms, the transmedia production model demonstrates a potential to enrich and reinforce the impact of socio-educational (or social merchandising). actions, which have become a hallmark of the telenovela popularized by Globo. This potential is directly linked to the way transmedia strategies expand the narrative universe beyond the TV screen, offering complementary content and / or associated with the telenovela and thus favoring the involvement of viewers with the imaginary universe that their plot proposes. When this pervasive and engaging “fictional world” explores strategically themes that mobilize viewers in their “real world”, they are given more favorable conditions to construct their interpretive propositions by drawing elements from one dimension of experience to another. In such scenario, socio-educational actions find fertile ground to produce the social impact they seek. And with these assumptions we observed the socio-educational actions in the telenovela *Segundo Sol*, which shows a homoaffective relationship and addressed the LGBTQIA+ theme.

The socio-educational actions in the telenovela contributed to the discussion of the theme, although there is no way to guarantee that the pedagogical intention produced real effects. The set of initiatives described attests to the circulation of the themes beyond what was being presented in the main narrative of the product on TV, but the controversies provoked by the relationship between the characters Maura and Selma were predominantly due to the initiatives of the spectators themselves instead of a Globo’s direct and provocative role in social networks. The “realism” of the scenes of conflict and suffering regarding Maura’s coming out were responsible for the most mobilizing moments. Among the focus group participants, however, there was a perception that, the telenovela should invest less in enacting the more

time-consuming and dramatic homophobic positions, and emphasize more the moments in which prejudices were rebutted and individual liberties defended to meet the intended socio-educational purpose. It was evident in the discussions the need to seek the right measure between “realism” (which can reinforce homophobic arguments by enacting them) and “didacticism” (which can cause disinterest in the plot) in socio-educational actions.

Focus group participants also emphasized the need for coherence in discourse in defense of rights across programs and across a variety of television genres, including television news, especially if socio-educational purpose is a premise assumed by the TV station. This necessary interdiscursivity emphasised by the group points to the potential that the “extraction” proposals that characterize transmedia projects can have in the development of socio-educational actions (campaigns or events associated with the theme, for example), which would justify a greater investment in these procedures. Despite the limitations mentioned, the contribution of these actions to make LGBTQIA+ more present in the daily life of the most conservative social segments was recognized.

The results from the interviews are also an indicative of the repercussion produced by the socio-educational scenes as most respondents (92.1%) stated that the prejudice suffered by Maura has awakened a process of reflection on similar situations that occur in real life. Finally, we emphasize how the participation of spectators in the controversies triggered by the plot in social networks and the experiences of “extraction” lived from these discussions confirm the potentiality of the transmedia production model in the development of socio-educational actions by transforming interpretive possibilities offered by the plot and telenovela characters in the engine of public participation. In this model, the “construction of worlds” operated by every telenovela can gain even more power. It depends on the producers to explore it.

References

AZEREDO, Beatriz. Ações socioeducativas das telenovelas da Globo. Rio de Janeiro, 26 de fevereiro 2019. Entrevista concedida por email.

BALOGH, Anna Maria. Benedito Ruy Barbosa: intertextualidade e recepção. *Novos Olhares*, n.1, v. 1, 1998.

COSTA, Maria Eugênia B. Grupo focal. In: DUARTE, Jorge. BARROS, Antonio (orgs.). *Métodos e técnicas de pesquisa em Comunicação*. São Paulo: Atlas, 2011.

CZIZEWSKI, Claiton César. Telenovela, agendamento e temáticas sociais: uma relação sistêmica e progressiva. *Revista Temática*, v. 7, n. 10, 2010. Disponível em: <http://www.insite.pro.br/2010/outubro/telenovela_agendamento_tematicas.pdf>. Acesso em: 20 jan 2019.

ECO, Umberto. *Lector in Fabula*. São Paulo: Perspectiva, 1986.

FECHINE, Yvana et al. TV social como estratégia de produção na ficção seriada da Globo: a controvérsia como recurso. In: LOPES, Maria Immacolata Vassallo de (org.). *Por uma teoria de fãs da ficção televisiva brasileira II*. Práticas de fãs no ambiente da cultura participativa. Porto Alegre: Sulina, 2017.

_____. Governo da participação: uma discussão sobre processos interacionais em ações transmídias. In: LOPES, M. I. V. de (org.). *Por uma teoria de fãs da ficção televisiva brasileira*. Porto Alegre: Sulina, 2015.

_____. Como pensar os conteúdos transmídias na teledramaturgia brasileira? Uma proposta de abordagem a partir das telenovelas da Globo. In: LOPES, M. I. V. de (org.). *Estratégias de Transmídiação na Ficção Televisiva Brasileira*. Porto Alegre: Sulina, 2013.

HAIR, Joseph F. CELSI, Mary W. ORTINAU, David J. BUSH, Robert P. *Fundamentos de pesquisa de marketing*. Porto Alegre: AMGH, 2014.

LIMA, Cecília Almeida Rodrigues. *Telenovela transmídia na Rede Globo: o papel das controvérsias*. Tese (doutorado). Programa de Pós-Graduação em Comunicação. Universidade Federal de Pernambuco, 2018.

JENKINS, Henry. *Cultura da convergência*. São Paulo: Aleph, 2008.

LOPES, Maria Immacolata Vassallo de. A telenovela como recurso comunicativo. *Matrizes*, v. 3, n.1, p. 21-47, dez./ago. 2009. Available in: <<https://bdpi.usp>>.

br/bitstream/handle/BDPI/32406/art_LOPES_Telenovela_2009.pdf?sequence=>. Accessed on: March 20. 2009.

_____. Telenovela brasileira: uma narrativa sobre a nação. *Comunicação & Educação*, São Paulo, n. 26, p. 17-34, apr. 2003. Available in: <<http://www.revistas.usp.br/comueduc/article/view/37469/40183>>. Access on: 13 feb. 2017.

REDE GLOBO. *Relatório de ações sociais 2011 a 2014*.

SCHIAVO, Marcio Ruiz. Merchandising Social: Uma Estratégia de Sócio-Educação para Grandes Audiências. Tese de Livre-Docência. Universidade Gama Filho. Rio de Janeiro, 1995.

SCOLARI, Carlos Alberto. A construção de mundos possíveis se tornou um processo coletivo (Entrevista). *Revista Matrizes*, Ano 4, Número 2 jan./jun. 2011.

SEMPRINI, Andrea. *A marca pós-moderna: poder e fragilidade da marca na sociedade contemporânea*. São Paulo: Estação das Letras e Cores, 2006.

Fictional design, possible worlds, and transmedia narratives: inclusive reception modalities in the series *Sob Pressão*

João Massarolo (Coord.)

Dario Mesquita (Vice-Coord.)

Collaborators¹:

Naiá S. Câmara

Gustavo Padovani

Anna P. T. Araújo

Luiz E. M. Cunha

Danilo Mecnas

Júlio C. R. Santos

Yan M. Nicolai

1 Introduction

Historically, television is a device used to watch the broadcasters' programming as we go through our daily activities, whether at dinner or during family conversations. Unlike the cinema and theater, which depend on the ritual of a dark room to create an immersive experience that is apart from everyday life, the television is integrated into the daily life and requires no specific ritual to follow its programming. To Martín-Barbero (2009, p. 297), the television dialogues with the viewer, displaying faces that are neither "close or friendly; neither fascinating nor vulgar" using a speech that "makes everything familiar and brings 'closer' to the viewer even what is most distant, thus becoming unable to face the most familiar prejudices".

¹ Researchers from the Study Group on Interactive Media in Image and Sound (Geminis/UFSCar).

The coexistence between everyday reality and the television world becomes intense when the content begins to circulate beyond the TV room. This process began in the 1980s when the screen extensions have become “an essential part of new media, following a trajectory that would continue into the next decades. Among the expansions, we find the connection of the television set to the VCR and to the video-game console” (CASETTI, 2015, p. 161). The production and the spread of television content on the platforms² (such as social medias and on-demand video services) bring the TV closer to the technology companies, which seek to provide an immersive reception for the public - especially by encouraging marathons and by the strategic use of monitoring technologies. However, the connected TV expands this notion through the interfaces of social platforms, which act as auxiliary extensions of the shows.

To Gillespie (2010, p. 348), the convergence between traditional media conglomerates and technology companies allows platforms to offer “online services of content intermediaries” that are able to manage large flows of information and exchanges of many kinds – commercial, cultural, subjective. To enter this new scenario, *Globo*, which is a Brazilian free-to-air television network, has created its TV platform, *Globoplay*³ As Jorge Nodetack, *Globo*’s executive director, explains in an interview with *Valor Econômico* a Brazilian financial newspaper, “today not only the content’s quality matters, but also the viewer’s experience: how to consume, where they consume it, is it associated with what?” (ROSE, 2019, s/p).

To Gauthier (2018, p. 14), this new practice of consumption, called inclusive reception, “makes possible the coexistence of worlds (the subject’s daily reality and the fictional world) and allows their connection through interfaces of social medias”. In transmedia practices, the coexistence relationship between worlds happens through the public’s strategic

² Nick Srníček (2017), platforms are applications that provide a basic infrastructure for mediation between two different groups and act as intermediaries between different actors: consumers, advertising, service providers, producers, suppliers, and even physical objects.

³ Video on-demand service created in 2015 by *Globo*, taking its programming to the internet with free access to news programs and paid access (subscription) to the full videos of other programs.

use of character profiles on social media in order to create new forms of dialogue with the work - not only for the characters to expose their intimate life in the social platforms, but also to “comment on current affairs and contemporary cultural phenomena” (GAUTHIER, 2018, p. 14).

By advocating the coexistence of worlds, inclusive reception complements and expands Boni’s (2017, p. 10) definition for transmedia reception: “a world is built by networks of speculation, interpretations, and uses, thus becoming a shared worldview”. In 2009, *Globo* launched blogs run by characters of the soap operas *Caminho das Índias* (2009)⁴ and *Viver a Vida* (2009-2010)⁵ and, more recently, of the soap opera *A Dona do Pedaço* (2019) – an Instagram profile for the character Vivi Guedes (Paolla Oliveira).⁶

With this in mind, this chapter is a study on the modalities of inclusive reception of medical series *Sob Pressão* (Globo, 2017-2019)⁷ - internationally known as *Under Pressure*, particularly the third season, freely adapted from the book *Sob Pressão: A Rotina de Guerra de um Médico Brasileiro* (2014), loosely translated as *Under Pressure: The War Routine Of A Brazilian Doctor*, authored by the surgeon Márcio Maranhão and the journalist Karla Monteiro.⁸ *Sob Pressão* is a medical series and, as such, is influenced by the procedural structure⁹ of North-American medical series such as *ER* (NBC, 1994-2009) and *Grey’s Anatomy* (ABC, 2005-present), with which it shares the view of peculiar situations, analysis of the doctors’ personal dramas, and emergency cases.

⁴ The blog belonged to the character Indra (André Arteché), a Carioca in love with Indian culture.

⁵ In “Luciana Dreams”, the character played by actress Aline Moraes reports her daily routine as a quadriplegic after a bus accident.

⁶ Available in: <https://www.instagram.com/estiloviviguedes/>.

⁷ The first season of the series *Sob Pressão* premiered on primetime Globo in 2017. It is a co-production with Filmes, with script by Jorge Furtado and directed by Andrucha Waddington.

⁸ The book was published by Globo publishing books in 2014.

⁹ Melina Meimaridis (2017, p. 43) defines the procedural format as a “narrative model where the episodes of the series have narratives that are independent from each other. Each episode contains a specific situation that the main characters must solve to its end – a model usually associated with the genre of workplace dramas”.

In a way, the pilot of the series was developed in 2016, when the fictional world that portrays the trajectory of Evandro, a young doctor, and his team was transposed into the movie *Sob Pressão* (2016)¹⁰, a co-production with *Conspiração Filmes*, with script by Jorge Furtado and directed by Andrucha Waddington. From the perspective of transmedia practice, possible worlds underlying fictional movie world allow the Dr. Evandro to live significant experiences of the routine of a medical team which, as in the cases reported in the book, live the conflicts and tragedies of the public health system in Brazil, concomitant with their personal dramas.

Therefore, the aim of this study is to analyze the modalities of inclusive reception, exploring the potential of all possible worlds for expanding fiction's borders to the field of transmedia narratives. The goal is to also check the contribution of design objects for the construction of an internal logic of the fictional world of medical series *Sob Pressão*.

2 Modalities of inclusive reception and the worlds under pressure

According to Ryan (2005, p. 449), possible worlds are spaces for the construction of relations of accessibility between the fictional world and the real world, but these relations depend “not only on logical principles but also on physical laws and material causality”. From this perspective, fictional worlds can be realistic or fantastic, depending on whether the events they relate can or cannot physically occur in the real world. The realistic aesthetic of the fictional world of the series *Sob Pressão* organizes and commands what is necessary to exist in the world for it to be credible and believable. In this perspective, a number of feasible statements populate the borders of the fictional world, which helps to explain or rectify the social practices of the series.

¹⁰ The movie is available for rent on *Net Now* at: <https://www.nowonline.com.br/filme/sob-pressao/76930>.

The fictional world of *Sob Pressão* has its own autonomous existence, moving between the concrete world and the ways of life of a doctor of Brazilian public health system and his routine in hospitals. The procedural format of the series helps to create accessibility relations between the probable and the improbable of all possible worlds, evoking references that shape the physical and historical possibilities of Brazilian public hospitals: scenarios, medical practices, and patients.

From this perspective, the possible worlds constructed set relations of accessibility between the fictional world and the concrete reality, as the audience experiences it. Like this, when *Sob Pressão*'s possible worlds are furnished with data from the Brazilian experiences with public health, they provide practices of redefinition of social and political experiences of the public in their daily lives. These strategies create the effect of metalepses, causing, according to Genette (1972, p 245.), the overcoming of the "border between two worlds that shifts, but is nonetheless sacred: the one in which one tells a story and the one that is told about in a story." The metalepses effect creates an impression of the real presence of the fictional worlds of a narrative, generating a reverse effect: if before the structures of conventional fictional worlds portrayed reality, with inclusive reception practices it is now the fictional world that goes through everyday life.

The construction of *Sob Pressão*'s world begins with the publication of the book that describes the training of the doctor Márcio Maranhão, who - while reporting to the journalist Karla Monteiro - narrates his experience in the public health systems in the city of Rio de Janeiro until the time of his discharge. However, there is a direct relationship between the book, the movie, and the series - characters like Evander and Carolina only appear in the movie and in the series but having different timelines. In the first episode of the series, for example, the characters do not know each other and are presented again to the public.

The book presents a hybrid narrative, a blend between a journalistic discourse and an autobiographical novel to rebuild life experiences in

the past while at present the narrative structure resembles a journalistic interview. On the other hand, in the series, the complexity of characters and narrative is strongly highlighted - for example, the self-mutilation scenes of the character Carolina. The series is organized with the same structure of the film: a main narrative arc that revolves around the story of the main character's (Evandro) narrative line, which unfolds along the series in addition to the medical cases of each episode and the daily routine of the hospital. Both in the movie and in the series, in some dialogues and on the cards inserted between the end credits, there are health guidelines - a social *merchandising* logic, understood as a space where the public "will seek to express their opinion, causing changes in the public debate, controlled by large media corporations". (MASSAROLO; PADOVANI, 2018).

Thus, the possible worlds constitute to the public a social reality underlined to the fictional world, which directs their experiences, making references to historical, political, economic, and social aspects that create the real world accessibility clues. For the understanding of these processes, belief systems are mobilized (make-believe) as well as the trust deed which reinforces the dynamics of concrete reality.

3 Fictional design objects under pressure

The notion of the fictional world construction is important to understand the creation processes in the platforms, characterized by fluidity and fragmentation of media environments, which are kept in balance "by the growing relevance of aggregation, serialization, and franchise phenomena" (BONI, 2017, p. 9). The widespread use of the term *world* is due in large part to the discussions on the concept of world construction favored by Jenkins as one of the key elements of transmedia narratives. For Jenkins (2008, p. 158), "increasingly, the narratives are becoming the 'Art of Building Worlds', as artists create attractive environments that cannot be fully exploited or depleted in a single work, or even on a single media".

In transmedia practice, the creation of a fictional world adds fictional design concepts that alter and modify the conventional narrative, creating worlds with its own characteristics in terms of culture, clothing, food, religion, among others. The term *fictional design* comes in the technologic field and is suitable for the study field of Human-Computer Interface (HCI). For Coulton *et al.* (2017), the fictional design refers to prototype imaginary objects and how their properties interfere in a fictional context. Applied to the construction of worlds, the fictional design shares a “collections of artefacts, that, when viewed together build a fictional world” (COULTON *et al.*, 2017, p. 16), establishing an internal consistency of how these design objects diegetic interact with the characters according to a narrative to be developed.

In the feature film *Sob Pressão* (2016), by Andrucha Waddington, the plot of the movie is developed in a public hospital located next to the fictional *Morro da Convenção* in Rio de Janeiro, and is furnished by hospital objects, but in precarious conditions. During the emergency surgery in a drug dealer, for example, the doctor Carolina (Marjorie Estiano) uses a latex glove as a makeshift tourniquet to find a vein in the patient and apply the anesthesia (Figure 1).

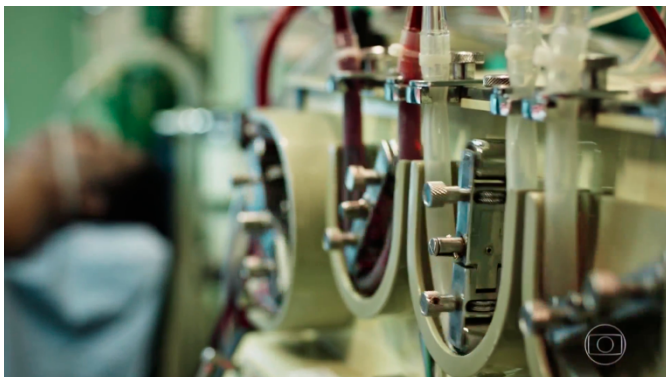
Figure 1 - A latex glove is used in place of the tourniquet



Source: Reproduction/Globo

At the movie's climax, the hospital director, Samuel Oliveira Filho (Stepan Nercessian), suffers a heart attack after confronting two drug dealers. To save the colleague, who must undergo a complex surgery, the doctor Evandro (Julio Andrade) decides to recover an old cardiopulmonary bypass machine (Figure 2) for a temporary replacement of the function of the heart and lungs during surgery. The machine was deactivated in the hospital deposit, in very poor condition, with air leak in the pipe, but even so, the equipment is successfully used in surgery.

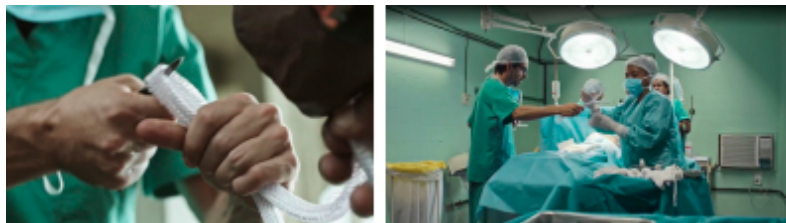
Figure 2 - Old cardiopulmonary bypass machine



Source: Reproduction/Globo

The makeshift solutions also define the TV series. In the premiere episode, before surgery, doctor Evandro uses a garden hose to carry out the drainage of blood in a pregnant victim of trampling (Figure 3).

Figure 3 – Doctor Evandro uses a piece of garden hose to perform a blood drainage



Source: Reproduction/Globo

In the third episode of the third season, broadcasted in 2019, doctor Evandro performs a surgery to save the life of a patient who had been stabbed by her husband using a fast delivery biker to be able to buy an arterial graft, while doctor Carolina uses her own hands to temporarily contain an internal bleeding (Figure 4). This dramatic situation lasts throughout the first block of the episode.

Figure 4 - Doctor Carolina stops the internal bleeding



Source: Reproduction/Globo

The improvisations can be seen as medical hacks used to the detriment of the precariousness of the objects that furnish the fictional world of *Sob Pressão*, with the task of organizing the dramatic situations of the movie in an informal way. According to Bouffleur (2006, p. I), this kind of hack, called in Brazilian Portuguese *gambiarra* and very popular throughout the whole country, is related to how Brazilian people see their culture and identity, relating to the idea of the “Brazilian way”, “a vision that seeks to emphasize, in their own people, a propensity the creative spirit, the inventive and innovative capacity, the intelligence and dynamics of popular culture, taking into account the situation of adversity”. In *Sob Pressão*, improvised solutions through medical hacks save countless victims and thus the design objects improvise a reality that exists not only in the fictional world, making also credible and believable the existence of possible worlds.¹¹

¹¹ Despite the cultural link and integrate the issue of public health in *Sob Pressão*, improvisations and hacks are present in medical procedural series and part of the everyday lives of Dr. Murphy (Freddie Highmore) in *The Good Doctor* (ABC, 2017-), Dr. Conrad (Matt Czuchry) in *The Resident* (Fox, 2018-), Dr. Jack (Matthew Fox) in *Lost* (ABC, 2004-2010), and Dr. Owen (Kevin McKidd) in *Gray’s Anatomy* (ABC, 2015-), among others.

Thus, medical hacks participate in the construction of the feasible set out to show behind the scenes of urban warfare, which escapes the control of health workers, who lack appropriate resources to run a hospital facing the violence that surrounds it. The possible worlds who organize the access points to the fictional world of *Sob Pressão* create the conditions for the public to know more closely the precariousness of public health services in the country, allowing this situation to be re-signified by the interaction of users on social platforms.

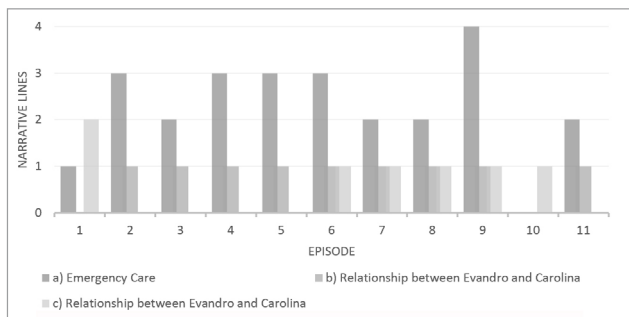
4 Serial hybridism under pressure

The series *Sob Pressão* reproduces the procedural structure in most of the episodes in the third season. Usually, at the beginning of each episode, a resident of the underprivileged outskirts is hospitalized in the public hospital, located next to the fictional *Morro da Convenção* in Rio de Janeiro. In the 40-minute episode, we follow doctor Evandro and his team perform various procedures to care for patients. At the end of the episode, Evandro saves the patient with help from the staff and hacks.

The narrative structure of the series features two large groups of characters: the medical staff and the patients. The medical team consists of Evandro Moreira, Dr. Carolina Alencar, Dr. Decio Guedes (Bruno Garcia), Dr. Charles Garcia (Pablo Sanábio) Nurse Keiko Yamada (Julia Shimura), Dr. Vera Torres (Rikki Moraes) and Dr. Gustavo Lemos (Marcelo Baptista). Patients change every episode, but the physicians' storylines evolve, addressing the relationships between themselves and among patients.

The analysis of the narrative structure of the first 11 episodes of the third season (Chart 1) shows the following main narrative lines: a) emergency care (present in all episodes); b) the relationship between Evander and Carolina (present in all episodes except the first); c) several incidents (actions involving physicians and/or patients, present in five episodes). The series displays an average of two emergency clinical cases per episode, reaching four emergency calls per episode.

Chart 1 - Analysis of episodes 1 to 11 with the three lines narratives of *Sob Pressão*



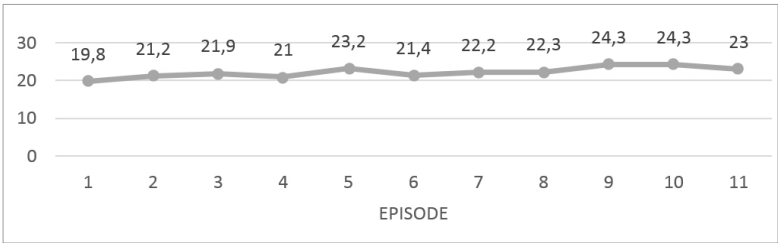
The storylines related to emergency care, ubiquitous in every episode, often constitute self-conclusive storylines according to the procedural structure of American medical series such as *ER* (1994-2002) broadcasted by NBC. Other story lines are expanded for several episodes, such as the troubled relationship of Evandro and Carolina, ending in a risk pregnancy. This narrative arc extends from the second to the 11th episode, while the incident between police and militiamen focuses on two episodes. To Mitell (2011, s.p.), contemporary series have a higher number of arcs and characters, culminating in a hybrid narrative structure in which “each episode is certainly structured to deliver narrative engagement and payoffs in specific beats and threads, it is hard to isolate any identifying characteristics of a single episode”.

5 Multiplatform distribution

The broadcasting of the series *Sob Pressão* followed a multiplatform distribution strategy of the broadcaster’s content. In Globo’s open channel, the episodes of the third season were shown on Thursdays and simultaneously made available in *Globoplay* platform. This procedure was repeated until the sixth episode; onwards, new episodes were made available one week before the exhibition, exclusively for platform subscribers. The *digital first* strategy directs content for video on demand platforms and after in the traditional media.

Exceptionally, due to the transmission of the Brazil-Uruguay game for the Copa America in 2019, scheduled for Thursday, June 27th, in the same day and at the same time of the series exhibition programming, the program was rescheduled to be broadcasted on the previous day, Wednesday, June 26th. Thus, on June 26th, the ninth episode of *Sob Pressão* was broadcasted instead of the *Cine Holiúdi* and *Globoplay Session* shows.¹² The two episodes were shown sequentially in the programming of the open network, promoting the narrative sequencing of episodes #9 and #10. The strategy to broadcast these episodes sequentially in open TV recorded the biggest audience so far, according to Ibope, the Brazilian Institute of Public Opinion and Statistics: 24.3 points in São Paulo and 21.4 points in the average of the 15 regions of the monitored capitals.

Chart 2 - Home audience of *Sob Pressão* in São Paulo



Source: Ibope

The broadcasting of the episodes also had the highest number of tweets (3297), with the hashtag #sobpressão collected through Netlytics in the period between the broadcasting of the episode in open TV (June 26th) to July 3rd. The collection of comments on Twitter for the analysis in this chapter was conducted in the period of the first ten episodes broadcasting, monitoring the terms “*Sob Pressão* AND Series”. It is noteworthy that, because the collection was carried out by Netlytics¹³, a Twitter non-native

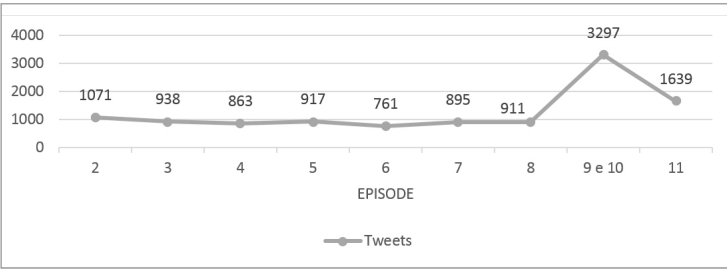
¹² The program debuted one week before the double episode of *Sob Pressão*, on June 18th, with a screening of the first episode of the series *It's a Match* and the series *Aruanas* on July 3rd. The display of exclusive content platform in TV aims to encourage new subscribers.

¹³ Online tool for monitoring and analysis of social networks such as Twitter, YouTube, and Facebook, created by Social Media Lab, the Ryerson University (Canada). It is freely available for small research (up to 10,000 data stored), with paid annual plans for large surveys. Available at: <https://netlytic.org>.

application, the information analyzed not represent the totality of impressions on the social network.

Between May 2nd and July 5th, 2019, we collected 9,653 tweets about the show and as the episodes were shown on television flow, there was a direction of tweets for a specific episode, between its broadcasting until the day of the next episode. The significant number of tweets and retweets concentrated on the episodes #9 and #10 show the importance of the protagonists and events.

Chart 3 - Comments on Twitter about the series *Sob Pressão* #sobpressão – May/02 to Apr/07/2019



Source: Netlytics based on Twitter

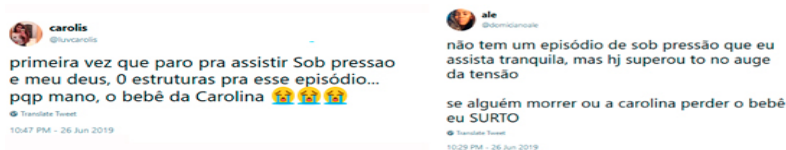
Among the 3,297 tweets collected on episodes #9 and #10, 947 were generated by users (Table 1). The performance of Marjorie Estiano is highly praised in 208 tweets that is mentioned. In 98 mentions of the character Carolina, more than half (49) refers to the risk of losing her son due to the incident in the tenth episode (Figure 5).

Table 1 - Filter of terms in tweets about the episodes #9 and #10

Terms in tweets	Incidence
Series <i>Pressão</i>	250
Marjorie Estiano	208
Carolina	98
Baby	49
Long Take	21
Evandro	16

Source: Netlytics based on Twitter

Figure 5 - Tweets about the risk of Carolina baby loss



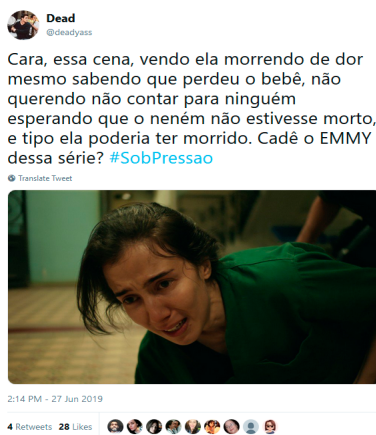
Right: (It is the first time I watch *Sob Pressão* and my god, it has me shaking. Man, ****, Carolina's baby (crying emojis)

Left: (There is not a single episode of *Sob Pressão* that I can watch peacefully, but today it took the cake. If anyone dies or if Carolina lose her baby I'll FREAK OUT)

Source: Twitter

In episode #10, after being wounded in a confrontation with police, the head of militia Aristeu (Cesar Ferrario) invades the hospital and forces Carolina to help him. At the end, the police discover his whereabouts, starting an intense shooting inside the hospital, in which Carolina violently hits her belly against a stretcher. The episode leaves open the issue of abortion, but some users categorically say that she lost the baby - meaning that or some had already seen the episode in *Globoplay* at the time or they would be betting on the narrative suggestion (Figure 6).

Figure 6 - Tweet commenting on Carolina's miscarriage



(Dude, this scene, even already knowing she had lost the baby, to see her in pain not telling anyone hoping the baby wasn't dead and she could have died. Where is the EMMY for this series? #SobPressao)

Source: Twitter

Regarding the theme of the episode #10, the long take is the second term more commented by users - after the baby - with 21 mentions in the technical quality of the episode is recognized by the public (Figure 7).

Figure 7 - Tweets about the technical quality of episode 10



Left: Damn, the episode was recorded in long take WITHOUT CUTS or EDITIONS and this is very hard to do. BEST SERIES. BEST PRODUCTION #SobPressao [Picture: It is your destiny to be the industry's backbone]]

Right: (Episode #9 is already over, this is the tenth. Note that from now on everything is in long take. Which means that there are no cuts from scene to scene. The same camera follows the characters and then changes to another. This is so, so hard to do. Few productions in the world can do it. #SobPressao)

Source: Twitter

6 Under pressure in media

The statements of the fictional world that support the production of comments on the Twitter platform are mostly retweets and to create them, it is used linguistic formulations relatively stabilized in a discursive formation of fans and the general public. However, as in any discourse formation, there is no homogenization – making clear the division between the ones keeping their fingers crossed for a romance and the ones that are silent in face of the condonation of abortion - which does not imply, however, relative stability.

Like the series *Sob Pressão*, social platforms comment social reality, making the user does not feel immersed in the fictional world because the fictitious elements are already part of their everyday reality. The interaction between users and the characters dilutes the boundaries of the fictional world to present itself not as a separate world, but as a member of the everyday world (Gauthier, 2018). The hiperdiegese¹⁴ of *Sob Pressão* allows users to quote characters and episodes as if they were part of their daily lives and create sectarian worlds where they can play and share aspects of fictional worlds with others (Eco, 2008).

The possibility to take to daily life the fictional world of transmedia narratives organizes the relations of accessibility between the fictional world and reality, as the viewer experiences it. In this context, the social platforms are used to speak, review, or produce content related to the fictional world of *Sob Pressão*, which is why it is important to analyze the interactions of users to understand media behavior, not just through Twitter.

The site *Banco de Series*¹⁵, for example, is a series datification platform; according to the available data, *Sob Pressão* is a program viewed by 1295¹⁶ active users, while other prominent series as Chernobyl¹⁷ (HBO, 2019) and Game of Thrones¹⁸(HBO, 2011-2019) have respectively 7,427 and 15,963 users. In the series ranking highest scores in 2018 and 2019 the third season of *Sob Pressão* appears in 11th place. With a score of 9.06 - an average of 5,334 votes - *Sob Pressão* appears in front of most watched series like Game of Thrones (in 234, with note 8.1 and average of 40 690 votes) and just behind Chernobyl (2, with 9.31).

¹⁴ Hiperdiegese refers to the creation of a broad, comprehensive, and detailed narrative space where there is only a fraction of what is seen directly or found in the text, but that seems to work according to the principles of the extent of internal logic. The hiperdiegetic world can, as Jenkins (1992) suggests, recommend a re-reading due to its richness and depth (Hills, 2002, p. 137).

¹⁵ Available at: <https://www.bancodeseries.com.br>.

¹⁶ Number collected on July 1st, 2019, available at: <https://bancodeseries.com.br/index.php?action=ss&serieid=12673>.

¹⁷ Available at: <https://bancodeseries.com.br/index.php?action=search&pattern=Chernobyl>.

¹⁸ Available at: <https://bancodeseries.com.br/index.php?serieid=1658&action=ss>.

¹⁹ Available at: <https://bancodeseries.com.br/index.php?action=topEpisodes&year=2018&top=10>.

Among the five national series best evaluated in the webpage, *Sob Pressão* leads followed by *Coisa Mais Linda*²⁰ (Netflix, 2019), *Assédio*²¹ (Globo, 2018), *It's a MaShippados*²² (Globe, 2019) and *Bandidos na TV*²³ (Netflix, 2019), as shown in Table 2.

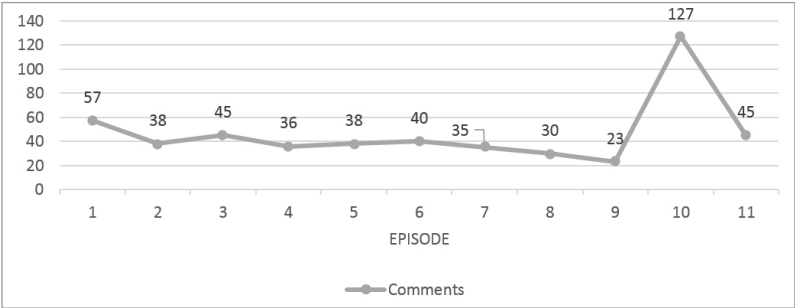
Table 2 - Top-rated National Series of the *Banco de Séries*

National series	Active users	National series ranking	Grade	Number of Votes	Overall rank
<i>Sob Pressão</i>	1295	1	9.06	5334	11
<i>Coisa Mais Linda</i>	4660	2	8.94	11,751	20
<i>Assédio</i>	605	3	8.83	2193	40
<i>Shippados</i>	367	4	8.63	1203	108
<i>Bandidos na TV</i>	711	5	8.58	1,917	125

Source: Banco de Séries (July 3rd, 2019.)

Both on Twitter (Chart 3) and the *Banco de Séries*, episode #10 was the most talked (Chart 4) of the third season.

Chart 4 - Comments per episode of the third season of *Sob Pressão* in *Banco de Séries*



Source: Banco de Séries (July 3rd, 2019.)

The constituent comments of *Sob Pressão* on Twitter and *Banco de Séries* platforms are underlying to the fictional world – a condition

²⁰ Available at <https://bancodeseries.com.br/index.php?action=ss&serieid=14114>.
²¹ Available at <https://bancodeseries.com.br/index.php?action=ss&serieid=15049>.
²² Available at <https://bancodeseries.com.br/index.php?action=ss&serieid=16078>.
²³ Available at <https://bancodeseries.com.br/index.php?action=ss&serieid=16720>.

for the creation of possible worlds. For Jenkins; Ito; Boyd (2016), the public recognizes the fictional world of transmedia narratives and even so it feels like a creator who wants to expand it from the details with the intention to update it according to the alternative configurations. From this perspective, to explore possible worlds behind the fictional world, the receiver also becomes a creator and makes several references about the characters, as speculation about the miscarriage of Carolina or, more markedly still in reconfiguration of the character “in a butch vibe”.

7 Long take and the realistic aesthetic in Under Pressure

The tenth episode begins with a television news on a confrontation between police and militiamen near the hospital as an inpatient care task force’s happening in its yard. Amid the rush of calls, Carolina is surprised alone by Aristeu, head of the militia, shot in the neck and accompanied by an accomplice, requiring service without registration, otherwise people would be killed on the yard. On the way to the waiting room, Evandro appears and also becomes hostage of the militiaman and his accomplice. To help Aristeu, the storyline will tie the events of the episode and the initial plan of the television, which had not been cut: it proves to be a 13-minute long take, interrupted by the vignette entrance, to be resumed for another 24 minutes in an even more dramatically increasing.

The long take enhances the aesthetic realism of the series by showing the concreteness of all possible worlds. In the long take, the characters that are in front of the camera set a deictic center, creating a device so that the viewer feel close to the scene, incorporating the image spatial perception of the characters. The idea of deictic center in search literature to establish a temporal and spatial anchor for the reader through the words. In the long take, the movement and the camera view summon their recipient “to take their eyes and, more broadly, their perceptual search activity”, drawing on the actors to complement “recipient’s guidance to the regarding the details of the situation” (Bühler, 1934, p 105-106 cited Ciulla; Martins, 2017, p 81.).

In the first 13 minutes of *Sob Pressão*, the large deictic center is established alternately between Carolina and Evandro. After the aggressive approach of Aristeu, Carolina leads him to the operating room. As soon as the camera enters the elevator, it moves to the left to show the delayed arrival of Evandro, which is forced to take the stairs. This movement serves to put the doctor in the action and establish a new deictic center, allowing the camera to go up the stairs behind the character and to accompany him to meet with Carolina and Aristeu (Figure 8).

Figure 8 – Difference in the timing between Evandro and Carolina rearranges the action in the long take



Source: Reproduction/Globo

After the series opening vignette, the second long take has its deictic center in Décio (Bruno Garcia), the hospital director. He goes to search for Evandro and Carolina, who are missing, and find them in the operating room with Aristeu and his accomplice. The hospital is full of policemen and the head of the militia now has to leave the place. After a tense discussion and death threats, it is decided that Décio will ask an ambulance - which will be driven by Evandro - to help in Aristeu's escape while the other militiaman stays in the hospital to ensure that no one will report the plane (Figure 9).

Figure 9 - Movement of the characters between one floor and another



Source: Reproduction/Globo

The escape fails when a police car arrives and around the vehicle before he leaves the hospital. A shooting begins and that hits a patient with hemophilia - condition which prevents blood clotting, requiring urgent blood bank plasma. While seeking the plasma in the middle of the shooting, Carolina is hit in the stomach by a stretcher that was being taken by police, but she still follows her plan. After surgical procedures to save the life of the shot patient and the end of the shooting, Carolina goes to another room to use a portable fetal detector in herself. It is a device capable of detecting the heartbeat of the child in the womb to assess what the blow had done with her baby. Thus, the episode ends with a strong dramatic hook: Carolina cry compulsively while trying to hear the heartbeat of the fetus.

Like this, the deictic centers allow the realistic aesthetics of the long take to capture wider aspects of reality in its continuous streams. On the one hand, the long take preserves the space-time unity of the events and on the other, the deictic centers reinforce the dramatic realism of everyday life in a public hospital.

8 Final considerations

In this chapter, we sought to examine the modalities of inclusive reception that enable fiction to enter everyday life, observing the importance

of design objects for the design world of the series *Sob Pressão*. Based on the public interaction on social platforms we were able to verify that possible worlds activate and organize relations accessibility between the fictional world and the real world.

In this context, the multiplication of screens encourages the participation of publics seeking space to express themselves as a form of resistance and social debate. The audience made by media consumers and collectively articulated thus assumes the place of the hearing produced “by acts of mediation and surveillance” (Jenkins; Green; Ford, 2014, p. 209.). The passage of the notion of the audience to the public “actively directs attention to the messages that values” (Jenkins; Green; Ford, 2014, p. 209), promoting the shared sociality.

It was also found that the immersive reception model of conventional media, articulate from top to bottom, just replace a world view by another, creating distinct and parallel realities: on the one hand, the concrete world of the public and on the other, the fictional world. In contrast, the reception inclusive model includes, in addition to narrative coherence and coexistence of worlds, public practices on social platforms, not fixing the canonical aspects of transmedia extensions.

It is important to highlight that in the survey on social media regarding the analyzed episodes, Carolina took the main role of the series, to the detriment of the leading role occupied by Evandro in open TV. This is due, in large part, to the mixture of realism and melodrama displayed in sequence in two episodes, especially the tenth one, when dealing with a sensitive and emotional issue such as miscarriage. Such dramatic context is woven from the first episodes of the series, when Evandro expresses its interest in being a father and Carolina hesitates. However, she ends up getting pregnant by accident and losing her baby tragically. The series thus incorporates a classic theme of the Brazilian and Latin American soap operas, to bring out the suffering of a mother at the loss of her child.

One of the conclusions that emerges from the study on the modalities of inclusive reception of *Sob Pressão* is that social platforms are

structured increasingly as interfaces to organize and order the relationship between reality and fiction, eliminating barriers that limit public access to the work. From this perspective, the relationship between fictional worlds and social platforms enables the coexistence of both worlds: the everyday reality of the public and the fictional world that is consumed.

However, possible worlds are not a representation of reality, nor an extension of the real world, but an instance of the fictional world of mediation elements that are recognized by the public as members of their daily lives. The instance of this recognition process occurs mainly in social platforms. Comments and criticisms posted by the public contribute to the construction of an internal logic of the fictional world reality. It is concluded, finally, that in the context of reception of serial narratives audiovisual investigation of possible worlds has become an object of study that includes public practices in social platforms.

References

BONI, M. Introduction. In: BONI, Marta (Org.). **World building** Amsterdam: Amsterdam University Press, 2017.

BOUFLEUR, R. **A questão da gambiarra**. São Paulo: FAU-USP, 2006

CASETTI, F. **The Lumière galaxy**: seven key words for the cinema to come. New York: Columbia University Press, 2015.

CIULLA, A.; MARTINS, M. Um estudo sobre classificações de tipos dêiticos. **Revista de Letras**, v. 2, n. 36, p. 78-90, jul./dez. 2017.

COULTON, P. *et al.* Design fiction as world building. In: RESEARCH THROUGH DESIGN CONFERENCE, 2017, Edinburgh. **Proceedings** [...]. Edinburgh: The University of Edinburgh, 2017. Disponível em: http://eprints.lancs.ac.uk/83974/1/DF_for_WB_final_.pdf. Acesso em: 29 jun. 2018.

DENA, C. **Transmedia practice**: theorising the practice of expressing a fictional world across distinct media and environments. Sydney: University of Sydney, 2009.

ECO, U. **Lector in fabula**: a cooperação interpretativa nos textos narrativos. São Paulo: Perspectiva, 2008.

GAUTHIER, P. Immersion, social media and transmedia storytelling: the inclusive mode of reception. **Comunicación y Medios**, n. 37, p. 11-23, 2018.

GENETTE, G. **Figure III**. Paris: Seuil, 1972.

GILLESPIE, T. The politics of “platforms”. **New Media and Society**: v. 12, n. 3, p. 347-364, 2010.

HILLS, M. **Fan cultures**. New York: Routledge, 2002.

JENKINS, H. **Cultura da convergência**. São Paulo: Aleph, 2008.

JENKINS, H. **Textual poachers**: television fans and participatory culture. New York: Routledge, 1992.

JENKINS, H.; GREEN, J.; FORD, S. **Cultura da conexão**. São Paulo: Aleph, 2014.

JENKINS, H.; ITO, M.; BOYD, D. **Participatory culture in a networked era**. Cambridge: Polity Press, 2016.

MARTÍN-BARBERO, J. **Dos meios às mediações**: cultura e hegemonia. 6. ed. Rio de Janeiro: UFRJ, 2009.

MASSAROLO, J.; PADOVANI, G. Cultura participativa e merchandising social nas telenovelas. In: COMPÓS, 27., 2018, Belo Horizonte. **Anais [...]**. Belo Horizonte: Compós, 2018. Disponível em: <http://portal.pucminas.br/compos2018/index.php>. Acesso em: 23 jun. 2019.

MEIMARIDIS, M. **Dissecando a estrutura narrativa dos seriados médicos americanos**. Tese (Mestrado em Comunicação) – Universidade Federal Fluminense, Niterói, 2017. Disponível em: https://www.academia.edu/33770589/Dissecando_a_strutura_narrativa_dos_seriados_m%C3%A9dicos_americanos. Acesso em: 24 jun. 2019.

MITELL, J. All in the game: the wire, serial storytelling, and procedural logic. **Electronic Book Review**, Mar. 18, 2011. Disponível em: <https://electronicbookreview.com/essay/all-in-the-game-the-wire-serial-storytelling-and-procedural-logic/>. Acesso em: 2 jul. 2019.

ROSA, João. Sem perder seu DNA, Globo busca ser uma ‘media tech’. **Valor Econômico**, 19 mar. 2019. Disponível em: <https://www.valor.com.br/empresas/6167407/sem-perder-seu-dna-globo-busca-ser-uma-media-tech>. Acesso em: 5 jul. 2019.

RYAN, M-L. Possible-worlds theory. *In*: HERMAN, D.; JAHN, M; RYAN, M.-L. (Ed.). **Routledge encyclopedia of narrative theory**. London: Routledge, 2005.

RYAN, M.-L.; THON, J. N. (Ed.). **Storyworlds across media**: toward a media narratology. Lincoln and London: University of Nebraska Press, 2014.

SANDVOSS, C. **Fans**: the mirror of consumption. Cambridge: Polity Press, 2005.

SRNICEK, N. **Platform capitalism**. Cambridge: Polity Press, 2017.

Forth Part

Narrative worlds of the nation

World Constructions: The popular from narrative to reception

Nilda Jacks (Coord.)

Daniela Schmitz (Vice-Coord.)

Daniel Pedroso

Denise Alves

Erika Oikawa

Fabiane Sgorla

Guilherme Libardi

Laura Wottrich

Lirian Sifuentes

Lourdes Silva

Sara Feitosa

Valquiria John

In keeping with the idea of observatory, that is, longitudinal observation, the proposal is to reconsider soap operas already analyzed (JACKS *et al.*, 2013, 2015, 2017) to identify the construction of worlds in the sphere of both production and reception, focusing on the issue in popular culture, understood in the manner of the authors who conceive it from Antonio Gramsci's propositions. That is, both from the point of view of its multiplicity, therefore, the most appropriate would be using the plural, and of its subordination to the hegemonic culture, in a dialectical relationship (COELHO, 1997). For Martín-Barbero (2004) television plays an important role in this process, and the soap opera, for example, usually appropriates the notion of the popular to produce its narrative.

As we revisit the audience data collected during the screening of *Avenida Brasil* (2012), *Império* (2015) and *Velho Chico* (2016)¹ and their

¹ Although *Passione* (2010) was reviewed, it was excluded because we did not retrieve the entirety of audience data.

narratives, the aim is to identify how these soap operas built the popular fictional world through various constituent elements of the plot. Also, how the receivers related to such formal, aesthetic and content categories, which circulate in digital social media, either in relation to a soap opera or the crossing of the three titles. In other words, identifying how the “mass-popular” (MARTIN-BARBERO, 2003) was appropriate, from which themes, grammars and formats.

We depart from the concept of popular culture operationalized by the perspective of the “construction of worlds”, that is, its mode of representation and how it is perceived by the audience. These, above all, on digital platforms, whose modes of meaning can tense “possible worlds” in the sense that they are developed by the public itself.

Theoretical and methodological procedures are reconsidered that enabled the comparison and systematic and critical monitoring of media production and its relationship with the audience on multiple platforms (JACKS *et al.*, 2015). To meet the purpose of focusing on the popular, seven analytical categories were chosen that guided both the reconstruction of narratives and the exploration of audience data (opinions, compliments, criticisms, etc.) on digital platforms. Then, from the *plot*, *themes*, *characters*, *scenery*, *costumes*, *audiovisual language*² and *soundtrack*, information and elements that build “the popular world” in each of the soap operas³ and statements made by the audiences were compiled.

The exploration of social media posts was performed in the NVivo software, based on the categories, in search of formal, aesthetic and content aspects that referred to the popular. The first stage was the organization of the material collected in previous editions of OBITEL Brasil, coming from platforms such as Orkut, Facebook, blogs and Twitter, and for each soap opera there was a distinct set of discourses.

² The collection was based on interviews and promotional material provided by the teams involved in the production.

³ Data collected between October and December 2018 on GShow, Memória Globo, soap opera sites, blogs and sites such as *Teledramaturgia* and Maurício Stycer, *O Globo*, *Folha de S. Paulo*, *Zero Hora*, *O Estado de S. Paulo* and material organized on YouTube fan channels.

For exploration in NVivo, keywords were listed⁴ in addition to those naming each category: plot; theme (according to each narrative); popular core characters (names); scenarios (house, apartment, courtyard, street); costumes (clothes, fashion, skirt, dress, shoes, blouses, etc.); audiovisual aesthetics (photography, light, image); soundtracks (music, sound, dance), popular (class, poor, rich, slum, slab, village, hill, etc.). In each soap opera we also used terms that were connected to the displayed plot.

1 “Possible worlds”: construction and appropriation of the popular

The notion of “possible worlds” brings with it various analytical possibilities, establishing a closer relationship with philosophy and literature. In the former, more specifically in the context of modal logic and metaphysics, it is a counterfactual situation, that is, it did not occur, but it is perfectly logical, since it could have happened. The analysis of the construction of worlds in the soap opera establishes a closer relationship, however, with the perspective of Literature. In it, the conceptual proposition is easier and, to a large extent, more acceptable, since what constitutes the scope of literary (and fictional) making is the possibility of bringing to the readers (or viewers) different worlds, which will be grasped by their capacity, also in various ways and in multiple understandings. Between reader and text, especially the fictional one, connections and interactions are established that are still difficult to understand. As Bruner (1997, p. 5) states, “literary and general linguists have always insisted that no text, no story can be understood at a single level.” Drawing on Jakobson’s perspective, Bruner (1997, p.5) points out that “all meaning is a form of translation, and that multiple translation (polysemy) is the rule rather than the exception”, emphasizing how little this relationship between reader and text is known and understood psychologically.

⁴ Depending on the word, the search started from the exact term or from derivations to broaden the searches.

In the case of literature, there can only be possible worlds because there are subjects capable of giving them meaning and existence, that is, representing them: “language is our most powerful tool for organizing experience and, indeed, for constituting ‘realities’”, (Brunner, 1997, p. 8). A soap opera, although another type of text, with distinct connections and mental interactions, also establishes the most diverse connections with its receivers. Thinking cognitively about the subject-soap opera interaction from the literary reader-literary text perspective indicates an analytical scenario of “possible worlds”. Thus, to think of the construction of worlds in the soap opera is to discuss its aesthetic dimension, aspects that involve the relationship between the worlds that it builds and the worlds perceived by the public.

For Cauquelin (2011, p. 70), “as an escape from the only world that really exists, fiction [including the soap opera] proposes views that experience does not spontaneously offer us.” In other words, fiction is factual art and as such has its rules, its limitations, its field of application.

Also from the subject-narrative point of view, Eco (1986, p. 109) says: “Since this course of events is not real, but absolutely possible, it must depend on one’s propositional behaviors, who affirms it, believes in it, dreams of it, desires it, foresees it, etc.”. So, it is in the possibility of analyzing the relationship between the reader and the narrative that we must understand the fictional worlds (or other worlds) as *cultural constructs*. A possible world is, for Eco, always a *cultural construct*, and so is the “real world” with which it dialogues. This understanding is in line with Benjamin’s (1994), when he recognizes the narrative as a sociocultural phenomenon. To speak of the construction of worlds in a soap opera, following this perspective, is to speak of the relationship established between the world constructed in the narrative and the world made possible by the repertoire of the “real world” of the subjects who watch it, even in the case of the 9 p.m. soap opera, considered the most realistic in Brazil (HAMBURGER, 2005).

As Eco (1989, p. 166) points out, “Of course every narrative work – even the most realistic one – outlines a possible world inasmuch as it presents a population of individuals and a sequence of states of fact that do not correspond to those in the world of our experience.” Thus, the “real world” or “normal world” is one in which we live or assume to live. Regarding the relationship between the “real” world and those of “fiction”, Eco’s perspective helps us to think that “fictional worlds are parasites of the real world. There is no rule regarding the number of acceptable fictional elements in a work” (ECO, 2006, p. 85).

For Scolari (2011), in experiences of fictional consumption, we create possible worlds and hypotheses that may or may not be confirmed.

Possible worlds are a cognitive construct of the reader or viewer. [...] Just finish broadcasting an episode of a television series and a few minutes later, the forums and web pages go into a state of excitement. Viewers discuss the text they have just seen, analyze their possible sequels and debate about the characters and the plot of the episode [...] the construction of possible worlds develops on social media. (SCOLARI, 2011, p. 131)

From Ryan’s perspective (1991), the approximations between “real world” and “projected world” establish greater access to the possible, understood here as synonymous with “accessibility”. Therefore, “the greater the similarity between the ‘real world’ and the fictional one, the more ‘accessible’ this latter world will be to the subjects” (JOHN, 2014, p. 176).

Today it is practically impossible not to relate the construction of fictional worlds to transmediation (JENKINS, 2008). Massarolo (2011) argues that it transforms the way of storytelling, insofar as the diegetic extensions of the narrative begin to generate content that circulates on different screens, from cinema to television, from computers to mobile devices. This narrative is possible, on the other hand, by

the way the audience engages, which makes participatory culture one of the central components of fictional worlds.

According to Martín-Barbero (2003), technical resources, including transmedia ones, refer not only to industrial formats, but also to other ways of narrating. It notes that the “other side” of the narrative industry is what allows access to the process of *cultural circulation*, that is, “a new mode of cultural existence of the popular” (MARTÍN-BARBERO, 2003, p. 160). And both Martín-Barbero (2003) and Hall (2003) understand the popular as a space of subversion, resistance, conflict.

Martín-Barbero situates melodrama as the place of arrival of a narrative and gestural memory that recovers the early forms of narration. Melodrama is close to the themes of oral literature, it is “written for those who cannot read” (MARTÍN-BARBERO, 1995, p. 170), hence its close relationship with the popular classes. The complicity of this audience with the genre stems from the identification of “in-cults” with action-packed and passionate scenes written with “this strong emotional flavor” (MARTÍN-BARBERO, 1995, p. 159).

For the author, the popular is commonly characterized by negation, as a reflex identity, “of that which is constituted not for what it is but for what it lacks” (MARTÍN-BARBERO, 1995, p. 25). In this context, Ronsini (2011) indicates that, in soap operas, the values of the popular classes are practically all those that counter those of the dominant classes. The popular lifestyle is represented as spontaneous, non-formal, communal, emotional, corporal and non-intellectual. Yet, predominantly, it was represented in a stereotypical manner: peripheral neighborhoods were almost always shown as “the place of barbarism, drug trafficking and violence, representing the opposite of the middle class way of life” (GRIJÓ, 2011, p. 7). From the 1990s, this scenario begins to present transformations that are directly related to the consumer power of this social layer.

Following is the description and analysis of the popular in the three soap operas, both in the field of production and in the receivers on social media.⁵

a) *Avenida Brasil*⁶ (2012)

The popular universe is the center of the narrative, the elite's playing a supporting role. Most of the plot takes place in the suburb, in the fictional neighborhood *Divino* which, together with the dump, constitute the popular setting. As for the themes, life in the suburbs is unfolded into several subthemes: *football* and the resulting social rise; the *bar*, predominantly male living space, and the *beauty salon*, female space. These have the function of disseminating comments and gossip about the life of the community. The themes are classic of the novel: love, betrayal, revenge, abandonment.

Divino can be seen as a microcosm of Brazil in which the author plays with the symbolic nuances of rich and poor, criticizing society, whether through the South Zone grandmother who disregarded the suburban, or the new rich who mocked the elite (XAVIER, 2015). According to Faria (2013), the suburb was prioritized as the main scenario due to the social and economic rise of the “new middle class” or “new class C”. In this sense, much of the plot revolved around the family of former player *Tufão*, which, although wealthy, lived in a mansion in a peripheral neighborhood.

The popular was centered on the representation of suburban daily life, reflected not only in the plot, but also in the technical aspects and aesthetic transformations of the soap opera.

Recorded with surprising lighting, capable of going beyond mere practical function and constructing meaning effects, *Avenida Brasil* presents a much faster pace in the development of history, a fact partly due to the constant commutation of

⁵ The analyzed posts can be found at <https://bit.ly/2Zccgfv>.

⁶ Author: João Emanuel Carneiro; Direction: Amora Mautner and José Luiz Villamarim; 179 chapters.

places and also responsible for the emergence of new knots, tied and untied almost dizzily when one considers the soap operas of ancient times and even those of the recent past. (FISCHER; NASCIMENTO, 2013, p. 12)

In the costumes and props, there were elements of status of each period of the novel (1990 and 2010): *Carminha* wore a fanny pack and clock; *Max* wore heavily patterned silk shirts; Rita carried a denim backpack and Veronica had a “flat” hair; *Cadinho*, her husband and businessman, carried a portable TV. In the beginning, however, *Carminha* dressed badly and sloppy, and in the second phase, already rich, she becomes an elegant woman, with light colored and lightweight clothing and many accessories. The style of stars – hair, jewelry and clothing – is used to create the look of soccer players. Sportswear, sneakers, sweat-shirts and colorful shirts made up the wardrobe of these athletes.

For the popular types, costume designers plunged into the world of charm, rap and hip hop, creating sensual looks for much of the *Divino* nucleus: jeans, glitters, heels and lots of color in tight clothes. In the case of the dump, they recreated yellowish hair, bad nails and teeth, spots on the skin and frequent sweat on the face. The clothes were darkened and faded and worn over each other to “protect” residents from the trash.

The sceneries also marked social ascension: Tufão’s mansion had a swimming pool, a shed and marble columns on the façade; gold-plated interiors and velvet details, a recurring way of representing the economically ascending class, associating it with a kitsch aesthetic. Therefore, a distinction is evidenced (BOURDIEU, 2007) between elite refinement and popular bad taste, even with possessions. Thus, it can be assumed that the construction of “popular worlds” is related to social practices and not to economic condition.

By considering set design, art direction, costume design and all characterization, it can be said that the dominant aesthetic was realistic. From the point of view of photography, care is taken with

camera planes and movements that value interpretation. Finally, the national soundtrack was composed of several popular genres: samba, *sertanejo*, funk, *forró* and MPB. The scenes in *Divino* are marked by both the soundtrack and the constant dialogues with screams of discussions and celebrations.

Avenida Brasil had great repercussion and engagement in social networks⁷, above the other titles analyzed here and related more broadly to the popular, because the theme crossed scenarios, costumes, language and, especially, the story in the periphery. It discussed an emerging issue in the period, projecting a sense of “popular” specific to the rising social context of class C.

Regarding the plot, sets and costumes, the dump was cited with distinct marks by the receivers. The daily life of the place, for example, is remembered as related to the love story lived by Rita and Jorginho: “...*this is a fact... LOVE THAT LINGERS IS LOVE FROM the dump !! lol*”. It was also appropriate as a synonym for clutter: “*My room is just the same as Mother Lucinda’s. lol ...I mean, it is like Avenida Brasil’s DUMP*”. Or also: “*My house looks like the #AvenidaBrasil’s dump, soon I’m going to run across Jorginho! HAHAHAHAH*”. Other appropriations of the dump take on an ironic sense: “*argh, this**** has not found her way in the dump yet*”; “*NO BECAUSE DUMP IS THE TREND, RIGHT FRIEND KKKKK #AvenidaBrasil*”.

As for the setting, the popular was also present in comments on the dining tables, in house decoration, the shops and the streets where the story takes place. One of the sceneries remembered was the beauty salon of the character *Monalisa*, the meeting place for women of the neighborhood: “*Carminha today is making her mark in advertising!! Breaking everything apart in Monalisa’s salon ♥ #AvenidaBrasil*”.

The popular in the costume was highlighted in the style, especially

⁷ Data from Facebook (15,870), Twitter (4,349), blogs (840), Orkut (1,559) and Globo websites (1,471) (June 11-24, 2012).

of women: “big mouth”, “red mouth”, “big red mouth”. Another reference is the criticism of Nina’s hair as opposed to what is expected for a “tart”, an aesthetic adopted for many characters: “*Where do these men see beauty in that foolish nina’s face? She’s skinny (too much...), she’s ugly (looks like a man with that hair...) she’s short, she’s weird! Come on!*”

Social ascent was identified by the use of trademarks and opposed to the character who, by dressing simply, was associated with a dump dweller: “*Jorginho uses a Calvin Klein today #phyno But his girlfriend is his own way out of the dump #avenidabrasil*”. From another perspective, there were comments about characterization related to life in the dump: “*This beard is really too big... but if that was the goal, cause this feeling of “dump dweller” then he was really successful using this long beard.*”

The popular also showed in the soundtracks heard and danced in balls that took place in Divino. Highlights are *sertanejo*, funk, *pagode*, samba and *charme*: “*ALL the places I went to this weekend were playing Charme... I didn’t hear ONE single funk. They’re watching too much #AvenidaBrasil haha*” or “*Music from the Divino Charme ball playing in the newsroom. #AvenidaBrasil*”.

It is worth mentioning that the opening music, in *kuduro* style, originated the *hashtag* #oioioi (hi hi hi), often repeated by receivers on digital social media: “*hi hi hi for all, AV Brasil has started hi hi hi hi hi*”.

b) *Império*⁸ (2015)

It tells the story of José Alfredo de Medeiros, the man in black, who owns a jewelry chain. The Commander, as he was known, had three children and a marriage of interest with the bankrupt aristocrat Maria Marta Mendonça and Albuquerque, from whom he separates. José Pedro, Maria Clara and João Lucas dispute over the inheritance built by their father. His rise comes from the exploitation of precious stones, in-

⁸ Author: Aguinaldo Silva; Direction: Rogério Gomes, Pedro Vasconcelos and André Binder; 203 chapters.

cluding the smuggling market. José Alfredo has a mistress, Maria Ísis, a nymphet prepared by her parents to take money from him. The plot also features Cristina, a brave and struggling young woman who leads a humble life full of obstacles. She is the daughter of the great love of the Commander's past and carries doubt about it.

José Alfredo's economic rise involves a magical aspect: South Africa's pink diamond, a symbol of status and power, hidden in *Monte Roraima*. The fall of the empire begins when this talisman disappears. In his mystical vision, he believes that everything will go down the drain if he failed to find his gemstone and get rid of a fake stone that took its place.

Império is a typical novelistic drama whose theme repeats other works of the author, in a rescue of the classic origin of the novel, with ingredients of melodrama. Of the three titles, it was the one that least dealt with the popular. Contributing to this are the title *Império*, the designation of the central character as Commander, or unusual geographical elements, such as Monte Roraima, a place difficult to access. However, Cristina's nucleus is the main space for popular expression. While José Alfredo's nucleus oscillates between the representation of the failed elite (materialized in the story of Maria Marta) and the popular ascending economically (embodied in the leading character), Cristina represents the popular man of the Santa Teresa region. This universe is completed by the characters of Xana Summer's nucleus, owner of a boarding house and beauty salon in the neighborhood, with characteristics that refer to the northeastern Brazil. In addition to the neighborhood, the *camelódromo* (free street market) is also a popular spot.

The scenography sought to impart veracity to the settings, keeping a feature of the 9 p.m. soap operas, that is, realism, combined with other elements of art direction such as costumes, photography, lighting.

In the costumes, the contrast between the Commander's wealthy nucleus and Cristina's simple nucleus is seen in the cut of tailored clothes, geometric dresses, traditional jewelry, sober colors and

the dark tone of José Alfredo's costumes versus the simple and patterned pieces, albeit discreet, of Cristina. The character's graduation ring was an important symbol of the possibility of ascension, which "can be interpreted as the gateway of class C to the luxury world of the Empire" (MAURO, 2017, p. 144).

The audiovisual language does not deviate from the usual pattern of the TV schedule: priority to naturalistic interpretation, scenes cut very similar to other soap operas, as well as lighting and color treatment. The soundtrack was composed of hits and featured a variety of genres, from international romantic pop songs, national pop/rock, funk and indie.

In the 6,900 comments collected on Twitter⁹, one micromedia (SANTAELLA; LEMOS, 2010), the little space that the popular received in the plot is repeated, perhaps because of Tweeter's news-like nature as compared to other networks.

Among the identified categories, only the scenery and the costumes bring marks of the popular. This is the case of the almost 150 comments about Monte Roraima, the most cited scenery, whose exoticism and difficult access (only by helicopter or climbing) may indicate the distance from the popular worlds: "*I think it's chic for the person who doesn't use a car and uses a helicopter, but I won't get in that stuff for NOTHING IN THIS WORLD. #Imperio*"; "*This commander's helicopter must have some extra luggage rack! How can such a helicopter hold so much in? #Imperio*"; "*Folks, the only way to this mountain is by helicopter. How did they manage to take a prefab house, a table and 6 chairs, sofa and refrigerator?! I'm confused. #Imperio*"

Another possibility of reading the popular in the comparison between what would be a class practice on the costume: "*Maria Marta could enjoy some of her fortune and go to a hairdresser, because her hair is awful #Imperio*".

⁹ The only platform that makes up the corpus.

c) *Velho Chico*¹⁰ (2016)

It marked the return of plots with rural/regional themes, changing the landscape and the accent of prime time and addressing important social issues related to the São Francisco River and agriculture, environment and sustainability, as well as *coronelism* (colonels' rule) and politics. Divided into two phases, the story began in 1960 in the fictional *Grotas de São Francisco* and showed the dispute over land and power between the De Sá Ribeiro family and the Dos Anjos family, amid the struggle for the rebirth of the São Francisco River, the *Velho Chico*.

The social ascent or binaryism between wealthier and less affluent nuclei was not so prominent, even though there were power struggles at the core of the plot. Set in the Northeast, it evokes elements that portray important popular foundations of the region: religiosity, the relationship with the São Francisco River, difficulties with drought, coronelism.

The characters from the popular universe were Beatriz, the daughter of two farmers who served Colonel Afranio, who went to school to change her fate; Zé Pirangueiro, a fisherman, community leader trying to save the "Old Chico"; Josefa, Zé's companion, a washerwoman living by the river, mother of three, who never loses hope.

The costumes were treated by handcrafted process by discoloration and aging of the fabrics: sun exposure, wax application, abrasion with sandpaper, stones and, in some cases, backwoods earth was used. In the first phase, highlight to the pastel tones of the inland locals, and more saturated tones for those who lived in Salvador. The makeup of the characters was minimal, following the concept of realism.

The photography had different planes that value the performance and locations: closed planes, which carry in the dramatic tone, and open planes, which locate the northeastern backwoods. Image treatment had an important highlight: the art direction, detailed and diverse

¹⁰ Author: Benedito Ruy Barbosa; Direction: Gustavo Fernandez, Philippe Barcinski and Antonio Karnewale. 172 chapters.

in colors and shapes that refer to the simple, strong and hard aesthetics of the northeastern backcountry (earthy tones, country costumes, makeup imitating perspiration and hot weather, scenery with objects from the region), etc).

On the other hand, the direction excelled in the valorization of the northeastern accent and some exaggeration in the drama; the edition, at times, departed from the field/ counterfield¹¹, incorporating poetic approximation emphasizing the semantic function, that is, the production of denotative and connotative meanings through long compositional planes without dialogues. *Velho Chico* brought aesthetic innovations by bringing photography closer to film language, by exploring the excesses of Baroque aesthetics and by adopting a slow and paused narrative rhythm (JUNQUEIRA, 2016).

The soundtrack brought several marks of popular construction, focusing on themes and artists that identify themselves with the rural environment, members of Brazilian popular music (MPB) and regional insertion.

Regarding reception¹², the privileged dimensions over the popular were the theme (Northeast, regional, backwoods), plot (coronelism) and audiovisual language (scenery/ characters, temporalities).

In identifying popular themes, there is an association between the setting and regionality, focused on the Northeasterns values and culture, with caveats to the culture of the Bahian *Recôncavo*:

I am from Bahian backwoods (Sertão) and I feel my country culture more alive and vibrant in me. As for Salvador and the Bahian Recôncavo, I thought I was the only one who noticed that. The backcountry culture is typical of the northeastern region, of the citizen that struggles daily in our suffering backcountry, because for me this is the culture that connects

¹¹ The field is the space that is focused by the camera. Counterfield is a succession of shots or plans showing sometimes one, sometimes the other interlocutor of a dialogue (AUMONT; MARIE, 2011).

¹² Comments collected on Twitter (102,659), *blogs* (60), Facebook (20,039) and YouTube (9,267).

and unifies the northeast. Each capital has its own distinct culture, since the northeastern backlands overcome these political barriers, we can say that the northeastern backlands are like a nation or region inside another region.

Elements linked to the Northeast were acclaimed, especially the rural, riverside and rural culture. However, some conflicts were noticed about the representations: *"I think the production of this soap opera should spend more time in the Northeast, so that they learn about the Northeastern people..."*.

Regarding the plot, the clash between coronelism and the popular sectors brought much criticism and comments. If part of the recipients congratulated the broadcaster for showing the Northeast in prime time, another segment was disappointed with the quality of these representations: *"Is it for real that the figure of Coronelism, the prehistoric explorer, enslaver and murderer of the poor is being broadcast on national television, by the COUP broadcaster, in the year of the coup, and everyone is finding it all natural and normal"* or *"The left-wing theme that no longer thrives. Brazil is tired of the 'only-the-poor-are-valuable story!'"*

Associations with the regional and audiovisual language gravitate around the representations of poverty, in particular criticism of the dissociation between the "real" and "fictional" worlds of the popular: *"Sweaty women, ragged men, environments stopped in time! What do these folks think we are? I am from the riverside, I am from the countryside, northeastern! I am barranqueira (person who lives on the banks of the São Francisco river) and we are not like that at all!!!!"*; *"What a caricature of the Northeast! this and a colonel screaming, clothes that neither poor nor rich wear (they look like a cheap theater of people), that tone, 'wow, the northeast is warm, it's suffering, but it's poetry, it's strong, it's colorful'"*.

Also in the mismatches between the "possible worlds" of production and reception, the characterization of the sceneries/characters was considered inadequate: *"I never know if it's morning, afternoon*

or sunset or night... The light is always the same, all the characters are the same color! Not to mention that people are always sweaty and dirty... ” ; “I can’t stand to see that ridiculous kitchen in the colonel’s house. What’s the point of being rich and having a poor, cramped kitchen with a peeling door paint... [...] Thank God she only handles pans. imagine if the lady had to cut some meat, a vegetable... where would she do that? If she took a potato chip out of the fire, where would she put it?”.

The reception scope evidenced disputes over meanings around the representations of coronelism and the representations of the Northeast, the countryside, the *Sertão* and the poverty from the visual language of the narrative, which also included strangeness concerning its non-linearity.

2 Final considerations

In general, popular culture was portrayed in the three narratives, albeit with different framings and intensity. In *Velho Chico*, it was focused on the rural context of the Northeast region; in *Avenida Brasil*, it was worked from representations of the periphery of big urban centers; in *Império*, it was practically confined to the nucleus of one of the suburban characters, the Commander’s bastard daughter.

It is noteworthy that in *Império*, although there was no strong representation of the popular in the plot, practices associated with this social layer were present in the comments of the receivers, in the associations in which greater aesthetic care of a character was required due to his/her class. Or even the criticism of the Colonel’s kitchen in *Velho Chico*, without the size or maintenance that the financial situation allowed. Similar comments were also identified on *Avenida Brasil*, when recipients indicated that suburban practices – poor education or bad taste – continued despite the privileged economic situation. The associations made by receivers refer to Lopes (1990, p. 55), when he states

that “popular culture is not determined by its origin, but by its practices”, an issue that we identify both in production and in reception.

Thus, by analyzing data from the “popular fictional worlds” of the three soap operas from the categories *plot*, *themes*, *characters*, *scenery*, *costumes*, *audiovisual language* and *soundtrack*, we realize that there are different forms, investment and appropriations of these constructs of popular. Among the categories analyzed, characters – especially in the identity marks of their practices and costumes – and scenography are important instances in which the popular nuclei and their stories are composed, taken here as “models for the redescription of world” (BRUNER, 1997, p. 7). In the investment of production in recreating a series of “popular marks”, it was possible to understand how much the soap opera product is embodied in the idea of being an equivalent of the world, although not identical to ours, as stressed by Cauquelin (2011).

Based on the *corpus*, it was noticed that the more this social layer is articulated to the plot, the greater the reverberation that is identified between the receivers, which was clear in the analysis of *Avenida Brasil* and its investment in peripheral representations, a central issue in the narrative. Among the three soap operas analyzed, this is the one that relates more broadly to the popular approach, in a cross-section between the narrative, the socio-cultural context (rise of class C) and the production of receivers in the analyzed networks. It is worth noting that this was “the first successful novel on the internet” (XAVIER, 2015), which justifies the great mobilization in the social media, related to the “popular worlds”, the charisma of the characters or the innovations of language. Noteworthy is the constant replication of the chorus of the opening track “#oioioi” (popular rhythm music), or even the *memes*, *gifs* and slogans of villain Carminha that circulated widely, aspects discussed previously (JACKS *et al.*, 2013; OIKAWA; JOHN; AVANCINI, 2012). Thus, it is possible to realize the importance of the active participation of receivers in the creation of fictional possible worlds, as already pointed out by Jenkins (2008), Massarolo (2011) and Scolari (2011). Social networks

are a privileged space of conversation about the plots, but also of construction, legitimation or questioning of the possible worlds.

On this last point, that of contestation, the case of *Velho Chico* is illustrative: there are records of conflicts between representations and appropriations of the northeastern rural, especially in the characterization of characters and setting. The disappointment of some viewers was possibly due to the clash in the attribution of meanings between the existing worlds in the subject's mind and those provided by the narrative, confrontations already discussed by John (2014). It is interesting to note that the group's previous work (JACKS *et al.*, 2017) indicated another misalignment between the instances focused here, as many viewers did not follow the plot's temporal transitions and identified *Velho Chico* markedly as the portrait of an epoch.

Thus, even though the viewer is aware of the fictional character of this genre, soap operas are often seen by the public as a portrait of what is actually lived, and for this very reason they promote audience involvement. As Silva explains:

If there is a “real world”, it can only exist through these constructions. There is no reality prior to the discourse that constitutes it, whether these are the statements that permeate everyday life and interpersonal and collective relations, whether this discourse is a scientific work such as ethnography or an artistic product like cinema. (SILVA, 2015, p. 20)

Finally, it is worth recalling Martín-Barbero's (2003) conceptions about the popular, a primordial space for reflection, a process in which television has a historical role. The soap opera usually appropriates the notion of the popular to produce its narrative, which is evident in the three titles analyzed, but not only. The very genre and the complicity of the public to it originate in the marks and matrices of the oral it bears, referring to the early forms of narrating of melodrama. De Cer-

teau (1994) sees the subversion of the popular from everyday practices and that the immediate challenges are answered as a place of invention. That is, the popular “real” and fictional worlds are plural, although in many moments they reinforce some stereotypes.

References

AUMONT, Jacques; MARIE, Michel. **A análise do filme**. Lisboa: Texto & Grafia, 2011.

BENJAMIN, Walter. **Obras escolhidas**: magia e técnica, arte e política, ensaios sobre literatura e história da cultura. São Paulo: Brasiliense, 1994.

BOURDIEU, Pierre. **A distinção**: crítica social do julgamento. São Paulo: Edusp, 2007.

BRUNER, Jerome. **Realidade mental, mundos possíveis**. Porto Alegre: Artes Médicas, 1997.

CAUQUELIN, Anne. **No ângulo dos mundos possíveis**. São Paulo: Martins Fontes, 2011.

COELHO, Teixeira. **Dicionário crítico de política cultural**. São Paulo: Iluminuras, 1997.

DE CERTEAU, Michel. **A invenção do cotidiano I**: as artes do fazer. Petrópolis: Vozes, 1994.

ECO, Umberto. **Lector in fabula**. São Paulo: Perspectiva, 1986.

ECO, Umberto. **Sobre os espelhos e outros ensaios**. Tradução Beatriz Borges. Rio de Janeiro: Nova Fronteira, 1989.

ECO, Umberto. **Seis passeios pelos bosques da ficção**. São Paulo: Companhia das Letras, 2006.

FARIA, Paula Beatriz Domingos. O subúrbio em **Avenida Brasil**: indícios de inovação na teledramaturgia brasileira. In: ENCONTRO NACIONAL DE HISTÓRIA DA MÍDIA, 9., 2013, Ouro Preto. **Anais** [...]. Ouro Preto: Universidade Federal de Ouro Preto, 2013. Disponível em: <https://bit.ly/31ZI12r>. Acesso em 19 ago. 2019.

FISCHER, Sandra; NASCIMENTO, Geraldo Carlos. **Avenida Brasil**: estratégias narrativas e efeitos estéticos. *Interin*, Curitiba, v. 16, n. 2, p. 116-130, 2013.

GRIJÓ, Wesley Pereira. As camadas populares nas “telenovelas das nove” da TV Globo na década de 2000. In: ENCONTRO NACIONAL DE HISTÓRIA DA MÍDIA, 8., 2011, Guarapuava. **Anais [...]**. Guarapuava: Universidade Estadual do Centro-Oeste, 2011.

HALL, Stuart. **Da diáspora**: identidades e mediações culturais. Belo Horizonte: Ed. UFMG, 2003.

HAMBURGER, Esther. **O Brasil antenado**: a sociedade da novela. Rio de Janeiro: Zahar, 2005.

JACKS, Nilda *et al.* **Passione e Avenida Brasil**: produção crossmídia e recepção transmídia? In: LOPES, Maria Immacolata Vassalo (org.). **Estratégias de trans-mídiação na ficção televisiva brasileira**. Porto Alegre: Sulina, 2013. p. 179-216.

JACKS, Nilda *et al.* Telenovelas em redes sociais: enfoque longitudinal na recepção de três narrativas. In: LOPES, Maria Immacolata Vassalo de (org.). **Por uma teoria de fãs da ficção brasileira**. Porto Alegre: Sulina, 2015. 4 v., p. 281-317.

JACKS, Nilda *et al.* **Velho Chico**: mais um episódio na busca pelo fã de telenovela. In: LOPES, Maria Immacolata Vassalo de (org.). **Por uma teoria de fãs da ficção televisiva brasileira II**: práticas de fãs no ambiente da cultura participativa. Porto Alegre: Sulina, 2017. p. 221-247.

JENKINS, Henry. **Cultura da convergência**. São Paulo: Aleph, 2008.

JOHN, Valquíria Michela. **Mundos possíveis e telenovela**: memórias e narrativas melodramáticas de mulheres encarceradas. 2014. Tese (Doutorado em Comunicação e Informação) – Universidade Federal do Rio Grande do Sul, Porto Alegre, 2014.

JUNQUEIRA, Antônio Hélio. Imaginário e memória na tessitura narrativa da telenovela “Velho Chico”: as mediações do cotidiano. In: CONGRESSO BRASILEIRO DE CIÊNCIAS DA COMUNICAÇÃO, 39., 2016, São Paulo. **Anais [...]**. São Paulo: Universidade de São Paulo, 2016.

LOPES, Maria Immacolata Vassalo. **Pesquisa em comunicação**. São Paulo: Loyola, 1990.

MARTÍN-BARBERO, Jesús. América Latina e os anos recentes: o estudo da recepção em comunicação social. In: SOUSA, Mauro Wilton de (org.). **Sujeito, o lado oculto do receptor**. São Paulo: Brasiliense, 1995. p. 39-68.

MARTÍN-BARBERO, Jesús. **Dos meios às mediações**: comunicação, cultura e hegemonia. Rio de Janeiro: Ed. UFRJ, 2003.

MARTÍN-BARBERO, Jesús. **Ofício de cartógrafo**: travessias latino-americanas da comunicação na cultura. Tradução Fidelina Gonzáles. São Paulo: Loyola, 2004.

MAURO, Rosana. O modelo da “mocinha” em ascensão social: proposta de análise semiótica de personagens na teleficção. **Verso e Reverso**, São Leopoldo, v. 31, n. 77, p. 138-145, 2017.

OIKAWA, Erika; JOHN, Valquíria; AVANCINI, Denise. De @berilopassione a #MeServeVadia: **Passione e Avenida Brasil** no contexto de convergência midiática. *C-legenda*, Niterói, n. 27, p. 106-118, 2012.

RONSINI, Veneza Mayora. A ideologia meritocrática na novela das oito e a reprodução das desigualdades de classe. *In*: COMPÓS, 20., 2011, Porto Alegre. **Anais [...]**. Porto Alegre: Universidade Federal do Rio Grande do Sul, 2011.

RYAN, Marie-Laure. **Possible worlds, artificial intelligence and narrative theory**. Bloomington: Indiana University Press, 1991

SANTAELLA, Lúcia; LEMOS, Renata. **Redes sociais digitais**: a cognição conectiva do Twitter. São Paulo: Paulus, 2010.

SCOLARI, Carlos Alberto. A construção de mundos possíveis se tornou um processo coletivo. [Entrevista cedida à] Maria Cristina Mungiolli. **Matrizes**, São Paulo, v. 4, n. 2, p. 127-136, 2011.

SILVA, Marcos Aurélio da. Cinema, antropologia e a construção de mundos possíveis: o caso dos festivais de cinema da diversidade sexual. **Aceno**, Cuiabá, v. 2, n. 3, p. 17-40, 2015.

XAVIER, Nilson. Bastidores de **Avenida Brasil**. **Teledramaturgia**, [S. l.], 28 dez. 2015. Disponível em: <https://bit.ly/2L1rnqS>. Acesso em: 19 ago. 2019.

Fictional worlds and representation of politics: the military dictatorship in TV Globo series

Ana Paula Goulart Ribeiro

Igor Sacramento

Patrícia D'Abreu

Tatiana Sciliano

Lilian Duraes

Gabriela Pereira da Silva

Any television fiction is a representation of social life that produces and dynamizes memories about the world. But there is a type of television production that is committed to the real, building references by reconstructing characters, environments, events and processes recognized as part of common experiences. The most evident examples are the historical or biographical plots: images, sounds and dialogues constitute a very specific way of using the past and writing history, which stabilizes meanings and builds collective memories.

Understanding that memory is always a construction of subjects, groups and institutions, we propose to discuss how television speeches of historical inspiration are organized, especially those that privilege the country's recent past - specifically the military dictatorship (1964-1985). For this, we analyzed two fictional productions of TV Globo: *Anos Rebeldes* (1992) and *Os Dias Eram Assim* (2017). We seek to understand how the political context of repression was represented. What images and speeches were selected, constructed and reinforced? What frameworks, silences and forgetfulness (POLLAK, 1989) were proposed? We also tried to analyze the circulation of these products, which were built in two different contexts: the beginning of the 1990s and the end of the decade of 2010.

When studying the processes of representation of the past by television dramaturgy, we seek to understand how the television work of memory takes place, which, in this case, involves the narrative construction of social worlds. We assume that language never merges with the reality it seeks to describe and that representation has a necessarily pragmatic dimension, since it constructs certain worlds to the detriment of possible ones. In the case of historical realities, representations about the past are the basis for our perceptions and judgments, interfering in our ways of saying and acting in the present, as well as in the ways of projecting and imagining our futures.

1 World building and collective memory

World building is an intrinsic practice in structuring narratives. Although this has been explored in studies of science fiction (cf., for example, SALER, 2012; SODRÉ, 1973; WILLIAMS, 2011; WOLF, 2012), reflections on transmedia narratives have broadened this approach to understanding how certain products they create environments that cannot be fully explored or exhausted in a single job or medium. For Henry Jenkins (2009), the constructed world is bigger than the narrative that produces it, since the speculations and elaborations of fans expand it. It is necessary to consider the complicity between the worlds and the media, taking into account theoretical models, economic and industrial strategies, stylistic elements and uses of the fans. The media can thus be defined as changing articulations of technological environments with socio-cultural uses, which must be conceived as instruments of transmission, as in the top-down media channels, but also as a symbolic-material set that contributes to the asset world building process.

Based on the circuit described by Jenkins, we seek to develop a study on the construction of worlds in television fiction. We did not set out to do an analysis of reception, but we did analyze the production and circulation of narratives, understanding that watching television today

is a radically different experience from that before the 1990s. We opted for an approach that would allow us to observe the ways of building the past and the memory work configured in the two series: how the narratives, in their fabric, select some facts from the past, silence and forget others, producing frameworks and ways of seeing. Building worlds is a compelling experience for participants, as it invites them to forget the materiality of the media and immerse themselves in a different reality.

When talking about shared meanings about the past, we are talking about memory, a field of reflection that has grown significantly within the studies of the media, which occupies a privileged place in the dynamization of the culture of memory (HUYSEN, 2000). The cult of the past permeates society and daily personal practices, but it is in the media that it gains greater visibility and power of social scheduling. There is an intrinsic relationship between memory culture and media culture (RIBEIRO, 2012 and 2014).

The audiovisual has been an object of many reflections within the studies of memory (HOLDSWORTH, 2011; SPLENGER, 2011; LANDY, 2010; BEAIL and GOREN, 2015). In Brazilian audiovisual, there is a diversity of representation strategies to narrate the past and the nation (SOBCHACK, 1996; LOPES, 2009). Thus, it is necessary to investigate the ways in which television writes history.

Observing the articulation between the narrative strategies and their forms of inscription in a time was also one of the objectives of this work. In this sense, it was important to consider how these products can be understood as historical documents and also as operators of the memory of contemporary Brazilian society. In addition, the consumption of products turned to the past is now a remarkable fact, which moves a wide market of cultural goods. Television has particularly established itself as a means of narrating our time, not only in journalism, but also in fiction.

We understand, as Mônica Kornis (2003, 2011, 2015) pointed out, that some products of serial fiction elaborate a vision about the past of the country and its citizens, working and reworking collective imagery

and repertoires. Therefore, it is interesting to investigate how a look from the present recreates a past (KORNIS, 1996 and MOTTER, 2001). Social representations are categories of thought constructed and socially shared, which are related to their historical contexts, shaping social practices, as highlighted by Vera França (2004). For this reason, the images and narratives of the telephony must be interpreted taking into account the look of the present that organizes them (HALBWACHS, 2006). When circulating, these narratives leave their traces and tracks as documents (LE GOFF, 1990), as they can be accessed in the future as a record of the past.

We tried to show how the history of the military dictatorship was built and given to read by the series *Anos Rebeldes* and *Os Dias Eram Assim*, considering the social contexts of production and circulation. We seek to understand representation in its discourse, interpreting the various forms of articulation between the discourse and the social world to which it belongs and analyzing the processes of negotiation, dispute and accommodation of meanings about the past.

We tried to identify in the series *Rebels* and *The Days* were thus the narrative elements (visual, sound and text) that show how the memory of the military dictatorship was framed. How were representations made about the recent past and about what happened in the country during the military government? How were historical narratives and ideas of nation mobilized? How did the past appeal? What elements did these products use? How were past experiences framed? What meanings do they refer to? What different performances do they produce? To understand these issues, we analyzed the intrigue, the way of articulation between the narrative elements and the *mise en scène* of these series, such as the characterization of the characters, sets, costumes, soundtrack, lighting, archival images and editing techniques.

Our objective was also to account for the circulation forms of these series, which we understand here - based on Scolari (2011) - as intrinsic dimensions of the world building processes that the series generate. We analyzed the news and reviews that were published during the screening

of *Anos Rebeldes* in *O Globo*, *Folha de S. Paulo*, *O Estado de S. Paulo* and *Veja*. We also analyzed texts from the same periodicals about *Os Dias Eram Assim*, as well as material produced by groups created on social networks about the series. These two different media contexts and their differences are what interests us.

2 Anos Rebeldes

Anos Rebeldes tells the story of a group of students who experienced the cultural and political effervescence of the 1960s in Rio de Janeiro. Written by Gilberto Braga and Sérgio Marques, with collaboration by Ricardo Linhares and Ângela Carneiro, and collaboration by Ivan Zettel and Sílvio Tendler, it was shown in 20 chapters, from July 14 to August 14, 1992.

To reproduce the atmosphere of the 1960s, the authors sought as reference the books 1968: the year that did not end, by Zuenir Ventura, and *Os Cabornários* by Alfredo Sirkis. Some scenes from these books are almost scripted in the miniseries. Youth is the protagonist of the revolutionary and contestation scenario, based on some characters: those who joined the armed struggle, those who opted for counterculture and those who preferred to just live their lives.

Since the first chapter, *Anos Rebeldes* is full of references to cinema: the magazine *Cahiers du Cinema*; *Nouvelle Vague*; Godard, Fellini, Truffaut, Visconti, Glauber Rocha; and the films *Deus e o Diabo na Terra do Sol*, *Vidas Secas*, *Jules et Jim*, *Rocco i suoi fratelli*, *Hiroshima mon amour*, *Bonnie and Clyde*.

The soundtrack is composed with MPB classics of the time: Alegria, Alegria, by Caetano Veloso, opens the miniseries, there are Bossa Nova compositions and songs engaged in the CPC (Popular Culture Center) project of the National Students Union (UNE), in addition to the show *Opinion* and mentions such as the samba dancers Elton Medeiros, Paulinho da Viola and Nelson Cavaquinho and the International Song Festival, with emphasis on the dispute between *Sabiá*, by Tom Jobim and Chico

Buarque, and *Not to mention that I did not mention the flowers*, by Geraldo Vandré. There are also international hits: *I can't take my eyes off you* (Bob Crewe and Bob Gaudio), *Call me* (Tony Hatch), *Senza fine* (Gino Paoli), *Guantanamera* (Fernando Diaz, Julian Orbon and José Martí).

The filmmaker Silvio Tendler inserted documentary panels and takes of the characters in B&W into the plot (as if they were part of the historical images), giving the story a factual anchorage and stitching the narrative through the “effect of real”. The use of historical or documentary elements (images from the archives, newspapers, songs, photographs, quotes from films, plays and others) contextualize and give verisimilitude to the plot.

The excess of historical references in the reconstruction of the time was criticized. According to journalist Marcelo Coelho, the search for realism had the opposite effect and the built universe sounded false. But, for the youngest spectator, the strategy worked to identify with an era not lived and romantically perceived as heroic: the student protests of the “Fora Collor” (Impeach Collor) movement used the theme song of the series, *Alegria, Alegria*, as a hymn and not to say that I didn’t speak of flowers, as the generation of 1968 had done.

Chosen as a synthesis of the miniseries, *Alegria, Alegria* sutured the multiple temporalities presented on the screen. The work opens in 1968, with a scene of a bank robbery to finance guerrillas, in which the protagonist Maria Lúcia (Malu Mader) witnesses the action alongside her aunt Dolores (Denise Del Vechio). At night, Maria Lúcia criticizes, for her boyfriend João Alfredo (Cássio Gabus Mendes), the use of violence as political resistance. He, already engaged with armed struggle groups, asks: “Who is living under normal conditions?”. In the next scene, João, with a revolver, says: “Quietinho that nobody gets hurt”. Then, running away from two armed policemen, João is shown in close up, afraid. There follows a scene from him, in March 1964, in the history class of Colégio Pedro II, with a presentation card with the information “Anos inentes”, contextualizing the period from 1964 to 1965, which extends to chapter 6.

Afterwards, the “rebel years”, from chapters 7 to 13, are discussed, corresponding to the years 1966 and 1967. And from chapters 14 to 20, the “lead years”, referring to the period from 1968 to 1970, are portrayed. the conflicts between militants and the police and the functioning of the devices are taken from Alfredo Sirkis’ autobiographical novel, *Os carbonários*, and from the experience of miniseries co-author Sérgio Marques. The atmosphere of the time was inspired by the book by Zuenir Ventura, 1968, the year that did not end and in the memories of Gilberto Braga. In the final chapter, there is a time jump to 1979, after several sequential images, in black and white, with events from 1974 to 1974: on landing at Galeão, Pedro II’s friends await those who return from exile. Among them João, who meets Maria Lúcia.

Maria Lúcia (Malu Mader), João Alfredo (Cássio Gabus Mendes) and Edgar (Marcelo Serrado) star in a love triangle. Maria Lúcia and João Alfredo experience the conflict caused by the different worldviews they have, despite the strong attraction they feel, the generational ethos they share and the opposition to the dictatorship. However, she does not approve of his engagement with radical militancy. Maria Lúcia is not indifferent to the abuses of the military regime, but the revolutionary posture is not identified, and she wants financial security, marriage and children. His individualistic project clashes with that of João Alfredo: unconcerned about material goods and comfort or privacy, his concern is social and collective. Edgar, her best friend, also falls in love with Maria Lúcia and is willing to be a safe haven for the girl. The passion between João Alfredo and Maria Lúcia has not cooled down over the years, but it is not enough to sustain the relationship between them. Upon João’s return from exile, Maria Lúcia and he spend one night together and, the next day, she realizes that he remains the same, prioritizing political life. As the end of the dictatorship, new struggles were taking shape.

In addition to the love story, the miniseries talks about the friendship of four boys who split up by walking different paths and becoming people with different worldviews: João opts for armed struggle and is exiled;

Edgar becomes an executive; Galeno (Pedro Cardoso), initially without a defined direction, becomes a television drama player; Waldir (André Pimentel), son of a porter and helped by friends, becomes a careerist at the service of businessman Fábio (José Wilker), who supported the dictatorship.

Among the female characters, there is Heloísa (Cláudia Abreu), who symbolizes the “rebel years” to the maximum: a wealthy millionaire and contestant of her father’s customs, Fábio, gains political awareness, engages in armed struggle and is murdered by the police, leaving a daughter of the relationship with militant Marcelo (Rubens Caribé). In one of the strong scenes of the miniseries, Heloísa opens her blouse and shows her father, without letting the viewer see, the marks of torture she suffered in prison, while confessing to be a leftist militant. The tension Heloísa and Fábio defines a place for the character of the businessman in the plot, that of a villain conniving with the tragic murder of his daughter.

3 Rebel reactions: the dictatorship in the 1990s

At the time the miniseries was produced, the impeachment of President Fernando Collor de Mello was underway and the young people, known as “painted faces”, stood out as protagonists in the process. The analogy between what was being shown on screens and experienced on the streets was very highlighted by the press of the time, which credited television with a great mobilizing power.

The series had a great repercussion and also generated controversies. In the journals, the following topics were addressed:

a) the satisfaction of former militants who found the narrative of the series credible; criticism from the public and from journalists alleging that the broadcaster used the historical fact as a backdrop for a love story and that the narrative, softened, did not inform young people about the horrors of that period;

b) the nostalgic tone of the time, which evoked the rebellion, youth, agitation and boldness of the 1960s and which would have been used to ignite the repercussions of the demonstrations against the Collor government;

c) the denial, by the military, of the existence of an obscure period in Brazilian history, which by them is called the “democratic revolution of 64.

The press appropriated the expression “rebel years” to refer to political movements related to youth. The article “Students relive ‘rebel years’ at USP” by *Folha de S. Paulo* of July 17, 1992, reports protests led by UNE against the university-business relationship. In “Students go to the streets through impeachment”, of August 12, 1992, in the same newspaper, the expression “rebel years” names the atmosphere of a student march against Fernando Collor, in which the song *Alegria, Alegria*, by Caetano Veloso, was intoned. In the text, there is the testimony of a 14-year-old student who said she was not ashamed of not knowing the political events shown in the series.

The *Jornal do Brasil*, of July 18, 1992, reported criticism from the Army against *Anos Rebeldes*, which, according to the institution, distorted the facts by accusing the Armed Forces of committing heinous crimes. The students had not been heroes, but “easy prey” for “irresponsible banditry”. *Jornal do Brasil*, although it opposed the Army’s negationist stance, also spared no criticism of the series’ lack of fidelity to the series. It pointed out several historical inaccuracies:

(...) Brigitte Bardot did not land in Brazil in the middle of a military coup. (...) The seafront of the South Zone of Rio was very different from the current one. It was not possible to see the building of the Hotel Meridien, as seen through the large windows on the terrace of the Hotel Miramar, where the protagonists João Alfredo (Cássio Gabus Mendes) and Maria Lúcia (Malu Mader) went to dance in one of the first chapters. (...) Can’t take my eyes off you, by Bob Crewe and Bob Gaudio, was released in 1967. It could not have been played

at Maria Lúcia's graduation party, which takes place in 1964. There's a kind of hush, by Les Reed and Geoff Stevens, was recorded by Herman's Hermits in 1966 and could not have been a musical background for the flirtation between Heloísa (Cláudia Abreu) and her guitar teacher (Tales Pan Chacon) (*Jornal do Brasil*, 07/19/1992, p.4).

According to the journalist Luís Antônio Giron, in *Folha de S. Paulo*, on 08/16/1992, the work broadcast on Globo, "told a story and inspired another": fiction guided the news. Gilberto Braga said he saw "the photo of a poster carried by the painted faces where it was written: *Anos Rebeldes*, last chapter: Fora Collor" (BRAGAm 2010, p. 30-31). The author also said the newspapers wanted him to assume that the miniseries influenced political demonstrations against the president and that he let co-author Sérgio Marques and documentary filmmaker Silvio Tendler participate in the debates with students (BRAGA, 2010, p. 31).

According to Rebecca Atencio (2011), *Anos Rebeldes* would have inaugurated a new type of social merchandising: instead of domestic violence, missing children, drugs, organ transplantation, helplessness to old age, the miniseries emphasized the importance of the country's political memory. For the author, Globo did a merchandising of memory and framed the versions of the past that it wanted to transmit.

4 Dictatorship, didacticism and melodrama in 2017

The series aired 25 years after *Anos Rebeldes*, between April 17 and September 18, 2017, with 88 chapters. Written by Ângela Chaves and Alessandra Poggi, The days were thus started in 1970, in full years of lead, and tells the story of two families who become enemies for their political and ideological positions, but whose children fall in love.

The story revolves around the love between Renato Reis (Renato Góes) and Alice (Sophie Charlotte), who met in the 1970 World Cup

final. The scenario is Rio de Janeiro and, despite both living in the area southern Rio, their families live in different conditions. He lives with his mother, Vera (Cássia Kiss), owner of a bookstore, and with brothers Gustavo (Gabriel Leone) and Maria (Carla Salle), the black maid Dalva (Ana Miranda) and her small son, Domingos (Pedro Chaves) and Izak Dahora). Recently graduated and idealistic doctor, Renato starts to stand out in the profession. She, pretty and somewhat rebellious, lives with her father, greedy businessman Arnaldo (Antonio Calloni), submissive mother Kiki (Natália do Valle), little sister Nanda (Leticia Braga and Julia Dallavia) and Sandoval (Ricardio Blat), the faithful butler. Over-protected, Alice questions her parents' conservatism. Alice and Renato's destinies intersect not only because they fall in love, but also because of three coincidences.

During a difficult delivery, Renato saves the life of Monique (Leticia Spiller) who is married to Antônio (Marcos Palmeira), Alice's uncle. When demonstrating against Arnaldo's support for the dictatorship, Gustavo finds himself involved in a bomb attack against the company Amianto, owned by Alice's father. Later, Maria marries Antônio. But what seals the fate of the passionate Renato and Alice is Arnaldo's hatred. Supporter of the repression, he finances the corrupt delegate Amaral (Marco Ricca), who persecutes, tortures, kills and hides the bodies of opponents of the military regime. Aided by unscrupulous pupil Vitor (Daniel de Oliveira), Arnaldo demands that Olavo capture Gustavo in a chase that culminates in Renato's flight and exile in Chile and his brother's dramatic arrest. So that the boy is not murdered in jail by Amaral, Vera makes a deal with Arnaldo to separate the exile Renato and the desperate Alice who, expecting a child from the young doctor, ends up marrying Vitor for thinking that his great love is dead. As Renato's passionate letters to Alice are intercepted by Vera, he, thinking that the girl forgot him, marries in Chilean exile with Rimena (Maria Casadevall).

A decade later, during the Brazilian political amnesty, in the 1980s, Renato returns to Brazil with the family he formed in Chile. In a manifes-

tation of the Diretas movement, now! He meets Alice, then a renowned photographer and mother of two children: a boy, his son, and a girl, the result of her marriage to Vitor. Despite the painful separation and the traumatic reunion, the love between the two speaks louder, which leads to a series of encounters and mismatches, in an intrigue whose fabric is commanded by the authoritarian character of Brazilian society.

In *Os dias era assim* (2017), the military dictatorship is represented through a rich reconstruction of the era, which includes scenery, costumes, archival images, music and dialogues. In the opening, fictional and archive images are mixed to show cannons, military personnel, political protests, marches, students, police repression, to the sound of Belchior's song *Como nos nossa país*.

In the articulation between the construction of the character Gustavo and the dramatic arch of the couple Alice and Renato, the period of military dictatorship in Brazil seems to have functioned more as a backdrop for a novel than a critical articulation between narrative fiction, social memory and historical knowledge. In addition to dozens of characters having no involvement with the militancy contrary to the military dictatorship, the burden of oppression and the greatest violence in the plot are against the love story and the harmony of the private family environment and not against Brazilian society and democracy. However, even if the political militancy (explicit in the plot of *Anos Rebeldes*) is not the keynote of the composition and action of the characters of *Os dias era assim*, the political mark of agency and abuse of power that characterizes the period of the Brazilian military dictatorship is determinant in the dramatic constitution of private relations in the miniseries.

Here, it is important to emphasize the need for insertion of didactic scenes, with explanations of the historical period by the characters. Even with the audience in mind, this didacticism had the potential to combat the public's lack of knowledge about the dictatorship and the neglect of Brazilians in relation to important political issues in republican history.

As a representation of social life, television fiction produces and dynamizes memories about the world. His commitment to reality uses referentials to reconstruct shared characters, places and events. In this sense, the figure of the mother seems very important in *The days were like this*. The images and speeches selected about the period reinforce the idea that involvement with politics at the time of the dictatorship disrupted families. This is evident in the image of the mother represented by Cássia Kiss, who suffers to protect her two children: Gustavo, played by Gabriel Leone and Renato, played by Renato Góes.

In this dynamic of the mother's representations in *Os dias era assim*, the transitivities represent what has passed and the reflection points to the demands that guide the creation. In the representation of the past, social worlds are narratively constructed through a mediation operation that places an absent object in memory. As one of the strongest symbols of the drama caused by Latin American authoritarian regimes in the second half of the last century, the figure of the mother represented by Cássia Kiss, Vera, can be read as an analogy to the mothers of Plaza de Mayo, in Argentina, and to stylist Zuzu Angel.

This analogy, however, sounds weak, since his son Gustavo is persecuted not for his militant convictions, but because he accidentally gets involved with the attack on the construction company Asbestos. Similarly, Kiki, the mother represented by Natália do Vale suffers because her daughters do not act according to family rules, especially with regard to her daughter Nanda (Julia Dalavia). In contrast, the mother represented by Mariana Lima, the "subversive" Natália, is accused by her husband of putting her daughter at risk. The black mother, Dalva (Ana Miranda), has her drama reported in a single scene, without her son, doctor Domingos, being involved in politics. And the previous sexual behavior of the villain Cora, represented by Susana Vieira, seems to be responsible for the fate of evils of her son Vítor (Daniel Oliveira); while the sexual liberation of the mother experienced by Letícia Spiller, Monique, comes in tow with a hedonism without echo in the political life of the represented period.

Framed in this way, the figure of the mother seems to reinforce:

- a) with Vera's dramas, the idea that young people who militated against the military dictatorship would not only be exposed to bad company (Gustavo doesn't know that his friend, represented by Caio Blat, would commit an attack against the construction company Amianto) but also they would be responsible for family dramas (since the brother, Renato, is forced to go into exile and to lose the love of his life, Alice, due to his actions - as shown by the characters' statements) and would put themselves at risk of death (since he is tortured by repression);
- b) with Kiki's pain, the idea that free and questioning behavior results in punishment, since Nanda's libertarian suffers and dies from contracting AIDS;
- c) with the torture suffered by Natália, the idea that the militancy against the regime is not consistent with the role of wife and mother, since her involvement with politics not only puts the family at risk but also interferes in her sexual relationship with the husband and his empathy for his daughter.

It is necessary to draw attention to the fact that Os dias were thus exhibited, for the first time in television drama, sequences of torture practiced by state agents during the military dictatorship. It should be mentioned that these sequences were highlighted in the series, as well as the forceful dialogues about crimes against human rights and about other arbitrariness that occurred at the time. In them, everything converges to the viewer's discomfort: art direction, sound design and the exposure of the actors' bodies to, at the very least, uncomfortable situations. Alternating closed planes of sweaty faces, contorted expressions and exhaustion of pain with open plans of dreary, dark and claustrophobic places, these sequences also showed, with less intensity, the action of torturers.

The presence of the character played by Antonio Calloni, the businessman Arnaldo Sampaio, who draws attention: when watching the tortures practiced, he seems to reflect the connivance of Brazilian society

with unjustified abuses by law enforcement officials - abuses committed both in the period portrayed and in the period Brazilian context in which The days were like this was aired. The character was clearly inspired by businessman Albert Hening Boilesen, president of the Ultra group.

4 Were the days like this?

The year the miniseries was shown was troubled. President Dilma Rousseff had suffered a legal-parliamentary blow in 2016. The country was ideologically divided. On the one hand, protesters claimed the legitimacy of the president's mandate, which, with more than 54 million direct votes, was accused of "fiscal pedaling". On the other hand, an intense revolt against corruption scandals called for an end to democratic institutions and military intervention. In this context, in which the democratic rule of law and interventionist despair clashed, the families of Renato Reis and Alice Sampaio seem to have worked as a metaphor: The days were thus clearly used the past to speak of the present. The final scenes of the series are, in this sense, emblematic: in the face of the back-and-forth of the ocean waves, Alice and Renato, together and aged, appear, nowadays, reflecting on the need to resume the struggle for freedom.

The series generated sympathy among viewers, but also rejection by groups that contested the meanings proposed by the work. In the press, there was little controversy. The repercussion of the series was small compared to Rebel Years. Most of the information conveyed was from reviews or promotion. Many narratives circulated on the internet. Attention is drawn to those who deny dictatorship and torture. During the launch, some Facebook pages contested the ways of representing the past. One of them was "Os Dias Não É Assim Assim" (Figure 1).

Created on January 7, 2018, the closed group that claims to be "aimed at everyone who supports the ideas of the right", supporter of Jair Bolsonaro "and receptive to" monarchists, bolsonaristas and interventionists ". The opening photo is of an army on the march. By making

the armed forces positive, it is opposed to the series, which presented several acts against human dignity promoted by the military dictatorship (Figure 1).

Another group of the same name, from April 22, 2017, appears without much interaction for posts of memes contrary to the representation of the dictatorship by the series or, as in the words published in the group, “the defamation of the military regime” (Figure 2).

Figure 1



Os dias não eram assim >

GRUPO FECHADO · 319 MEMBROS

Participar do grupo

Sobre

Grupo destinado a todos que apoiam as ideias da direita. O objetivo é compartilhar notícias relacionadas a política, documentários e história.

Apoio total ao deputado Jair Bolsonaro

Sejam bem-vindos monarquistas, Bolsonaristas e intervencionistas.

Brasil acima de tudo
Deus acima de todos.



Grupo fechado

In the same group, we found publications directly contrary to the series, referred to by the use of the same typography used in their titling in graphic-visual materials (Figure 3). It makes an opposition between “the days were like this” and “the days are like this”. The time of the

Figure 2



Sobre

Sem descrição



Grupo público

Qualquer pessoa pode encontrar o grupo, ver quem participa dele e o que é publicado nele.



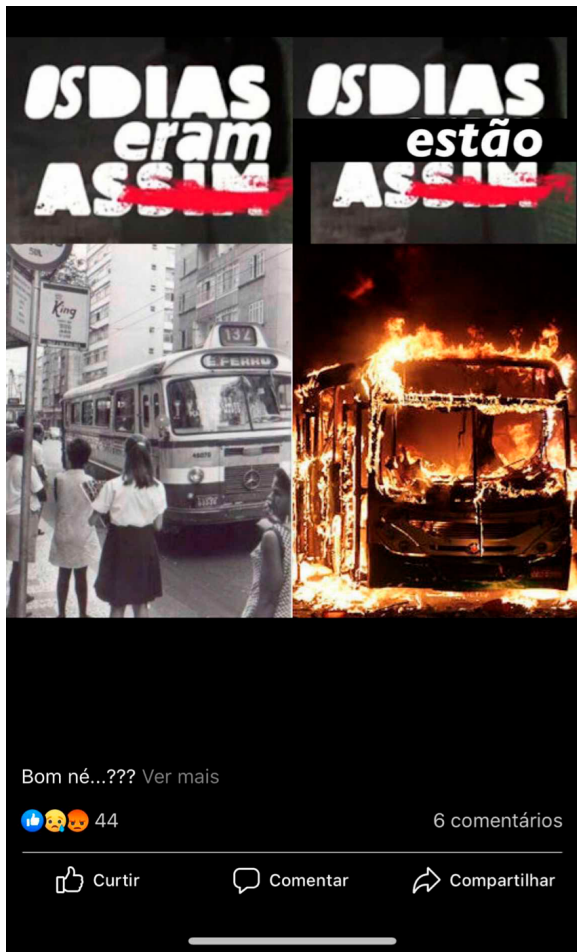
Histórico

Grupo criado em 22 de abril de 2017.

dictatorship was taken as that of security and order and the current, democratic, as being extremely marked by violence and disorder.

The historian Henry Rousso (1987) distinguishes the terms “historical revisionism”, which is the activity consolidated in the history of reinterpretation of the past, and “negationism”, which is the fact of denying events and interpretations of social processes without consistent

Figure 3



historical research, but with enormous conviction based on beliefs and ideologies. Negationism refers to the manipulation of historical facts to present a supposed reality forged in advance for ideological and political reasons. Revisionism consists of examining traditional historiographical ideas, questioning them and introducing a new interpretation of historical facts, based on new discoveries. Denialism does not “review” the facts, but it completely denies them.

In Brazil, it is very common for denialism to refuse the torture of political prisoners, censorship, political persecution and the death of opponents of the dictatorship. The period is represented as a time of prosperity, public honesty and security. Conservative authoritarianism is seen as a legitimate way out of Brazilian crises, rejecting and stigmatizing liberal or progressive values (Figure 4).

A page, also created in 2017, “The Days Were Not Like This in the Military Government”, takes on the nostalgic verve of the dictatorship and unrestricted support for Jair Bolsonaro. Regarding the state of exception, the page says it was a “period when the criminal had no time and where

Figure 4



the good citizen was respected” (Figure 5). In the cover image, the slogan “Brazil, love it or leave it”, used in the Médici government, replicates when repression, torture and the curtailment of freedom increased. The prideful narrative disqualified those who opposed the dictatorship as non-nationalists or unworthy of being Brazilians.

Any historical judgment is open and subject to revisions over time. The consensus on the past is built and rebuilt continuously, through struggles for the meaning of what “passed”. Recalling the past - especially a past of atrocities - is not reconstructing it as it occurred: it is reworking

Figure 5



it symbolically (in the same Freudian sense) to prepare ourselves against its potential return.

References

BEAIL, Linda e GOREN, Lilly J. **Mad Men and politics**: nostalgia and the remaking of modern America. New York/London, Bloomsbury, 2015.

BRAGA, Gilberto. **Anos rebeldes**: os bastidores da criação de uma minissérie. Rio de Janeiro: Rocco, 2010.

FRANÇA, Vera Regina Veiga. **“Representações, mediações e práticas comunicativas”**. In: PEREIRA, Miguel; GOMES, Renato Cordeiro e FIGUEIREDO, Vera Lúcia Follain (Orgs.). Comunicação, representação e práticas sociais. Rio de Janeiro, Ed. PUC; Aparecida/SP, Ideias & Letras, 2004.

HALBWACHS, Maurice. **A memória coletiva**. São Paulo, Centauro, 2006.

HOUSO, Henry. **Le syndrome de Vichy**: de 1944 à nos jours. Paris: Éditions du Seuil, 1990.

HUYSEN, Andreas. **Seduzidos pela memória**. Rio de Janeiro, Aeroplano, 2000.

KORNIS, Mônica de Almeida. **As ‘revelações’ do melodrama**, a Rede Globo e a construção de uma memória do regime militar. Significação: Revista de Cultura Audiovisual , v. 36, p. 173-193, 2011.

_____. **Da televisão para o cinema**: paródia e memória da ditadura militar brasileira. In: InTexto (UFRGS. Online) , v. 34, p. 163-177, 2015.

_____. **“Uma história do Brasil nas minisséries da Rede Globo”**. Trabalho apresentado no GT25 Usos da imagem no XX Encontro Anual da ANPOC – Associação Nacional de Pós- Graduação e Pesquisa em Ciências Sociais, Caxambu, 22-26 outubro de 1996.

_____. **“Uma memória da História Nacional Recente: as minisséries da Rede Globo”**. In: Acervo. Rio de Janeiro, jan/jun 2003.

LANDY, Márcia (org.) **The historical film: history and memory in media**. Rutgers University Press, 2000.

LE GOFF, Jacques. **História e Memória**. Campinas, SP Editora da UNICAMP, 1990.

LOPES, Maria Immacolata Vassalo de. **“Telenovela como recurso comunicativo”**. In Matrizes, USP, v. 3, p. 21-48, 2009.

MOTTER, Maria Lourdes. **“Telenovela: documento histórico e lugar de memória”**. Revista USP, SP, dez/fev 2000-2001.

POLLAK, Michel. **“Memória, silêncio e esquecimento”**. In: Estudos Históricos. Rio de Janeiro, vol. 2, n. 3, 1989.

RIBEIRO, Ana Paula Goulart. **Entre memória e esquecimento: a mídia e os diferentes usos do passado**. In: Ana Regina Rêgo; Teresinha Queiroz; Marcela Miranda. (orgs.). **Narrativas do Jornalismo & Narrativas da História**. Porto (Portugal): Media XXI, 2014.

_____. **A memória e o mundo contemporâneo**. In: RIBEIRO, Ana Paula Goulart; FREIRE FILHO, João; HERSCHMANN, Micael. (orgs.). **Entretenimento, Felicidade e Memória: forças moventes do contemporâneo**. São Paulo: Anadarmo, 2012.

RYAN, Marie-Laure; THON, Jan- Noël (eds.). **Storyworlds across media: toward a media-conscious narratology**. Lincoln/London: University of Nebraska Press, 2014.

SALER, Michael. **As If: Modern Enchantment and The Literary Prehistory of Virtual Reality**. Oxford: Oxford University Press, 2012.

SCOLARI, C. **“A construção de mundos possíveis se tornou um processo coletivo”**. In MATRIZES, v. 4, n. 2, p. 127-136, jan./jun. 2011. Palma Mungiolli.

SIRKIS, Alfredo. **Os carbonários**. Rio de Janeiro: Bestbolso, 2014.

SOBCHACK, Vivian. **The persistence of history: cinema, television and the modern event**. Nova York : Routledge, 1996.

SODRÉ, Muniz. **A Ficção do Tempo: análise da narrativa de science fiction**. Petrópolis: Vozes, 1973.

SPLINGER, Christine. **Screening Nostalgia**. Berghahn Books, 2011. SOU-
RIAU, Étienne. L'univers filmique. Paris: Paris: Flammarion, 1953.

VENTURA, Zuenir. 1968. **O ano que não terminou**. Rio de Janeiro:
Objetiva, 2018.

WILLIAMS, Raymond. 2011. “**Utopia e ficção científica**”. In: _____. Cultura
e materialismo. São Paulo: Editora Unesp.

About authors and collaborators

Ana Márcia Andrade

Professor of Radio, Television and Internet, Public Relations and Marketing at Anhembi Morumbi University. Master's degree and doctoral student in Communication (UAM). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: anacherulli@gmail.com.

Ana Paula Goulart Ribeiro

Doctoral researcher in Communication and Culture from UFRJ, professor of the Graduate Program in Communication (UFRJ) and coordinator of the Obitel Brasil/UFRJ team. E-mail: goulartap@gmail.com.

Anderson Gonçalves

Professor of the Radio, Television and Internet course at UAM. Master's degree in Communication (UAM) and bachelor's degree in Radio, Television and Internet (UAM). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: andybarac@hotmail.com.

Andreza Almeida dos Santos

Doctoral student in Communication Sciences from ECA-USP. Master's degree in Social Sciences and bachelor's degree in Communication, both from UFRRJ. Researcher at the Center for Telenovela Studies (CETVN) from the same institution and at the Ibero-American Observatory of Television Fiction (Obitel). E-mail: andrezapas@usp.br.

Anna P. T. Araújo

Master's degree in Image and Sound from UFSCar and specialist in Strategic Planning and Branded Content Design (2018) from Senac Ribeirão Preto. Member of the Research Group GEMInIS and of Obitel Brasil/UFSCar. E-mail: annapaula.ta@gmail.com.

Bárbara Souza

Doctoral student of the Graduate Program in Contemporary Communication and Culture (UFBA) and master's degree from the same institution. A-Tevê Research group member (Television Fiction Analysis Laboratory). E-mail: barbarafov Souza@gmail.com.

Camila Souto

Master's student in Communication (UAM). Bachelor's degree in Social Communication – Public Relations (Cáster Líbero College). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: camila_souto@outlook.com.

Cecília Almeida

Journalist and Professor of the Department of Social Communication from UFPE. Author of the Transmedia Telenovela: *o papel das controvérsias* (2018). E-mail: cecilia.almeidaarl@gmail.com.

Daiana Sigiliano

Doctoral student and master's degree in Communication from UFJF. Member of the research group on Communication, Arts and Mediatic Literacy from UFJF. Researcher of the Audiovisual Quality Observatory and of the Obitel Brasil/UFJF team. E-mail: daianasigiliano@gmail.com.

Daniel Pedroso

Professor of Journalism and Film Making at Unisinos. E-mail: dspedroso@gmail.com.

Daniela Ortega

Journalist, bachelor's degree in Languages, master's degree in Communication from ECA-USP. Researcher at the Center for Telenovela Studies (CETVN/ECA-USP) and of the Ibero-American Observatory of Television Fiction (Obitel). CNPq Scholarship holder. E-mail: mensagemparadani@gmail.com.

Danilo Mecnas

Master's degree in Image and Sound from UFSCar. Member of the Research Group GEMInIS and of the Obitel Brasil/UFRJ team. E-mail: danmecnas@gmail.com.

Dario Mesquita

Doctoral student of Design at the Anhembi Morumbi University. Master's degree in Image and Sound from UFSCar. Professor of the Image and Sound course at UFSCar. Member of the Research Group GEMInIS and Obitel Brasil/UFSCar.

E-mail: dario.mirg@gmail.com.

Denise Alves

Assistant professor of the Public Relations course of the Faculty of Library Science and Communication of UFRGS. E-mail: deniseavancinialves@yahoo.com.br.

Diego Gouveia

Journalist and professor of the Center for Design and Communication of the Academic Center of the Agreste of UFPE. Doctoral researcher and master's degree from the Graduate Program in Communication of UFPE. E-mail: dmgouveia@gmail.com.

Erika Oikawa

Coordinator of the Marketing course of Pará University Center (Cesupa) E-mail: erikaoikawa@gmail.com.

Fabiane Sgorla

Assistant professor of the public relations course of the Faculty of Library Science and Communication of UFRGS. E-mail: fabianesgorla@gmail.com.

Gabriela Borges

Permanent Professor of the Graduate Program in Communication of UFJF. Brazilian coordinator of Rede Alfamed and Audiovisual Quality Observatory. Leader of the research group on Communication, Arts and Mediatic Literacy. E-mail: gabriela.borges0@gmail.com.

Gabriela Pereira da Silva

Undergraduate in Social Communication from UFRJ.

Genilson Alves

Doctoral student of the Graduate Program in Contemporary Communication and Culture (UFBA) and master's degree from the same institution. A-Tevê Research Group member (Television Fiction Analysis Laboratory). E-mail: genilson.falves@gmail.com.

Gêsa Cavalcanti

Advertiser, master's degree and doctoral student in the Graduate Program in Communication from UFPE. E-mail: gesakarla@hotmail.com.

Guilherme Libardi

Doctoral student in the Graduate Program in Communication and Information (UFRGS). E-mail: gblibardi@gmail.com.

Gustavo Padovani

Doctoral student in Multimedia from Unicamp. Master's degree in Image and Sound from UFSCar. Member of the Research Group GEMInIS and Obitel Brasil/UFSCar. E-mail: guspado@gmail.com.

Hanna Nolasco

Doctoral student in the Graduate Program in Contemporary Communication and Culture (UFBA) and master's degree from the same institution. A-Tevê Research Group member (Television Fiction Analysis Laboratory). E-mail: hannanfl@gmail.com.

Igor Sacramento

Doctoral researcher in Communication and Culture from UFRJ, professor of the Graduate Program in Communication (PPGCom/UFRJ) and Graduate Program *Stricto Sensu* in Health Information and Communication (PPGICS/Fiocruz), and coordinator of the Obitel Brasil/UFRJ team. E-mail: igor-sacramento@gmail.com.

João Araújo

Doctoral researcher and master's degree in Contemporary Communication and Culture (Póscom/UFBA). A-Tevê Research group member (Television Fiction Analysis Laboratory). E-mail: jesilvaraujo@gmail.com.

João Massarolo

Filmmaker and screenwriter. Associate professor at the Federal University of Rio Grande do Sul. Doctoral researcher in Cinema from the University of São Paulo. Coordinator of the research group GEMInIS and Obitel Brasil/UFSCar. E-mail: massarolo@terra.com.br.

João Paulo Hergesel

Postdoctoral student in Communication and Culture (Uniso). Doctoral researcher in Communication (UAM) and master's degree in Communication and Culture (Uniso). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: jp_hergesel@hotmail.com.

Júlio C. Ribeiro

Master's degree and doctoral student in Linguistics (PPGL-UFSCar). Member of the Research group Leetra-CNPq. Funding Agency: Capes. E-mail: j.ribeiro90@hotmail.com.

Larissa Leda Rocha

Postdoctoral researcher at the School of Communications and Arts of USP, at the Center for Telenovela Studies (CETVN/ECA-USP). Associate professor at UFMA.

Vice-coordinator of the Research Group Intercom's Serial Fiction. Coordinator of the Observatory of Expanded Communication Experiences (ObEEC/UFMA). CNPq Scholarship holder. E-mail: larissaleda@gmail.com.

Laura Wottrich

Assistant professor, Faculty of Library Science and Communication of UFRGS. E-mail: lwottrich@gmail.com.

Ligia Prezia Lemos

Postdoctoral Researcher from School of Communications and Arts of USP, Capes scholarship holder. Vice-coordinator of the Center for Telenovela Studies and Obitel Brasil. E-mail: ligia.lemos@gmail.com.

Lilian Durães

Undergraduate in Social Communication from UFRJ. Member of Obitel Brasil/UFRJ. E-mail: duraes.lilian91@gmail.com.

Lírian Sifuentes

Doctoral and postdoctoral researcher in Communication from PUCRS. Journalist at TVE-RS. E-mail: lisifuentes@yahoo.com.br.

Lourdes Silva

Professor of the Interdisciplinary Master's degree in Human Sciences at Santo Amaro University and of the courses of Marketing and Radio and Television. E-mail: lourde_silva@hotmail.com.

Lucas Martins Néia

Screenwriter, playwright and theatrical director. Doctoral student in Communication Sciences from ECA-USP. Researcher at the Center for Telenovela Studies (CETVN/ECA-USP). Capes Scholarship holder. E-mail: lucas_martins_neia@hotmail.com.

Luiz E. M. Cunha

Master's degree in Image and Sound from the Federal University of São Carlos (UFSCar). Capes Scholarship holder. Member of Research Group GEMInIS. Bachelor's degree in Social Communication from UniToledo. E-mail: mauescunha.luizeduardo@gmail.com.

Maíra Bianchini

Doctoral researcher and master's degree in Contemporary Communication and Culture (Póscom/UFBA). Master's degree in Media Communication (UFMS). A-Tevê Research group member (Television Fiction Analysis Laboratory). E-mail: mairabianchini@gmail.com.

Marcela Costa

Adjunct professor of the Department of Communication at UFRN. Studies topics such as audience, transmediation, television and consumer. E-mail: marcelapup@gmail.com.

Maria Carmem Jacob de Souza

Professor of the Graduate Program in Contemporary Communication and Culture from UFBA. Doctoral researcher in Social Sciences from PUC-SP and master's degree in Education from UFF. Coordinator of the A-Tevê Research group (Television Fiction Analysis Laboratory). E-mail: mcjacobs@gmail.com.

Maria Cristina Brandão de Faria

Master's degree and doctoral researcher in Theater from Unirio. Retired professor at the Faculty of Communication from UFJF. Member of Obitel Brasil/UFRJ. E-mail: cristinabrandao49@yahoo.com.br.

Maria Immacolata Vassallo de Lopes

Full professor at the School of Communications and Arts of USP. CNPq Scholarship holder. Editor of journal MATRIZES. Co-coordinator of the Ibero-American Observatory of Television Fiction (Obitel). Coordinator of Obitel Brasil and Telenovela Study Center (CETVN/ECA-USP). E-mail: immaco@usp.br.

Maria Ignês Carlos Magno

Professor of the Graduate Program in Communication of Anhembi Morumbi University. Doctoral researcher in Communication Sciences (USP), postdoc at ESPM. Leader of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). Coordinator of Obitel Brasil/Anhembi Morumbi. E-mail: unsigster@gmail.com.

Mariana Lima

Master's degree in Communication and Semiotics from PUC-SP. Doctoral student in Communication Sciences from ECA-USP. Researcher of the Center for Telenovela Studies (CETVN-ECA-USP) and of the Ibero-American Observatory of Television Fiction (Obitel). Capes Scholarship holder. E-mail: marit.mlima@gmail.com.

Naiá S. Câmara

Postdoctoral student in Communication and Arts from UFSCar. Doctoral researcher from Unesp. Member of the Research Group GEMInIS and of Obitel Brasil/UFSCar. Professor of Communication at Unaerp and Uni-Facef. E-mail: naiasadi@gmail.com.

Patrícia D'Abreu

Doctoral researcher in Social Communication from UFF and professor of the Department of Communication (Ufes). Member of Obitel Brasil/UFRJ. E-mail: patriciadabreu@gmail.com.

Renan Villalon

Master's degree and doctoral student in Communication (UAM). Bachelor's degree in Social Communication – Radio and TV (São Judas Tadeu University). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: renan.villalon@gmail.com.

Renato Luiz Pucci Jr.

Professor of the Graduate Program in Communication at Anhembi Morumbi University. Doctoral student in Communication Sciences (USP), with postdoctoral studies at the University of Algarve/Portugal. Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). PQ/CNPq Scholarship. E-mail: renato.pucci@gmail.com.

Rodrigo Lessa

Professor at UniRuy Wyden University Center. Doctoral researcher and master's degree in Contemporary Communication and Culture (Póscom/UFBA). A-Tevê Research group member (Television Fiction Analysis Laboratory). E-mail: lessaro@gmail.com.

Rogério Ferraraz

Professor of the Graduate Program in Communication at Anhembi Morumbi University. Doctoral researcher in Communication and Semiotics (PUC-SP). Member of the Research Group Innovations and Ruptures in Brazilian Television Fiction (UAM/CNPq). E-mail: rogerioferraraz@uol.com.br.

Sara Feitosa

Professor of the Graduate Program in Communication and Creative Industry (master's degree *stricto sensu*) at the Federal University of Pampa (POGCIC/Unipampa). E- mail: sarafeitos99@hotmail.com.

Tatiana Sciliano

Doctoral researcher in Anthropology from the National Museum/UFRJ and professor of the Graduate Program in Communication (PPGCom PUC-Rio). Member of Obitel Brasil/UFRJ. E-mail: tatios@terra.com.br.

Tissiana Nogueira Pereira

Doctoral student in Communication Sciences at the School of Communications and Arts of USP. Researcher at the Center for Telenovela Studies (CETVN-ECA/USP) and the Ibero-American Observatory of Television Fiction (Obitel). Capes Scholarship holder. E-mail: tissianapereira@yahoo.com.br.

Valquiria John

Permanent professor of the Graduate Program in Communication at UFPR and of the Journalism, Public Relations, and Marketing courses. E-mail: vmichela@gmail.com.

Yan M. Nicolai

Graduated in Letters (UFSCar-2015), with exchange program at the University of Málaga. Master's degree and doctoral student in Linguistics (PPGL-UFSCar). Member of GESeR-CNPq. Funding Agency: Capes. E-mail: ymasetto@gmail.com.

Yvana Fechine

Professor of the Department of Social Communication and of the Graduate Program in Communication at UFPE. CNPq scholarship holder. E-mail: yvanafechine@hotmail.com.

This book was made especially for the Escola
de Comunicações e Artes da Universidade
de São Paulo, set in Times
New Roman, 10.5/15.5”



The sixth volume of the Television drama collection, *World Building in Brazilian TV Fiction*, brings together articles by researchers devoted to Brazilian TV fiction – an object of study that has been constituted over the past three decades as one of the privileged spaces for thinking and problematizing television culture in the country. At the same time, it reflects the consolidation of the Obitel Brasil Network, composed of Brazilian researchers from the Ibero-American Observatory of Television Fiction (Obitel), in its 12 years of existence.

As with the first five books in this collection – *Ficção televisiva no Brasil: temas e perspectivas* (Editora Globo, 2009), *Ficção televisiva transmidiática no Brasil: plataformas, convergência, comunidades virtuais* (Sulina, 2011), *Estratégias de transmidiação na ficção televisiva brasileira* (Sulina, 2013), *Por uma teoria de fãs da ficção televisiva brasileira* (Sulina, 2015), and *Por uma teoria de fãs da ficção televisiva brasileira II* (Sulina, 2017), this volume translates the collaborative work of eight research groups, spread out over several Brazilian states, meeting in biennial research efforts. This project reinforces its leading position in studies of television and the telefiction genre.

The eight chapters of the volume are the result of collaborative work that seeks answers to a common question, brought up in a planning meeting of the 2018-2019 biennial research project: from production to reception, through the narrative, how does the Brazilian TV fiction build and share worlds? Faced with this question, each team developed a research project and dedicated themselves, over two years, to investigate and understand how world building occurs in Brazilian TV fiction.

The Obitel Brasil Network aimed to answer this question involving more than seventy researchers from different levels (from postdocs to scientific research fellows), considering the need to enlighten debates on what is emerging and new in television studies, especially regarding world building in fiction.