

VIEWERS, USERS, FANS: BRAZILIAN *TELENOVELAS* AND CROSS-MEDIA USAGE

Júnia Ortiz, Universidade Federal da Bahia

Abstract

This paper aims to analyze the interaction between Brazilian viewers on Twitter during the broadcast of a *telenovela*, the most important television drama product in Brazil. This is an empirical and exploratory study, which is based on the content analysis generated by Twitter users. 30,685 messages were collected during the broadcast of twenty chapters of *Avenida Brasil*, a *telenovela* aired by Rede Globo in 2012, with 179 chapters. Data collection was performed between May 21 and June 15, 2012 (excluding weekends). After capture, the data were analyzed, wondering how the viewers interact with each other and with the narrative through new communication technologies.

Keywords: Fans; Television; *Telenovelas*; Twitter; Brazil.

Television: New Ways of Watching and Interacting

The way of watching TV has always been linked to the development of technologies. The appearance and the popularity of the remote control, the VCR and the video game, for example, changed in some extension the way of watching TV, bringing the discovery of zapping, the possibility of video recording and the loss of a captive audience for setting up a more buoyant audience.

Since the 1950s, when television was officially inaugurated in Brazil, several changes have been happening with regard to the production and circulation of content, and at the same time in the habits and behaviors of the audience. Initially, the television caused some estrangement because it was an unknown media, which demanded a habit previously nonexistent: to stay indoors to watch images displayed on a screen. In the same year that the first TV sets were brought to Brazil, televisions were installed in public spaces in an attempt to build a relationship between people and the TV. Owning a TV set became a symbol of prestige and social differentiation,

it was a luxury item only present in some homes. Over time, the TVs were becoming popular and are now in more than 95% of Brazilian households, according to the last census data, conducted in 2010 by Brazilian Institute of Geography and Statistics (IBGE).

Particularly with the emergence of pay TV and the internet, there is much discussion about the dispersion and fragmentation of the audience and individualization of the watching TV habit. With the internet and mobile devices, sociability around the TV was potentiated, with a conversational sphere more accessible and constant, fundamentally different from what it was possible before. These spheres are especially noticeable on social networking sites such as Twitter and Facebook.

In *Television: Technology and Cultural Form*, Raymond Williams (1974) proposes a television analysis thinking the television as a particular cultural technology. He starts from the perspective that television is, at the same time, a technology and a cultural tool. Thereby, he proposes a historical look, seeking institutions, forms and effects involving the uses of technology in a critical perspective. From the television uses, Williams' vision (1974) emphasizes causal factors in social change, which allows to understand how consumption and production practices are modified according to the challenges placed in each context.

In the same vein, Jesús Martín-Barbero (2004) later warned about the fact that the study of communication technologies should look not only to the movement of technological innovations, it is necessary to consider the relationship between the potential of the technology and its social uses, observing habits and trends in each society. According to Denise Mann (2014), when thinking innovation in the television industry and new forms of interaction between viewers, it is important to understand production studies and audience studies jointly and not separately. "That Stuart Hall's notion of coders and encoders as two sides of the same coin has become even more relevant in the Web 2.0 era" (Mann, 2014).

Method

In order to investigate the communication in the digital environment while displaying a traditional television product in this context of new technological possibilities of video production and consumption, this study analyzes the

conversation on Twitter about a Brazilian *telenovela*. The *telenovela* was chosen as the object of analysis because it is currently the most important television drama product in Brazil. Using a social media monitoring software, 30,685 messages were collected during the broadcast of twenty chapters of *Avenida Brasil*, a *telenovela* aired by Rede Globo between March and October 2012. Data collection was performed between 21 May and 15 June 2012 (excluding weekends). After capture, the content was analyzed in order to identify and evaluate what the users were discussing about and how they interacted with other users. Analyses were processed and statistically detailed using SPSS - Statistical Package for Social Science.

This study starts from the understanding that each television product is modified and reshaped over time, according to a set of factors such as the possibilities offered by technologies, production needs and demands of the public. Thus, we understand that the relationship with the audience has been changing and shaping up at the same time that production practices are established. Therefore, this study starts from a historical perspective, looking at each product in order to recover characteristics that allow the current product-reception relationships. Three main points were taken into account: the TV story in Brazil in general, the characteristics of the *telenovelas* as a specific format, and historical features of *telenovelas* consumption.

TV Globo: Building a Loyal Audience

In *Convergence Culture* (2006), Henry Jenkins defines three kinds of viewers: zappers, casuals, and loyalists. Zappers are those who do not have regular consumer habits, switching between channels and media platforms. The zappers generally are not interested in a TV show in particular; on the contrary, they just want to watch anything on TV. Casuals are those who watch the TV show but could do anything else. They are not so avid to watch a new episode, chapter, or season of a TV show. The casual viewers may watch everything if they have the opportunity, but they can also wait and watch just when they have time available and nothing more interesting to do – the TV show is not a priority for them. The loyal viewers are most likely to become avid fans. They watch a TV show loyally at the day and time when the show is aired, and they also consume other products related.

The importance of *Rede Globo* in television history in Brazil and its role in television consumption experience of Brazilians, from its inception to the present day, it is what justifies our choice for this study. *Globo* is now the largest television network in Brazil and one of the world's greatest networks, reaching almost the entire Brazilian population (99.5% of potential viewers) and has audience in over 100 countries in five continents through *TV Globo Internacional*. With the country's largest news team, much of its production are news, both national and local programming. In addition, the network programming is distributed by *TV Globo*, the broadcast television station, and pay channels of targeted programming such as *GNT* (for women's interest topics), *Globo News* (journalism), *Canal Viva* (reruns of programs), *Canal Futura* (educational channel), *SporTV* (sports), and *Gloob* (for kids).

The first transmission of *TV Globo* happened in 1965, in Rio de Janeiro. *Globo* was not born as great as it is today, at first it did not differ from the traditional pattern and its opening in no way threatened the other consolidated stations existing at the time. However, because it was administered by advertising and marketing professionals, unlike other stations, which were led by professionals who came from the radio, gradually began to emerge new strategies for attracting audience and for the relationship with advertisers. While all other broadcasters invested in programming aired during prime time, building competition with each other, *Globo* started to invest in other time ranges. The aim was to captivate audiences and create familiarity with the new station until it was possible to start investing in programming for the prime time. Before long, *Globo's* audience has grown and has exceeded the number of viewers of other stations. Its consolidation took place in 1969 with the launch of *Jornal Nacional*, the first Brazilian television news to be networked, when the *Globo* Television Network was definitely implanted (Simões; Mattos, 2005).

In the quest for consolidation of an identity, *Globo* started to invest in own productions, building a specific programming schedule. According to the description of the institutional *TV Globo* website, "the station makes viewers see themselves in a television program schedule made by Brazilians for Brazilians."¹ From the beginning, the intention was to build a TV grid that suited the daily lives of Brazilians, thus it would make possible the consolidation of the habit of watching TV and, more

¹ Free translation for: "A emissora faz telespectadores se enxergarem numa programação feita para os brasileiros, por brasileiros." Retrieved from: <http://redeglobo.globo.com/TVG/0,,9648,00.html>

specifically, the *TV Globo*. The idea was to centralize the audience from the daily television news, which was located between two *telenovelas*. *Globo* follows the logic of verticality - programs are displayed according to a particular daily sequence; as well as horizontality - with a schedule that extends day after day, on a weekly/monthly sequence (Borelli; Priolli, 2000). Thus, it was possible to build audience loyalty at the same time that they configured new consumption habits of television. The so called “quality standard” of *Globo* was consolidated, then, from strategies that took into account the potential of television both in terms of technological development as in the profitability point of view.

Brazilian Telenovelas

The first *telenovela* aired on Brazilian television was called *Sua Vida me Pertence (Your Life Belongs to Me)*, produced by *TV Tupi* in 1951, shortly after the TV arrived in Brazil. However, at that time, the *telenovela* was very different from what we know today. Due to technical shortcomings of the time, and having inherited much from the radio soap opera, it was broadcast live and only two or three times a week. Daily broadcast began in 1963 with *2-5599 Ocupado (2-5599 Busy)* on *TV Excelsior* and it was consolidated with *O Direito de Nascer (The Right to Be Born)* in 1964 by *TV Tupi*, gaining wide popularity. The daily broadcast appeared as an appropriate means of capture public attention.

From this moment, many changes in relation to the production of *telenovelas* in Brazil began to occur. Just a look at the productions in a space of time to notice the differences with regard to the style, the themes, and the way the narrative is built. Some specific *telenovelas* mark these changes. *Beto Rockfeller*, for example, a *telenovela* aired in the 1970s on *TV Tupi*, marks a new way to drive the narrative, more focused on the daily life, approaching to the real life, different from what had been produced to date (Ribeiro; Sacramento, 2010). With this, a new relationship with the audience arose: the feeling of closeness - and the impression of seeing actual events in fiction and entertainment form - with a strong melodramatic tone. This led to the consolidation of a more peculiar Brazilian production.

The *telenovela* has become a product with high audience ratings, which caused great competition between broadcasters, culminating in the leadership of *Rede Globo*. Even in the 1970s, other features began to emerge. *Globo*, for example, instituted

specific and fixed times for the *telenovelas*, which in other stations was a problem: *telenovelas* had no stable display in the programming grid. Moreover, a limit of chapters was established, thus *telenovelas* began to have an exact time to finish. *Globo* was the only broadcaster to maintain a regular project of television drama production since its foundation (Borelli, 2005). Those characteristics have extreme relationship with the audience, seen as a way of placing the public regarding the product, capturing their attention.

Considering the schedule of *Globo*'s prime time, the *novela das nove* (*telenovela* of 9pm) is the most important Brazilian *telenovela*. On the one hand, the goal of the joint *telenovela*-news-*telenovela* in prime time grid was strategically position the programs to ensure the audience and the loyalty of viewers. "The general public, even if divided by varied interests, watches the first *telenovela* while they are waiting for the TV news; and watches the TV news while waiting for the next *telenovela*"² (Borelli, 2005, p.188). According to Maria Rita Kehl (1986), the *telenovela* - and more specifically *Globo telenovelas* of 9pm (which were and still are the most watched) - has a strong connection with the construction of the Brazilian identity, becoming the main form of production of the Brazilian ideal image, especially in its years of consolidation.

The *telenovelas* of 9pm have a select team of authors already established and known by the public who take turns with each other in rotation. This team is hardly susceptible to changes; among its components are Gloria Perez, Manoel Carlos, Sílvio de Abreu, Gilberto Braga, Aguinaldo Silva and João Emanuel Carneiro. Each one has narrative marks easily recognized by viewers. João Emanuel Carneiro, 42, joined the group in 2008, with *A Favorita* (*The Favorite*). Previously, he had worked as lead author on *Cobras & Lagartos* (*Snakes & Lizards*) in 2006, and *Da Cor do Pecado* (*The Color of Sin*) in 2004. The latter became a milestone for bringing Taís Araújo as the first black protagonist of a *Globo telenovela*. In 2012, Carneiro entered once again in prime time with the *telenovela Avenida Brasil*, which began on 26 March and had its final chapter aired on 19 October 2012.

Briefly, three main features should be highlighted. The first one is the daily broadcasting. Daily broadcasting began in 1963, twelve years after the first *telenovela*

² Free translation for: O público em geral, mesmo que dividido por interesses variados, acompanha a primeira *telenovela* enquanto espera o telejornal e assiste ao telejornal enquanto aguarda a próxima *telenovela* (Borelli, 2005, p.188).

was aired – before this, they were broadcasted live and only two or three times a week. The daily broadcast appeared as an appropriate means to capture public attention. The second characteristic is the focused narrative to the everyday life. This allowed a new relationship with the audience, which led to the consolidation of *telenovelas* as the most peculiar Brazilian production. The third characteristic is the limited number of chapters and single production (there are no seasons in *telenovelas*). *Telenovelas* have an exact time to finish, with generally from 150 to 200 chapters.

Avenida Brasil

The central plot of *Avenida Brasil* was Nina's desire for revenge. Nina was a young girl, played by Débora Falabella, who was determined to do justice against Carmen Lúcia (Adriana Esteves). Carmen Lúcia (or just Carminha) had been her stepmother. After the death of Nina's father, Carminha married Tufão (Murilo Benício), a successful football player.

Because of its theme, *Avenida Brasil* was compared to the American series *Revenge*, in which the main character Emily Thorne decides to take revenge of the people who ruined the life of her father and her family.³ However, what invites comparison of *Avenida Brasil* to the American series it is not just the plot: the narrative pace and some scenes have production line references from American television. João Emanuel Carneiro, *Avenida Brasil*'s author, stated that the existence of an important event in each chapter makes reference to the language used in the series, which are, in his opinion, the big audiovisual novelty in the twenty-first century (Carneiro, 2012).

Carneiro's *telenovela* was also a phenomenon on social networking sites, mobilizing users every day on which it was aired. *Avenida Brasil* was a *telenovela* highly praised by the audience. Even though the end of a *telenovela* is something already expected by viewers, *Avenida Brasil* fans regretted the fact that it would end one day. Actually, a specific date to start and finish is a characteristic that marks what means *telenovela* today. As previously mentioned, a limited number of chapters for *telenovelas* is a part of the *Globo* strategy for differentiating itself from other stations,

³ The series premiered in the United States in September 2011 broadcast by ABC and in Brazil by Canal Sony.

which, on the contrary, are guided by the popularity of the *telenovelas* – if it is pleasing the audience, it is extended. *Globo*'s goal is to avoid the genre's fading (Kehl, 1986). Thus, the *telenovelas* are already built towards to an outcome, which is expected during months: romances finally have happy endings, mysteries are revealed, and justice is done against the villains.

Avenida Brasil's viewers asked for more “seasons,” making a clear comparison between the *telenovela* and American series. In addition, most of the analyzed messages showed the construction of a personal relationship with the genre and in this case with the *telenovela Avenida Brasil* [*sic* throughout]:

@user1: Everyday while I watch Avenida Brasil, I ask myself: what is going to be my life when this telenovela ends?⁴

@user2: I want seasons of the Avenida Brasil LOL⁵

@user3: One block of Avenida Brasil can be better than eight months of Fina Estampa.⁶

@user4: if you like movies, watch avenida brasil⁷

Criticisms and negative comments about *Avenida Brasil* also occurred. Two recurring types may be highlighted: 1) negative reviews of viewers dissatisfied with part of the narrative; 2) criticism with regard to television programming as a whole and in particular the consumption of *telenovelas* in general, which is seen as synonymous with intellectual and cultural “poverty.” Despite the praise for João Emanuel Carneiro, who was pointed out as a renewal agent of the Brazilian *telenovela*, some said that *Avenida Brasil* was just a good *telenovela* which did not necessarily bring new features to the genre, once it was possible to find its references in earlier *telenovelas* [*sic* throughout].

@user5: it says a lot about intellectual indigence of the people... RT:
@tveIbope: #AvenidaBrasil with 15 times more audience than Record at 9pm... <http://t.co/E8kK1YSP>⁸

⁴ Free translation for: Todo dia, enquanto assisto Avenida Brasil, eu me pergunto: o que vai ser da minha vida quando essa novela acabar?

⁵ Free translation for: quero temporadas de Avenida Brasil KK

⁶ Free translation for: Um bloco de Avenida Brasil conseguiu ser melhor que oito meses de Fina Estampa.

⁷ Free translation for: se você gosta de cinema, veja avenida brasil

@user6: This #AvenidaBrasil is already making me tired of so much idiot bitching ¬¬ 'is Suellen, is Cadinho, is Leleco ... This stupid Nina ¬¬' It's not funny anymore!⁹

@user7: Some people lose their valuable time watching #AvenidaBrasil¹⁰

@user8: Everyone already knows that Nina is Rita, just Carminha don't, very typical thing in telenovela from 2003 years #avenidabrasil¹¹

Hero vs. Villain

The Villain: Carminha

Many of the *Globo telenovelas* invest particularly in the figure of female villains. In a quick note about the latest *telenovelas* broadcasted at 9pm by *TV Globo*, one may cite the villains Clara (Mariana Ximenes) in *Passione* (2010-2011), Norma Pimentel (Glória Pires) in *Insensato Coração* (2011) and Cristina (Christiane Torloni) in *Fina Estampa* (2011-2012). Inside the *Avenida Brasil*'s narrative, Carminha fits perfectly in the role of wicked witch from the fairy tales. She was Nina's stepmother and had no qualms about stealing her own husband (she had already stolen the first, Nina's father, and stole the second, Tufão), in addition, she does not like children, and mistreats employees and her own daughter.

However, despite their wickedness, the villains' role is as important as the hero to the success of a *telenovela*. That is why Carminha is the most talked about character of the *telenovela*. In this research, 4,422 messages had Carminha as the main subject. Such was the character's popularity, played by Adriana Esteves, that it was usual to see comments like "I'm watching Carminha," or, "silence, Carminha's show will start," which usually does not happen with other characters.

Despite her charisma, the number of negative messages about Carminha was high - 35.5% negative and 15.9% positive. It does not necessarily mean that viewers

⁸ Free translation for: fala muito da indigencia intelectual do povo... RT: @tveIbope: #AvenidaBrasil com 15 vezes o Ibope da Record as 2... <http://t.co/E8kK1YSP>

⁹ Free translation for: Essa #AvenidaBrasil já esta cansando de tanta putaria idiota ¬¬' É Suellen, é Cadinho, É Leleco ... Essa Nina babaca ¬¬' Perdeu a graça!

¹⁰ Free translation for: Tem gente q perde seu valioso tempo assistindo #AvenidaBrasil

¹¹ Free translation for: Toda a novela já sabe que a Nina é a Rita só a Carminha que não, coisa bem típica de novela dos anos 2003. #avenidabrasil

did not like the character - many messages were negative with regard to wicked deeds and not the character itself. Some examples may explain this better [*sic* throughout]:

@user9: I love the Carminha's hypocrisy: do good without looking to whom.¹²

@user10: carminha is more false than a 4,20 bill¹³

@user11: wow, this Carminha is worse than hit the mother because of the meal..¹⁴

Another factor that also contributes to the character's popularity is the interpretation of the actress Adriana Esteves and her history in television. Besides the *telenovelas*, Esteves worked in several sitcoms – this probably facilitated providing to Carminha a humorous side, which resulted in public sympathy for the character.

Carminha was compared with another villain from the prime time: Nazaré Tedesco, played by Renata Sorrah in *Senhora do Destino* (2004-2005). The character Nazaré was also very popular - she is remembered as one of the worst villains of the Brazilian *telenovela* history. She was recognized by excessive vanity and terrible wickedness. Despite the role she had in the plot, the feelings regarding the villain Carminha were always mixed. She could bring anger, but also provoke laughter. [*sic* throughout]

@user12: And the Oscar goes to Adriana Esteves! Teaching interpretation in #AvenidaBrasil¹⁵

@user13: From now I will only call Adriana Esteves as “Carminha”, as I call Renata Sorrah as “Nazaré”.¹⁶

@user14: For me, as top villain Carminha is just behind the Diva Nazaré Tedesco...¹⁷

¹² Free translation for: Adoro a hipocrisia da Carminha: fazer o bem sem olhar a quem.

¹³ Free translation for: carminha mais falsa que nota de 4,20

¹⁴ Free translation for: nossa vei, essa Carminha é pior do q bate na mae por causa de mistura..

¹⁵ Free translation for: And the Oscar goes to Adriana Esteves! Dando aula de interpretação em #AvenidaBrasil

¹⁶ Free translation for: Daqui pra frente só vou chamar a Adriana Esteves de “Carminha”, assim como chamo a Renata Sorrah de “Nazaré”.

¹⁷ Free translation for: Pra mim de Top vilã a Carminha só perde pra Diva Nazaré Tedesco...

The Heroine: Nina

Since the early chapters of the *telenovela*, the heroine created by João Emanuel Carneiro showed that she was not just a helpless child, even when she used to be called Rita (played by Mel Maia). Motherless, she discovered Carminha's plans to steal all her father's money, Genésio (Tony Ramos). After the death of Genésio, Rita tried to fight against her stepmother, but she was abandoned in a garbage dump. Then, Rita was cared for by Mother Lucinda (Vera Holtz) and met Batata (Bernardo Simões). Rita and Batata promised to each other to marry in the future. Later she was adopted and grew up in Argentina, whence she returned – as Nina – to get back at Carminha.

Taking revenge as her sole purpose, Nina lies, distorts, simulates, uses money from a fake Carminha's kidnapping (which may be considered theft), and refuses to pursue a romance with Batata (or Jorginho, played by the actor Cauã Reymond). Nina is an unconventional heroine. In the database of this research, 2,170 tweets talk about Nina. Most of them are about those characteristics, sometimes considered inadmissible, once Nina is the protagonist and the “good girl” of the story. This may explain, for example, the reason why the most of the messages are negative - 48.4%. Only 7.2% are positive. In addition to the unexpected attitudes, Nina displeases the audience because of her behavior and her personal life. Nina always has messy hair and wears dark clothes - usually jeans, a basic shirt and sneakers - besides the uniform used at her work as a cook in Tufão's (Murilo Benício) house. She traverses the city of Rio de Janeiro in a black Skooter motorbike and refuses love on behalf of her plans for revenge.

Because of the stance taken by Nina, viewers compared *Avenida Brasil* with *A Favorita* (2008), a *telenovela* also written by João Emanuel Carneiro and broadcast in the same time slot by *Globo* in 2008. In *A Favorita*, the audience was surprised when, in the second phase of the *telenovela*, the character Flora (Patrícia Pillar) - at that time the victim of the story - is unmasked as the great villain. At the same time, the villain Donatela (Cláudia Raia) – or who everybody believed to be the villain - becomes the victim. Remembering this and considering Nina's behavior, users questioned Nina's attitude and distrusted her, creating expectations about a possible shift in the profile of the characters. [*sic* throughout]

@user15: I always have a question in my mind. WHO IS THE VILLAIN AFTER ALL? Nina or carminha? #avenidaBrasil¹⁸

@user16: This nina is a snake, I feel sorry sometimes for carminha.¹⁹

@user17: Hey. I am more afraid of Nina than Carminha. The bitch is the bad devil.²⁰

@user18: Will Carminha and Nina be the new Donatela and Flora? The villain turns the good girl and vice versa? Where's your creativity, João E. Carneiro? #AvenidaBrasil²¹

@user19: Nina is the good girl more villain ever. #AvenidaBrasil²²

Conclusions and Discussion

As with several other genres, there is a tendency toward greater popularity of the villain rather than the hero/heroine of the *telenovelas*. The villains are usually more complex characters. In the case of Carminha, for example, there was a mystery surrounding the past of the character, which made the story more interesting. The secrets of Carminha's past were being revealed piecemeal throughout the story, which possibly built sympathy with regard the story of the character.

The hero/heroine, in turn, is sometimes a well of kindness, often even unreal. Although Nina is not a common heroine - she is not so sweet and kind as the usual "good girls" - the character did not escape of the viewers' antipathy. Since the plot of the *telenovela* was centered on the character Nina, who was the protagonist, her story was presented throughout the chapters linearly and openly, without so many mysteries as those involving the story of the villain Carminha. Those secrets that build the villain nature are what seem to keep viewers curiosity and stir the conversation in social networking sites.

In the story of *Avenida Brasil* there is also a detail that makes all the difference: it is a story of revenge. Therefore, in this case, the good girl becomes the

¹⁸ Free translation for: Uma pergunta sempre paira na minha cabeça. QUEM É VILÃ, AFINAL? Nina ou carminha? #avenidaBrasil

¹⁹ Free translation for: Essa nina é uma cobra, tenho dó as vezes da carminha.

²⁰ Free translation for: Ou. Tenho mais medo dessa Nina que da Carminha. A bicha é o cão de ruim.

²¹ Free translation for: Carminha e Nina serão as novas Donatela e Flora? A vilã vira mocinha e vice-versa? Cadê criatividade, João E. Carneiro? #AvenidaBrasil

²² Free translation for: Nina é a mocinha mais vilã que já existiu. #AvenidaBrasil

cruel person in much of the plot and this is not accepted by viewers: only the villain is allowed to be evil.

Another important result that deserves to be investigated in future studies refers to spoilers. Unlike what occurs in other television and literary genres, viewers of Brazilian *telenovelas* love to be aware of the events in advance. Before the internet, existed - and still now that it does exist - magazines specialized in *telenovelas* that published everything that is to happen in the story. Of course, those predictions do not have 100% reliability. In addition, several newspapers disclose anticipated weekly summaries of *telenovelas*. Today, there are websites and specialized blogs that also disclose further details of the plot. Moreover, the viewers themselves can discuss and share information. That can be seen in several messages, which demonstrate relationships between users and highlights a new reception potentiality made possible by the use of Twitter, which is the exchange of information/opinions on the web about what one is watching, while watching [*sic* throughout].

@user20: Guys, sorry. I'm really kind of absent, are not I?! But I gotta watch #AvenidaBrasil with you guys!?²³

@user21: People what happened in the telenovela? I arrived now #AvenidaBrasil²⁴

@user22: Jorginho unmasked Carminha? I just turned on the TV now!²⁵

Despite the spoilers still being an area that lacks academic investigations in the reception studies scope of Brazilian *telenovelas*, it is clear from our analysis that the existence of a sense of sharing and the emergence of a community around the television product. The most important is not the surprise of the event, but it is to see the event on the screen. It is important to be present at the appointed date and time, does not matter if the beginning of the chapter - or even the previous chapters - was missed. The act of watching together is more important than following the story linearly. People want to watch together. The main intention is to share the moment, the television experience.

²³ Free translation for: Gente, desculpa. to meio ausente mesmo né?! Mas cheguei p assistir #AvenidaBrasil com vcs!?

²⁴ Free translation for: Gente oq aconteceu na novela? Eu cheguei agr #AvenidaBrasil

²⁵ Free translation for: O Jorginho desmascarou a Carminha? Só liguei a TV agora!

References

- Borelli, S. H. S. (2005). Telenovelas: padrão de produção de matrizes populares. In V. C. Brittos & C. R. S. Bolaño (Eds.), *Rede Globo: 40 anos de poder e hegemonia* (pp. 187-203). São Paulo, SP: Paulus.
- Borelli, S. H. S.; Priolli, G. (2000). *A deusa ferida*. Porque a Rede Globo não é mais a campeã de audiência. São Paulo, SP: Summus.
- Carneiro, J. E. (2012). *Subúrbio é o astro de 'Avenida Brasil'*. In C. Padiglione, O Estado de S. Paulo (Website). Retrieved from: <http://www.estadao.com.br/noticias/impreso.suburbio-e-o-astro-de-avenida-brasil,922131,0.htm>
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York, NY: NYU press.
- Kehl, M. R. (1986). Eu vi um Brasil na TV. In M. R. Kehl; A. Costa; & I. Simões (Eds.), *Um país no ar: história da TV brasileira em três canais*. São Paulo, SP: Brasiliense.
- Mann, D. (2014). *Transforming Television: An Interview with Denise Mann (Part One)*. In H. Jenkins, Confessions of an Aca-Fan (Weblog). Retrieved from: <http://henryjenkins.org/2014/05/transforming-television-an-interview-with-denise-mann-part-one.html#sthash.54BZfex.dpuf>
- Martín-Barbero, J. (2004). *Ofício de Cartógrafo*. Travessias latino-americanas da comunicação na cultura. São Paulo, SP: Edições Loyola.
- Ribeiro, A. P. G. & Sacramento, I. (2010). A renovação estética da TV. In A. P. G. Ribeiro; I. Sacramento; & M. Roxo (Eds.), *História da televisão no Brasil* (pp. 109-135). São Paulo, SP: Contexto.
- Simões, C. F. & Mattos, F. (2005). Elementos histórico-regulatórios da televisão brasileira. In V. C. Brittos & C. R. S. Bolaño (Eds.), *Rede Globo: 40 anos de poder e hegemonia* (pp. 35-55). São Paulo, SP: Paulus.
- Williams, R. (1974). *Television: Technology and Cultural Form*. London: Routledge.

Author Biography

Júnia Ortiz is a PhD candidate in Communications and Contemporary Culture at Federal University of Bahia, Brazil. She was a Fulbright Visiting Scholar at MIT Comparative Media Studies (2014-2015). Email: j_ortiz@mit.edu; junia.ortiz@gmail.com.