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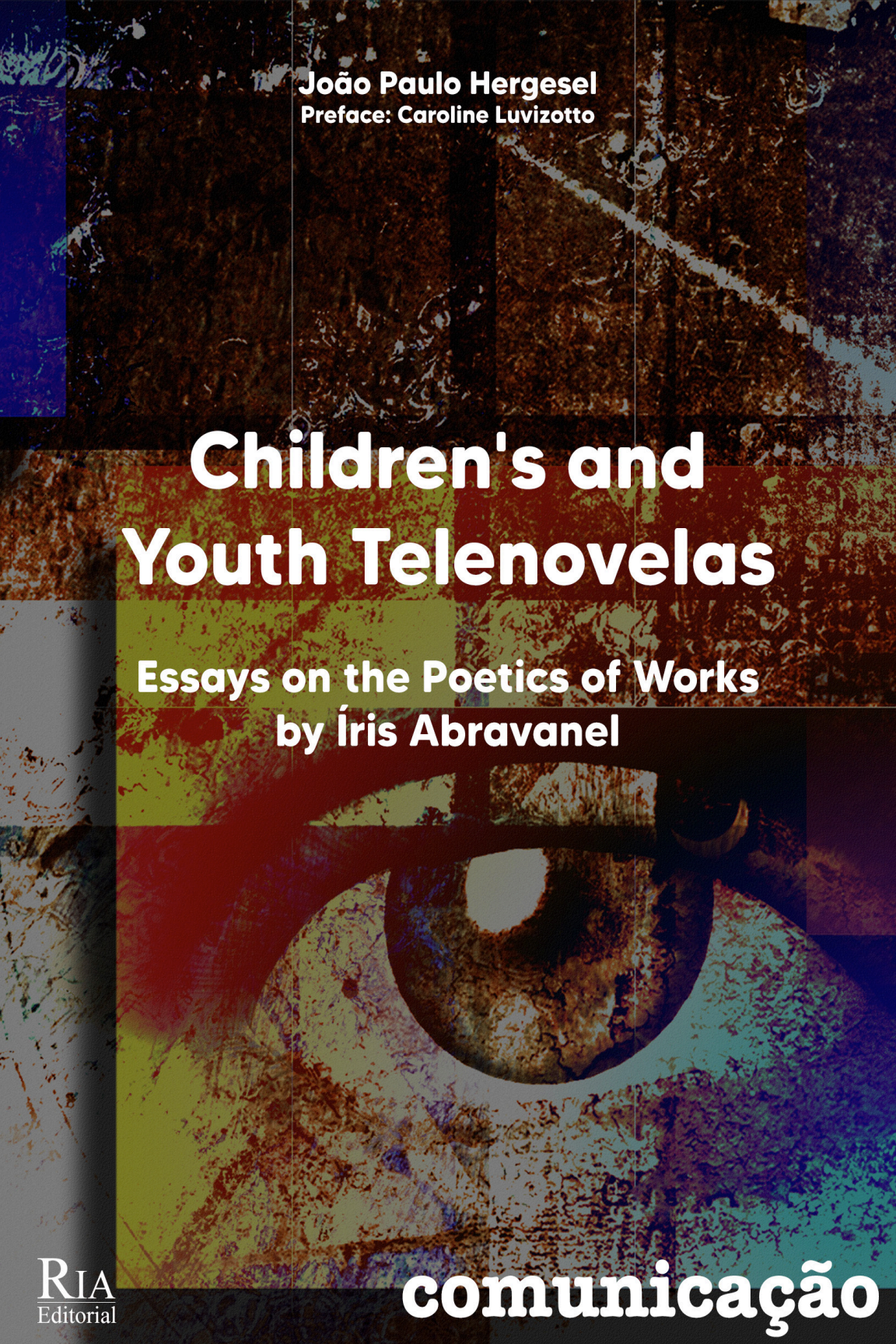
Preface: Caroline Luvizotto

Children's and Youth Telenovelas

Essays on the Poetics of Works by Íris Abravanel



RIA Editorial

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João Paulo Hergesel

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FICHA TÉCNICA

Revisora: *Jordana de Santi Alves*

Foto da capa: Adobe Stock (AdobeStock_275346862)

Design capa: ©*Denis Renó*
Diagramação: *Luciana Renó*

ISBN 978-989-8971-82-1

Título: Children's and youth telenovelas: essays on the poetics of works by Íris Abravanel
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Prefácio: Caroline Luvizotto

1ª edição, 2023

RIA
Editorial

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ESSA OBRA FOI AVALIADA INTERNAMENTE E EXTERNAMENTE POR PARECERISTAS

O livro foi avaliado e aprovado pelo avaliador Dr. Osvando de Morais, que informou parecer positivo à publicação da seguinte forma:

> Trata-se de importante publicação em livro que tem como objeto as Telenovelas Infantojuvenis de Íris Abravanel.
> Esta publicação é o resultado de análise sobre os roteiros para telenovelas infantojuvenis de Abravanel que está intimamente ligada à emissora de televisão brasileira muito conhecida, SBT. A importância desta publicação está na procura de novos caminhos e maneiras diversas de se atingir um novo nicho ainda não muito explorado pelas empresas de comunicação concorrentes. Importante lembrar que o espaço profissional ocupado pelos roteirista de TV é muito disputado, especial e valorizado tanto financeiramente como profissionalmente.
> Neste contexto televisivo, mulheres como Janete Clair, Ivanir Ribeiro, Glória Peres ganharam destaque muito especial com suas idiossincrasias no domínio da comunicação de massa enovelada à Scheherade. Mais recentemente a dupla Thelma Guedes e Duca Rachid inovam e se afirmam como verdadeiras autoras que agora, de maneira diferente vem se juntar a elas e ao mundo restrito das autoras a Senhora Abravanel. Assim, este novo livro será muito bem-vindo como mais uma publicação da Ria Editorial.

O parecer foi enviado previamente ao lançamento.

I dedicate this work to
Professor Míriam Cristina Carlos Silva, Ph.D.,
who introduced me to the field of media narratives, and to
Professor Rogério Ferraraz, Ph.D.,
who introduced me to the field of style in audiovisuals.

I would like to thank the Office of Research, Postgraduate Studies, and Extension of the Pontifical Catholic University of Campinas (PROPPE/PUC-Campinas) for the support provided during the completion of this work.

SUMÁRIO

PREFÁCIO

Caroline Luvizotto
Universidade Estadual Paulista - UNESP

No amplo e multifacetado cenário da televisão, poucos gêneros têm a capacidade de capturar a imaginação e influenciar a sociedade como as telenovelas, um fenômeno cultural profundamente arraigado na sociedade brasileira. Quando esse meio de comunicação é direcionado especificamente para o público infantojuvenil, um mundo de possibilidades se abre e é na intersecção entre a narrativa televisiva e o universo infantojuvenil que este livro, "Telenovelas Infantojuvenis: Ensaios sobre a Poética das Obras de Íris Abravanel", encontra seu propósito e razão de ser.

O interesse da ciência, em especial, da Comunicação, por esse gênero televisivo vai além da mera apreciação do entretenimento, sendo motivada pela compreensão de que as telenovelas desempenham um papel significativo na construção da cultura e na representação das dinâmicas sociais contemporâneas. As telenovelas, como uma forma popular de

narrativa televisiva, são espelhos da sociedade em que são produzidas, tornando-se, também, um objeto de estudo para a Sociologia, pois frequentemente retratam questões sociais, culturais, políticas e econômicas, que estão presentes no imaginário coletivo. Portanto, a Sociologia e a Comunicação veem nas telenovelas uma oportunidade de analisar como esses temas são representados e discutidos, bem como impactam a percepção do público sobre essas questões. E é a partir da confluência entre Sociologia e Comunicação que escrevo esse prefácio.

Um dos aspectos mais intrigantes das telenovelas é sua capacidade de abordar tópicos complexos e sensíveis de uma maneira acessível. Por meio de personagens cativantes e tramas envolventes, essas produções televisivas conseguem trazer à tona questões como desigualdade social, discriminação, diversidade cultural, gênero, sexualidade e violência de uma maneira que ressoa com o público; elas capturam os desafios, as aspirações e as complexidades que permeiam a experiência cotidiana dos indivíduos, influenciando o discurso social e político. Telenovelas desempenham um papel ativo na construção da cultura e da identidade de uma nação. Em muitos países, como é o caso de Brasil e México, por exemplo, as telenovelas são uma parte integral da cultura popular e têm influência na formação de valores, estereótipos e no fortalecimento da identidade nacional. E considerando como essas produções são exportadas, adaptadas e consumidas em diferentes partes do mundo, sendo traduzidas e recebidas em diferentes contextos culturais, compreendemos que podem ser veículos de disseminação de valores, culturas e discursos globais, ao mesmo tempo em que são adaptadas para atender às especificidades culturais locais, lançando luz sobre questões de poder, identidade e globalização.

As telenovelas infantojuvenis são um subgênero dentro do vasto panorama das produções televisivas. Elas se destacam por sua capacidade de cativar a imaginação das crianças e adolescentes, ao mesmo tempo

em que abordam questões sociais, morais e emocionais profundas, conquistando um público fiel e sustentando-se em plataformas de streaming, além de emissoras de TV convencionais. As telenovelas deste subgênero frequentemente se estendem para além das telas de televisão, alcançando plataformas digitais, redes sociais, revistas, livros e inúmeros produtos relacionados.

Ao abordar temas sociais relevantes como diversidade, preconceito, desigualdade, família, amizade e respeito, as novelas proporcionam um contexto propício para a aprendizagem. Muitas narrativas oferecem exemplos práticos e emocionalmente envolventes de situações cotidianas, possibilitando que os jovens espectadores compreendam melhor a complexidade de questões sociais e desenvolvam uma consciência crítica. Ao apresentar personagens que enfrentam desafios relacionados a temas sociais, essas histórias permitem que o público se identifique emocionalmente com as experiências desses personagens. Essa empatia não apenas torna as narrativas mais interessantes, mas também promove a compreensão e o respeito pelas perspectivas e realidades de outras pessoas, independentemente de suas origens ou circunstâncias.

No centro deste livro está Íris Abravanel, uma autora cujo trabalho tem se destacado por sua capacidade de criar e adaptar narrativas ricas em significado para o público infantojuvenil. Suas telenovelas, produzidas pelo SBT, emissora de televisão brasileira, são o foco deste livro que procura desvendar as poéticas que permeiam as obras da autora. A influência de Íris Abravanel no cenário televisivo não se limita apenas à sua escrita. Como uma figura que alcançou reconhecimento em múltiplos papéis, desde autora até produtora, ela tem moldado a maneira como as telenovelas infantojuvenis são concebidas e realizadas.

Os capítulos deste livro oferecem uma análise abrangente das telenovelas infantojuvenis, analisando suas estruturas narrativas, estilo, elementos poéticos e temáticas recorrentes. Exploram como as obras

de Íris Abravanel estabelecem casais românticos, manifestam conflitos familiares, representam questões sociais contemporâneas, incorporam elementos culturais e nacionais, e fazem uso da música e da imagem para cativar e emocionar o público jovem.

As telenovelas desempenham um papel singular na comunicação de massa e na representação da cultura e das dinâmicas sociais contemporâneas. Quando a telenovela se volta para o público infantojuvenil, se torna agente formativo, moldando não apenas os gostos e preferências das futuras gerações, mas também influenciando suas percepções, valores e compreensão do mundo que as cerca.

Pela importância do tema e do objeto, é com rigor acadêmico e dedicação à análise que esta obra se propõe a explorar as complexidades e significados das telenovelas infantojuvenis, contribuindo para uma compreensão mais profunda das interações entre mídia, cultura e sociedade na contemporaneidade.

PREFACE

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Few genres in the vast and diverse television landscape could inspire and catch the audience's imagination like telenovelas – a cultural phenomenon deeply rooted in Brazilian society. A world of opportunities arises when this medium of communication is specifically targeted at kids and teenagers. It is at the intersection between television narrative and the children's universe that this book, "Children's and Youth Telenovelas: Essays on the Poetics of Works by Íris Abravanel", finds its purpose and reason for being.

The interest of science, especially Communication, in telenovelas goes beyond the mere appreciation of entertainment. It is motivated by the understanding that this genre plays a significant role in the construction of culture and in the representation of contemporary social dynamics. Telenovelas, as a popular form of television narrative, are mirrors of the

society in which they are produced. They are also an object of study of Sociology, as they often portray social, cultural, political, and economic issues, which are present in the collective imagination. Therefore, Sociology and Communication see telenovelas as an opportunity to analyze how these themes are represented and discussed, as well as how they impact the public's perception of these issues. And it is in the confluence between Sociology and Communication that I write this preface.

One of the most intriguing aspects of telenovelas is their ability to address complex and sensitive topics in an accessible way. Through captivating characters and engaging plots, these television productions manage to bring to light issues such as social inequality, discrimination, cultural diversity, gender, sexuality, and violence in a way that resonates with the audience. They capture the challenges, aspirations and complexities that permeate the everyday experience of individuals, influencing social and political discourse. Telenovelas also play an active role in building a nation's culture and identity. In many countries, such as Brazil and Mexico, telenovelas are an integral part of popular culture and have an influence on the formation of values, stereotypes, and the strengthening of national identity. And considering how these productions are exported, adapted, and consumed in different parts of the world, being translated and received in different cultural contexts, we understand that they can be vehicles for disseminating global values, cultures and discourses. At the same time, they are adapted to meet some local cultural specificities, shedding light on issues of power, identity, and globalization.

Children's and youth telenovelas are a subgenre within the vast panorama of television productions. They stand out for their ability to captivate the imagination of children and teenagers, while addressing deep social, moral, and emotional issues. Therefore, they gain a loyal audience and sustain themselves on streaming platforms, in addition to conventional TV stations. Telenovelas in this subgenre often extend

beyond television screens, reaching digital platforms, social networks, magazines, books, and countless related products.

By addressing relevant social themes such as diversity, prejudice, inequality, family, friendship and respect, telenovelas provide a conducive context for learning. Many narratives offer practical and emotionally engaging examples of everyday situations, enabling young viewers to better understand the complexity of social issues and develop critical awareness. By featuring characters who face challenges related to social issues, these stories allow the audience to emotionally identify with these characters' experiences. This empathy not only makes narratives more interesting, but also promotes understanding and respect for other people's perspectives and realities, regardless of their backgrounds or circumstances.

At the center of this book is Íris Abravanel, an author whose work has stood out for her ability to create and adapt narratives rich in meaning for children and young people. Her telenovelas, produced by SBT, a Brazilian television channel, are the focus of this book, which seeks to unveil the poetics that permeate the author's works. Íris Abravanel's influence on the television scene is not just limited to her writing. As a figure who has achieved recognition in multiple roles, from author to producer, she has shaped the way children's telenovelas are conceived and made.

The chapters in this book offer a comprehensive analysis of children's and youth telenovelas, analyzing their narrative structures, style, poetic elements, and recurring themes. They explore how Íris Abravanel's works establish romantic couples, express family conflicts, represent contemporary social issues, incorporate cultural and national elements, and make use of music and image to captivate and move young audiences.

Telenovelas play a unique role in mass communication and in representing contemporary culture and social dynamics. When the soap opera targets children and young people, it becomes a formative agent,

shaping not only the tastes and preferences of future generations, but also influencing their perceptions, values and understanding of the world around them.

Due to the importance of the theme and the object, it is with academic rigor and dedication to analysis that this work proposes to explore the complexities and meanings of children's and youth telenovelas, contributing to a deeper understanding of the interactions between media, culture, and society in contemporary times.

INTRODUCTION

This book is the result of several years of research on children's and youth telenovelas, which began during my doctoral studies and with previously disseminated productions in the form of conference papers, scientific articles, and book chapters, but always in the Portuguese language. More than a compilation of these materials, the purpose of this book is to rescue the presented concepts, while updating them, and reconsidering the analyses conducted by intersecting them. It also aims to contribute to the internationalization of the research by presenting it in a new language (English), going beyond the limits of the Portuguese-speaking world.

The media product known as "children's and youth telenovela" can be understood as a segment of the telenovela format that comprises works primarily aimed at children and (pre-) adolescents. With a strong presence in Ibero-American culture, this type of production has gained prominence on conventional broadcasters such as Sistema Brasileiro de Televisão (SBT) [Brazilian Television System], in Brazil, and Nickelodeon, in Latin America, and it has sustained an audience on streaming platforms,

often appearing among the most-watched programming on Netflix and attracting the interest of Amazon Prime Video for co-productions.

Considering that telenovelas significantly impact society due to their themes representing everyday life and their ability to archive historical memory, the following question arises: what are the main characteristics of this type of television fiction when it is aimed at children and (pre-)adolescents? Based on Íris Abravanel's production, this book aims to conceptualize children's and youth novels and understand their poetic aspects, updating and globalizing the previously published research in the Portuguese language.

In addition to the doctoral thesis titled "Brazilian television in a festive rhythm: the telepoetics in SBT productions," supervised by Professor Rogério Ferraraz, Ph.D., and defended on April 12, 2019, in the Graduate Program in Communication at Anhembi Morumbi University (São Paulo, Brazil), this book revisits the following publications:

- Hergesel, J. P. (2019). A telepoética em "Carrossel" (SBT): narrativa e estilo na ficção seriada infantojuvenil. *Revista Estudos Universitários, 45*(1), 161-191.
- Hergesel, J. P. (2019). A telepoética em "Chiquititas" (SBT): narrativa e estilo na ficção seriada infantojuvenil. *Comunicação & Inovação, 20*(1), 43-75.
- Hergesel, J. P. (2019). A telepoética em "Cúmplices de um Resgate" (SBT): narrativa e estilo na ficção seriada infantojuvenil. *Tríade: Comunicação, Cultura e Mídia, 7*(1), 113-135.
- Hergesel, J. P. (2020). *O lugar da telenovela infantojuvenil brasileira na pandemia de SARS-CoV-2: estratégias de sustentação narrativa em "As Aventuras de Poliana" (SBT)* [Paper presentation]. Anais do 43º Congresso Brasileiro de Ciências da Comunicação (Intercom). São Paulo, SP, Brazil
- Hergesel, J. P. (2020). Programas televisivos e suas estruturas narrativas: enredo, personagens, tempo, espaço e foco narrativo

em teledramaturgia e entretenimento. *Revista Informação em Cultura, 2*(1) 11-24.

- Hergesel, J. P. (2020). *Revisão Sistemática e Bibliométrica (RSB) como metodologia para os estudos televisivos: experiência com publicações sobre telenovela infantojuvenil* [Paper presentation]. Anais do 9º Congresso Internacional Interdisciplinar em Sociais e Humanidades. UENF, Campos dos Goytacazes, RJ, Brazil.

- Hergesel, J. P. (2022). A função pedagógica do melodrama na telenovela infantojuvenil brasileira: análise poética do abandono de incapaz em Chiquititas. *Revista Contracampo, 31*(1), 1-19.

- Hergesel, J. P. (2022). *A telenovela infantojuvenil no Congresso Brasileiro de Ciências da Comunicação: mapeamento de trabalhos sobre telenovelas para crianças, pré-adolescentes e adolescentes no grupo de pesquisa Ficção Televisiva Seriada da Intercom* [Paper presentation]. Anais do 45.º Congresso Brasileiro de Ciências da Comunicação (Intercom). São Paulo, SP, Brazil.

WHAT IS A "CHILDREN'S AND YOUTH TELENOVELA"?

Telenovela is an audiovisual fictional narrative presented in a serialized format, designed for television, often with a daily frequency and a duration that typically ranges from six to nine months – except in exceptional cases, such as the subject of this work. Samira Youssef Campedelli (2001, p. 20) considers the telenovela a special case of fictional narrative: regarding its plot, "it unfolds according to various dramatic closures, presented gradually – serialized story"; regarding its history, "it has a multifaceted universe, requiring skillful handling to guide the developments of the fable – each piece has its own conflict to be worked on"; and regarding its discourse, "it demands perfect mastery of dialogue, the foundation of its discourse".

According to the author, the first telenovelas produced in Brazil, which encompass the 1950s to the late 1960s and were inspired by the success of works from other Latin American countries, had a very specific target audience: middle-class housewives. From the 1970s onwards, their audience became imprecise (or generalized). In the words of Campedelli

(2001, p. 20), who captures the fascination of Brazilian viewers, "everyone watches telenovelas. It is no longer just a story for women. It is a daily topic and is even responsible for changes in schedules (or their sacralization)."

We know that after more than 70 years, the telenovela is considered a popular media product in Brazilian society, as demonstrated by audience ratings and its impact on people, even in the midst of the rise of streaming series, web series, series for Instagram, and various other modes of serialized fiction and their platforms for dissemination. In Brazil, telenovelas reach the outskirts and the high society, they engage with both the doorman and the condo owner, they stroll through major cities and the most remote regions.

Maria Immacolata Vassallo de Lopes (2003) even refers to the telenovela as a "narrative of the nation," which records, in its fictional narrative, events, and concerns of Brazilian reality. According to the author, the telenovela creates exchanges between public and private dramas, establishing itself as a "privileged vehicle of the national imaginary" (Lopes, 2003, p. 20). Reinforcing the relevance of the telenovela for Brazil is also the task of Esther Império Hamburger (2005), who characterizes the country as the "telenovela society." The author is responsible for introducing the notions of the reached audience (those who actually consume, the viewer, the empirical reader) and the target audience (those for whom it is produced, the narratee, the model reader) into telenovela studies, with the latter concept being relevant when discussing productions that prioritize a specific segment (as is the case with children's and youth telenovelas).

According to information from the Brazilian Institute of Geography and Statistics (IBGE), in an article written by Carmen Nery (2020), a national survey conducted in the last quarter of 2018 and released in April 2020 pointed out that 96.4% of the 71.7 million Brazilian households have a television. Another survey – conducted in 2019 and released in

April 2021 – focusing on internet usage in Brazil revealed that 82.7% of households have access to this other media, as commented in an article written by Cristina Indio do Brasil (2021). A comparison between these data suggests, therefore, that television is still the most accessible mean of communication in the country.

Based on these research findings, Heitor Simões Gomes (2020) noted that access to free-to-air television has increased in recent years, which has favored broadcasters operating in this transmission model (such as Globo, SBT, and Record, the main telenovela producers in contemporary times). Furthermore, according to Karine Melo (2014), in a survey conducted by the Brazilian Media Research at the request of the Secretariat of Social Communication (Secom) of the Presidency of the Republic in 2014, television was considered the preferred media by Brazilians, and this preference continued at the end of the decade. In a survey conducted by Kantar Thermometer in 2020, as reported by Thiago Terra (2020), it was found that 79% of Brazilians consider television the most reliable source of information.

The strength of television in the country can also be seen in the viewership of its productions when they are later added to streaming platforms. A study conducted by FlixPatrol, a specialized portal for ranking streaming content, and presented in an article by Débora Sögur-Hous (2021), revealed that the most consumed fictional series product on Netflix in Brazil in 2020 was "Chiquititas", a children's and youth telenovela written by Íris Abravanel and directed by Reynaldo Boury, which was produced by SBT between 2013 and 2015.

While television – especially in its free-to-air model – is widely present in Brazilian households, only reception studies can assess the audience reached, which tends to be as diverse as possible. However, in terms of production, it is the target audience that becomes the central element in defining the themes and storyline (Campedelli, 2001). In the

case of children's and youth telenovelas, we can see that they are television phenomena that, like works of children's and youth literature or children's and youth cinema, are produced based on a well-defined reader model.

Antonio Hohlfeldt (2006) shows the dual possibility of meaning in the term "children's and youth" (in Portuguese: "infantojuvenil"), which can signify what is made for the children's and youth audience or what is made by the children's and youth audience. Maria Antonieta Antunes Cunha (1998) speaks of the erroneous synonymy commonly made between "children's and youth" and what is infantilized or of lesser importance. On the other hand, adopting the term "children's and youth" seems to function as an act of stripping away the pejorative connotation and resignifying the ambiguity, just as literature has done over the years by including "children's and youth literature" as a category in international cataloging indexes.

In addition to children's and youth productions (targeted at pre-adolescents), it is also necessary to consider productions primarily for children and for teenagers. Although it may seem that there are no ongoing productions for these specific audiences, there have been and certainly will be products that fit into these categories, which is why it is necessary to understand such terminology, which can also be applied to other genres and formats beyond telenovelas.

Commonly used as synonyms, the terms "children's", "children's and youth", and "youth" have their particularities, and although this differentiation still seems unclear in the field of Communication, it is constantly explored in literary studies. For example, according to Nelly Novaes Coelho (2000), who leans on studies in Experimental Psychology, "children's literature" includes themes intended for children in the phase of early and second childhood, the so-called pre-readers, beginning readers, and readers in process; "children's and youth literature" includes themes aimed at pre-adolescents, the so-called fluent readers;

and "youth literature" includes themes aimed at teenagers, the so-called critical readers.

A similar logic is presented by Cunha (1998), who relies on studies in Evolutionary Psychology and points out that stories dominated by myth and fantasy interest children up to 7 or 8 years old; stories where the understanding of reality begins interest those aged 7 or 8 to approximately 11 or 12 years old; and more realistic stories, usually with adventure elements, interest those aged 11 or 12 and older. In this sense, it is more interesting to consider themes that contextualize the realities of each age group rather than rigid age categories.

Following this line of reasoning and proposing an adaptation for television narratives, we understand as "children's productions" those aimed at an audience that identifies as children; as "children's and youth productions" those intended for an audience that identifies as pre-adolescents; and as "youth productions" those developed for an audience that identifies as teenagers. We can talk about approximate ages (from 0 to 9 for the first group, 10 to 11 for the second, and 12 and older for the third), but not exact ages, considering the individual cognitive development of each human being.

Adapting what Coelho (2000) points out for literature, we can call "children's productions" those that have characteristics such as: images that suggest significant situations; clear lines and masses of color that are easily visually communicative; the presence of comedy and an atmosphere of expectation or mystery; frequent use of repetition or reiteration techniques; narrative linearity (beginning, middle, and end) that allows the recognition of the central conflict; preference for a Manichean worldview; stimulation of the viewer's imaginative, intellectual, and affective sides; and direct and objective speech and dialogue.

Continuing, we call "children's and youth productions" those that have characteristics such as: the presence of well-defined heroes and

villains; idealism in character construction; challenges to intelligence in narrative development; recurrence of adventure, and sentimentality as story drivers; retrieval of myths and legends; preference for magical realism, science fiction, and crime plots as narrative guides; introduction to romantic relationships and first passions; and more elaborate speech and dialogue, albeit in a colloquial tone. According to Coelho (2000), this segment has the greatest thematic variety, blending ludic-affective elements with contextualized reality and more possibilities for exploring narrative forms.

Finally, we call "youth productions" those that have characteristics such as: motivation for criticism and reflection; the presence of complex or ambiguous characters; non-limitation of enjoyment based solely on pleasure and emotion; and the need to expand worldviews by including socially relevant themes. Just as, according to Coelho (2000), critical readers must have acquired basic knowledge of literary theory, we understand that the teenage audience tends to be familiar with the basic resources of audiovisual storytelling, including fundamental categories (characters, plot, narrator, time, and space) as well as specific factors related to television material (camera recording modes, scenic elements, relevance of costumes and makeup, special effects, synchronization with the soundtrack, etc.).

More specifically in media studies, Juliana Doretto (2018, p. 23) demonstrates that the term "children's and youth" can be a representative concept for what refers to the transition phase between childhood and adolescence, blending these two audiences to some extent. The "infantojuvenil" individual, therefore, is someone who has more freedom than a child to access certain content but has not yet reached the maturity to be considered a teenager.

In addition to this idea, Renata Tomaz (2019) explains that "tweens" – a term in English, derived from "between," to indicate individuals who

are "between" childhood and adolescence – are represented in the media based on the common oppositions of this age group. As they are no longer children but not teenagers either, their representations are constructed between the childish and the skillful, between immaturity and responsibility.

Therefore, it becomes possible to consider the "children's and youth telenovela" as a serialized fictional narrative initially designed for daily television broadcast, focusing on one or more characteristics that are interesting to young people who are in the phase of no longer considering themselves children but not yet being fully adolescents. Over the course of seven decades, many narrative, stylistic, dramaturgical, and technological resources have been added to the conventional melodramatic framework, but the format continues to be accepted by the children's and youth audience.

It is worth noting that SBT, the second-largest television network in Brazil, is the one that broadcasts the most productions aimed at the children's – and, we would add, pre-adolescent – audience, making Brazil the country that most presents this type of content, according to the mapping by Ariane Diniz Holzbach, Joana D'Arc de Nantes, and Gabriel Ferreirinho (2020). For this reason, we value the children's and youth telenovela, as well as other content directed at the same audience, and understand its relevance for the comprehension of contemporary and interdisciplinary television studies.

During the twelve-year period from 2012 to 2023, SBT represented a hegemony in the production of children's and youth telenovelas. Except for "Gaby Estrella" (2013-2015), produced and aired by the pay-TV channel Gloob, SBT was responsible for productions such as "Carrossel" ([Merry-Go-Round], 2012-2023), "Chiquititas" ([Little Children], 2013-2015), "Cúmplices de um Resgate" ([Accomplices to the Rescue], 2015-2016), "Carinha de Anjo" ([Angel's Face], 2016-2018), "As Aventuras de Poliana" ([The Adventures of Pollyanna], 2018-2020),

"Poliana Moça" ([Pollyanna Grows Up], 2022-2023), and "A Infância de Romeu e Julieta" ([The Childhood of Romeo and Juliet], still airing at the time of writing this book).

In addition to being the only Brazilian open TV network to produce this type of content, it is worth reporting that, except for "Carinha de Anjo" – which had the authorship of Leonor Corrêa and a team of writers associated with her – all the other productions were signed by Íris Abravanel. Born in Rio de Janeiro on July 26, 1948, Íris, in addition to being a screenwriter and telenovela author, is also a writer and businesswoman.

According to the TV Museum, "Íris is the owner of the company Sister's in Law and is a director of the cosmetics company Jequiti, both belonging to the Silvio Santos Group" (MBRTV, 2023). Mother of Daniela, Patrícia, Rebeca, and Renata, Íris made her debut in television drama with the telenovela "Revelação" ([Revelation], 2008-2009), later appearing in "Vende-se um Véu de Noiva" ([Bridal Veil for Sale], 2009-2010) and "Corações Feridos" ([Wounded Hearts], 2012), and then moving on to the realm of children's and youth productions.

It is also worth noting that Íris became a notable personality in Brazil after 1978 when she married Silvio Santos, the owner of SBT and a media personality whose life story is intertwined with the history of the company.

SBT: THE LARGEST PRODUCER OF CHILDREN'S AND YOUTH TELENOVELAS IN BRAZIL

Officially, the history of SBT began in 1981, with two key moments. The first occurred on March 25, when the then-President of Brazil, João Figueiredo, granted the concession to operate broadcasting services (Decreto n.º 85.841). The second occurred on August 19, when Silvio Santos, presenter and entrepreneur, signed live, directly from the Ministry of Communications, the creation of TVS – the network's first name.

Before this consolidation as a national television station, there were what we could call "proto-SBT," which refers to events and circumstances that, combined, led Silvio Santos to fight for his television channel. To better understand this moment, we need to look back at Silvio Santos's professional journey and the path he took from radio broadcasting to entrepreneurial success.

Arlindo Silva (1972, 2000), Alberto Dines (1990), Tatiana Chiari (2001), Fernando Morgado (2017), and Marcia Batista and Anna Medeiros (2017) provide the most relevant biographical records

about the communicator's life. From the general information, Silvio was born in the Lapa neighborhood, in the Rio de Janeiro's central region, and started his career as a young teenager, selling plastic covers for voter registration cards on the streets.

Due to his powerful voice, he participated in talent shows until he was hired by Rádio Guanabara, and later joined the Brazilian Army's Paratrooper School. However, he quit both professions to dedicate himself to street vending, which provided a higher financial return. After a while, he decided to offer services to a radio station in Niterói to supplement his income.

To reach the establishment, however, he had to use the Rio-Niterói Ferry, which crosses Guanabara Bay. Observing that people remained in their cars without any form of entertainment during the crossing, he came up with the idea of incorporating some speakers onto the ferry, playing music and advertising products. Over time, he started selling beverages and organizing bingo games.

At the beginning of his 20s, Silvio left his hometown to work at Rádio Nacional, in São Paulo, during which time he created the magazine "Brincadeiras para Você" (Games for You), featuring puzzles and crosswords, which was offered in stores throughout the city. In the late 1950s, he received an invitation from his colleague, Manoel da Nóbrega, to become a partner in a small company called "Baú da Felicidade" (Chest of Happiness).

The "Baú da Felicidade" scheme was simple: customers would purchase installment plans and pay a monthly fee so that, in the end, they could receive a chest full of toys. However, Nóbrega was facing difficulties in making the deliveries and considered closing the business until Silvio came up with a strategy: allow the exchanges to be made in stores scattered throughout the city and offer not only toys but also

household appliances. Another idea emerged: periodically reward some of these customers.

According to Alan Gomes, Elmo Francfort, and Tony Goes (2017, p. 7), Silvio made his television debut on June 3, 1960, on TV Paulista, with the show "Vamos Brincar de Forca?" (Let's Play Hangman?), which brought Baú da Felicidade customers onto the stage to participate in the game show. Three years later, on June 2, 1963, the "Programa Silvio Santos" (Silvio Santos Show) began, a compilation of varied segments that is considered the second-longest-running television program in Brazil that is still on air.

At that time, variety shows on Sunday afternoons were a novelty, as it was not customary to watch television on Sundays. Therefore, Silvio took a risk with a two-hour attraction, later extending it to four hours, then six hours, "then eight, then ten," as described by Maria Celeste Mira (2010, p. 159). On August 31, 1969, the show started being broadcast by Rede Globo via satellite, reaching the entire country (Gomes et al., 2017, p. 7).

Television, which in the 1950s was seen as a medium capable of disseminating art through teleplays, literary adaptations, and classical music concerts to viewers, became a popular machine. According to João Freire Filho (2008, p. 81), in order to expand the television audience, the 1960s saw a predominance of elements drawn from the melodrama and grotesque, allowing for exaggerations, excesses, heightened emotions, and unlimited sentimentality.

However, in the 1970s, television went through a period of modernization. According to Ana Paula Goulart Ribeiro, Igor Sacramento, and Marco Roxo (2010, p. 107), television professionals sought an update with the arrival of color imaging and aimed to cleanse the grotesque from variety shows due to the imposition of the military dictatorship. This period gave rise to the so-called "Globo quality standard", which led to the cancellation of several programs considered too populist. However,

the "Programa Silvio Santos", due to contractual reasons, remained on the air until 1976.

Silvio used his business knowledge to negotiate his own future in television media: he acquired half of TV Record's assets in São Paulo and obtained the concession for TVS in Rio de Janeiro. Additionally, to continue airing his show nationwide, he negotiated a time slot with TV Tupi (Mira, 2010, p. 163). Therefore, these early stages of SBT emerged from Silvio's desire to have a space where he could do what he wished, without being at the mercy of censorship from producers and directors (Siqueira, 2012, p. 53).

Silvio's programs were produced by his own team, forming the TV Studios Silvio Santos de Cinema e Televisão (Silvio Santos Film and Television Studios). Due to the bankruptcy of the pioneering TV Tupi in 1980, the station had its concession revoked. However, the affiliates, not belonging to the group, continued their operations and were fueled by the "Programa Silvio Santos". Based on this effort, as explained by Mira (2010, p. 164), Silvio gained a network of stations when the government opened a bidding process. To the military regime, the entrepreneur was seen as trustworthy and not likely to promote actions against government decisions.

Morgado (2017, p. 108) reports that on the morning of August 19, 1981, the official birth date of SBT, Silvio delivered a speech of approximately ten minutes, thanking everyone who helped him win the bid and announcing the station's new line of programming. A year later, with a strong focus on popular shows and the children's audience (especially with the clown Bozo), the station established itself as the second-place network with 35% of the audience share, posing a challenge to Rede Globo, as recorded by Fernanda Lopes de Freitas (2011, p. 32).

However, in 1982, the situation began to become complicated. According to Alexander Bernardes Goulart (2013, p. 24), "SBT bet on

popular culture, satisfied the people, and lost advertising market share.". Between 1983 and 1985, "the company operated with a minimal number of employees, including in production, and controlled costs down to the smallest detail," according to Mira (1995, p. 160). It was at this moment that populism gave way to kitsch, with the variety shows being sanitized and investments made in youthful and modern layouts.

Nevertheless, the people remained in the spotlight, "privileged as true protagonists of various SBT products," as described by Rafael Barbosa Fialho Martins (2016, p. 9). The importation of Mexican telenovelas and the launch of the news program "Aqui Agora" (Here Right Now) brought good ratings to the network, but also drew criticism, accusing SBT of "promoting a 'Mexicanization' of the Brazilian television landscape, responsible for declining the aesthetic quality of television drama and journalism through the exaggeration of sentimentality, tear-jerking, and sensationalism" (Martins, 2016, p. 10).

In 1996, the Anhanguera Complex was inaugurated, replacing the warehouse of the now-defunct Tamakavy Store, also owned by the Silvio Santos Group. The construction of this facility was necessary to bring together departments whose distance hindered administrative processes. Moreover, with its 231 km² area, the Complex became "one of the most modern television complexes in Latin America, if not the most advanced" (Freitas, 2011, p. 40).

In 2001, the Casa dos Artistas debuted, the first confinement reality show in Brazil, responsible for reaching audience peaks of 55 points. Two years later, the channel decided to invest in sports and confronted Rede Globo, the exclusive rights holder, by acquiring the Campeonato Paulista (São Paulo State Championship). In 2005, the news department was reactivated with the hiring of Ana Paula Padrão. However, the programming suffered from wear and tear and schedule changes, and the

network "Record, with its project 'A Caminho da Liderança' (On the Path to Leadership), advanced" (Morgado, 2017, p. 118).

Only in 2009 did the programming stabilize with the inauguration of the "A TV mais feliz do Brasil" (The Happiest TV in Brazil) phase. But it was in 2012, with the premiere of the Brazilian version of "Carrossel", that the network regained its telenovela audience, reaching peaks of 17 points. This led to the telenovela being rerun one week after its conclusion but canceled the following week.

In 2015, the network solidified a year of returning to second place (nationally). It ended 2016 with 7 telenovelas, 16 variety shows, and over 10 hours of children's programming daily. Morgado explains that there is a certain balance that leads to success: "Virtues are combined, such as the ability to keep up with international market trends, with new values, such as patience to wait for the results to appear" (Morgado, 2017, p. 119).

In the years 2017 and 2018, the network continued with its surprises, including the creation of new popular shows and the recycling of past successes, along with an extensive slot dedicated to Mexican telenovelas. All content, which usually goes through Silvio Santos's approval, is designed to please its audience, which proves to be as loyal as a sports fanbase. This relationship has led to slogans such as "A TV que Tem Torcida" (The TV with a fanbase) and "A Cara do Brasil" (The Face of Brazil).

Nevertheless, Silvio himself acknowledges that he presents a programming of questionable quality, developed in a peculiar way, but he tends to attribute it to a characteristic of Brazilian television in general. The biggest example of this fact occurred on October 15, 2017, when, during his Sunday show, in a joking manner, he made the following appeal to viewers not to change the channel: "Garbage for garbage, stick around on SBT."

We believe that this self-criticism is based precisely on the presence of kitsch, camp, trash, and tacky aesthetics in SBT's programs, in addition to the melodramatic structure that permeates the entire programming. Both common sense and specialized criticism tend to see the manifestation of these phenomena as inferior, not prioritizing beauty, minimizing creative capacity, and detracting from originality. However, as we will see throughout this thesis, these characteristics define the network.

Furthermore, SBT, popularly known as the "Silvio Santos channel," is increasingly becoming the "Abravanel Family's network." In addition to Silvio's leadership, his family has a strong presence in front of and behind the cameras: his wife, Íris Abravanel, is a telenovela author; his daughters Patrícia, Silvia, and Rebeca are hostesses; his daughters Daniela and Renata are co-owners; and his daughter Cíntia is responsible for external events. Even with the changes and growth, one aspect remains prominent: the participation of the people.

Referred to by Mira (1995) as the "electronic circus," SBT demonstrates a rooted connection to aspects of popular culture, especially in the vehement need to exalt the people, involving them in most of its productions. By including this audience, excluded by the television hygiene of the so-called "Globo standard of quality," SBT seems to conduct a telepoetics that aims to reach the viewer's emotional side.

Emotion and popular language, therefore, are two indispensable elements for television communication within SBT, especially when it comes to variety shows, which are the backbone of the network. According to Martins (2016, p. 2), "If SBT is capable of generating fans, it occupies a special place in the affective imagination not only of enthusiasts but also of the general public." To make this happen, the melodramatic matrix seems to permeate the entire programming.

THE MELODRAMA AND ITS PRESENCE IN SBT'S CHILDREN'S AND YOUTH TELENOVELAS

When narratives are conducted in a simple manner, favoring identifications, emphasizing emotions, clearly defining the purpose of each character, establishing a certain Manicheism between good and evil, proposing constant recaps, and always leading to a pleasant and often moralistic outcome, we can say that a melodramatic structure is present. Melodrama, therefore, classifies as a strategy for formulating the narrative, with the help of a musical score responsible for intensifying the actions.

In the 4th century BC, when the constitution of melodrama was not even contemplated, Aristotle (1999, p. 73), referring to the existing Greek literature at the time, stated that "the convincingly impossible takes precedence over the possible that does not convince." The philosopher made considerations about the elaboration of epics and dithyrambs; however, this strategy proved to be effective over 2,000 years later, during the time of the French Revolution, as Jean-Marie Thomasseau (2012,

p. 13) points out—and it seems to still be embedded in the poetics of some contemporary works.

In the words of Peter Brooks (1976, p. 21), melodrama is a central fact of modern sensibility. However, this definition generates a multitude of interpretations regarding the current concept used in literary studies, as well as in cinema and television. According to Jonathan Frome (2014, p. 25), it is possible to detect that melodrama focuses on romantic and family relationships, characters who undergo tragic circumstances, the presence of well-defined villains, and implicit social or class concerns. However, the author acknowledges that this does not support a single concept but rather a cluster of characteristics.

In the search for what melodrama is, Hermann Herlinghaus (2002, p. 23) argues that it is not defined as a theme or genre but as a matrix of theatrical and narrative imagination that helps to produce meaning in the midst of the daily experiences of diverse individuals and social groups. Within this trajectory, Raymond Williams (1983, pp. 17-18), in his discussion of drama, argues that it constitutes a more serious, effective, and deeply rooted cultural expression of social relations, transforming the viewer who consumes it—resulting in what he calls the dramatization of consciousness.

These reasonings align with that of Lila Abu-Lughod (2003), who sees melodramatic narratives as "effective instruments of social development, national consolidation, and modernization" (p. 77), that is, "a technology for the production of new types of people" (p. 79). The author's studies, in turn, primarily consider the television medium. For this medium, using the idea of a melodramatic matrix, Márcia Tondato (2014, p. 82) argues that television subgenres emerge from the transformation of this initial matrix.

Sustaining the idea of a matrix, Claudio Salinas Muñoz (2010, p. 115) states that melodrama is the narrative matrix that transcends

schematism, meaning that it surpasses the constraints of the genre in service of the identity versions of our countries. However, Monika Walter (2002, p. 199) emphasizes that melodrama is still treated as synonymous with excessive passions, extreme catastrophes, supernatural beauties, and abominable ugliness.

As can be observed, melodrama forms the basis of most fictional narratives in film and television, which constantly address, in the words of Silvia Oroz (1992, p. 20), "gentle passions and rewarded virtue." Although it has been appropriated by these media, the melodramatic aesthetic originated in theater during the French Revolution, a time when the masses gained a voice and desired art that was previously concentrated among the nobility. As Oroz (1992, p. 19) explains, "culture moved from the court to the city and from the salon to the café. Illiterate audiences turned the theater into practically their only literary reference."

In short, melodrama is a simplification: texts are trimmed, plots are more explicit, and characters are clear, meaning that "words matter less than the mechanics and optics of the performance" (Martín-Barbero, 2009, p. 166). According to the author, "an economy of verbal language serves a visual and auditory spectacle where pantomime and dance prevail, and where sound effects are intentionally created" (p. 166). Thus, the stage is enriched to attract the audience and facilitate action, always in a concise manner, keeping only the essentials.

Oroz (1992), in her analysis of Latin American cinema, presents a syntactic structure for melodramatic narratives composed of four elements: "stories that symbolize national allegories" (p. 74); "construction of a national image, which refers to a universe close to the spectator" (p. 74); "dramatic functionality of music, which accentuates the pleonastic nature of melodrama" (p. 74); "persistent use of symbols such as storms (ill omen), blooming fields (future harmony)" (p. 74).

Martín-Barbero (2009), who sees melodrama as the mediator "between folk culture and popular-urban spectacle" (p. 172), explores the construction of melodramatic characters. For the author, they can be classified as follows: the Betrayer, "personification of evil and vice, but also of the wizard and seducer" (p. 169); the Victim, "embodiment of innocence and virtue, often a woman" (p. 169); the Avenger, "who, at the last moment, saves the victim and punishes the betrayer" (p. 170); and the Fool, "outside the triad of protagonist characters," but representing "the active presence of comedy" (p. 170).

In other words, melodrama, which timidly emerged in the 16th century when cultured circles in Florence attempted to revive the "sung speech" of Greek tragedies, truly emerged in the late 18th century, as indicated by Silvia Oroz (1992, pp. 17-19), when artistic performances, previously restricted to the nobility, began to be offered to the general population. Due to high levels of illiteracy, authors had to adapt their works, creating plays and operettas that easily penetrated the popular imagination. As a result, the focus shifted to actions (rather than ideas or characters), the scenery became more captivating (to hold the audience's attention), and music entered as a fundamental element to assist in the unfolding of the fable, often making it redundant.

Over time, the media (print, radio, and audiovisual) recognized the market value of melodrama - and its faithful massive audience - and decided to disseminate it. Oroz (1922, pp. 19-20) explains that "conservative sentimentality and moral concerns are part of the formal and ideological structure of melodrama," and sentimental and virtuous actions "populate its argumentative universe." These characteristics were the foundation for the transition of melodrama to radio, with the creation and strong acceptance of American soap operas in the 1930s.

Perceiving the concealment of sexual tensions in the actions of characters created by such soap operas, Cuban radio narratives decided to

enhance the melodramatic structure, arousing the Judeo-Christian beliefs of their audience and openly displaying emotions that lead to sin. Thus, Latin American melodrama consolidated itself, which, according to Jesús Martín-Barbero (2009, p. 171), works with the complexity and opacity of social relationships through family dynamics and insists on exaggeration, with sensationalist performances and excessive sound elements, in order to constantly evoke the viewer's emotions.

The structure brought by theater, the audiovisual techniques enabled by cinema, and the extensive duration offered by radio were able to merge and adapt with the popularization of television as a communication medium. Thus, telenovelas were born, a format that landed in Brazil in 1963 and was defined as "a long-running fictional narrative," in the words of Lopes (2009, p. 22).

As a communicative phenomenon exploding in most Latin American countries, when telenovelas arrived in Brazil, they had to adjust to the taste of its people and the interests of its government. As a result, the genre bifurcated into two strands: "realistic novels, critical of the social, cultural, and political reality of the country, and sentimental novels, or melodramas, made to make people cry," as pointed out by Maria Immacolata Vassalo de Lopes (2009, p. 24). According to the author (p. 37), the realistic telenovelas transformed into naturalistic ones (with a deepening of social issues and strategies of verisimilitude) and gained more space, practically dominating the productions of Rede Globo, the largest television network in the country.

Going against the trend of what was being recreated, innovated, and transformed as a differential, SBT (formerly TVS) —in the 1980s, facing a crisis due to a lack of audience for its popular programs and being unable to hire new writers— decided to air imported telenovelas. " Los Ricos También Lloran" ([The Rich Also Cry], Mexico: Televisa, 1979-1980) was the first experience, aired between April 5, 1982, and

January 22, 1983, at 7:45 pm. The novelty made headlines in Folha de São Paulo (a Brazilian newspaper) on its debut day and was also discussed in its final episode.

Silvio Santos, the owner of the network, had a successful gamble, and some phenomena —such as "Cuna de Lobos" ([Cradle of Wolves], Mexico: Televisa, 1986-1987), " María la del Barrio" ([Maria of the Neighborhood], Mexico: Televisa, 1996), and " La Usurpadora" ([The Usurper], Mexico: Televisa, 1998)— became memorable in Brazilian daily life. The success led the network to sign an unusual contract with the Mexican company, prohibiting the creation of telenovelas and other dramatic works based on national texts. Regret came in 2007 when, seeing the strengthening of RecordTV (at the time, Rede Record) in this field, SBT decided then to terminate the exclusivity contract with Televisa and produce its own narratives.

Deconstructing its tradition, SBT chose to mirror its competitors and replaced sentimental melodrama with naturalistic storytelling by airing "Revelação" (2008-2009), a telenovela created by Íris Abravanel, Silvio Santos's wife, who took charge of the teledramaturgy department. Unable to maintain its position as the second most-watched network and being aired without a fixed schedule (it was announced for 10:30 pm but started after 11:15 pm), this telenovela was not well-received by critics, especially after the network owner and the author's husband declared that he did not follow it. Íris Abravanel attempted to reinvent herself and brought "Vende-se um véu de noiva" (2009) to the screen, an adaptation of a radio play by Janete Clair. This telenovela, considered by critics as a "ratings failure," barely reached 3.5 rating points in some episodes according to IBOPE measurements.

In 2011, persisting with their own productions, SBT aired the telenovela "Amor e Revolução" (Love and Revolution), written by Tiago Santiago, focused on recreating moments from the Military Dictatorship,

a significant period in Brazilian history. As with previous cases, expectations were high, and the premiere's ratings satisfied the network's artistic direction. However, the audience showed abandonment towards the work, possibly because they missed the main characteristic of SBT productions: melodramatic sentimentality. After research on audience reception revealed rejection, scenes of violence and torture gave way to romantic and comedic moments.

When the end of teledramaturgy at the network was already being considered, Íris Abravanel proposed a new idea: recreate a children's and youth telenovela that had marked SBT's history. The chosen one was "Carrossel," a Mexican production that achieved ratings equivalent to the flagship news program "Jornal Nacional" ([National News], Rede Globo) in the early 1990s. To make room for serialized narratives at the beginning of prime time, before the arrival of "Carrossel," "Corações Feridos" (2012) aired, an adaptation of "La Mentira" (1998, Mexico: Televisa). This telenovela, broadcasted at 8:30 pm, regained the second place in ratings and received five nominations for the Contigo! TV Award.

With characters fulfilling easily identifiable roles (victims, traitors, avengers, and comedic relief) and storylines that encompassed love conflicts, family dynamics, social issues, and tragedies, the classic melodramatic plot returned to SBT. References to national symbols and the cultural identity of the context in which it was produced, the strong musical impact, and the iconic images foreshadowing events were other elements that tied the essence of Latinity to SBT's serialized fiction.

The strategy of combining information with fiction —a common characteristic of Brazilian television discourse, according to Elizabeth Rondelli (1998)— has also been adopted by SBT. However, it does not seem to have the intention of promoting discussions that go beyond the presented narrative. In summary, the intrusion of social merchandising —a phenomenon systematized and institutionalized by Rede Globo since

1990, according to Lopes (2009, p. 38)— emerges as an internal layer, a resource attached to fundamental sentimentality, an implicit pedagogical action in SBT's fictional productions.

In conclusion, melodrama can be understood as a narrative form commonly applied in literature, theater, cinema, or television. According to Luiz Vadico (Wolfart 2012, p. 1), it involves "simplification, emotion, recognizable and expected aesthetics, and repetition of the model." These structures and their stylistic details —close-ups, interruptions, and recapitulations distributed throughout the serialization, for example— tend to evoke intimate feelings of identification in the viewer, as argued by Tania Modleski (1982), as mentioned by Heloísa Buarque de Almeida (2002).

ABOUT TELEPOETICS (OR TELEVISION POETICS)

Aristotle's definition of poetics (384-322 BC) is related to creation: while mimesis refers to the act of imitation (at that time, there were often imitators of people), poiesis is the act of creation —whether lyrical or epic verses, medical or physics treatises (Aristotle, 1999, p. 38). Based on this Aristotelian definition, we understand poetics as the constitution of a work, regardless of its structure or discourse. Consequently, we understand television poetics as the way in which a television work or a set of works by the same producer and/or television network is constructed.

Jeremy G. Butler (2010, p. 2) explains that television poetics does not have a single understanding and is rarely characterized as exact, as is possible in cinema, due to factors specific to this medium: while it is common in cinema for a director to be recognized as the author of a particular film, in television multiple directors can work on the same program, or the authorship can be merged, as producers and writers also actively participate in choosing themes, creating narratives, and shaping the style.

Referring to poetics in cinema, David Bordwell (1989, p. 371) revisits Aristotelian studies and states that this approach studies "the finished work as the result of a construction process" and considers "how the work is composed, its function, effects, and uses". According to the author, studying the poetics of a film tends to encompass concepts and perceptions that interpretative analysis cannot explain.

In dialogue with Bordwell, Butler (2010) points out that the poetics of an audiovisual work —focusing on television— is constituted through the analysis of style, which relates to themes and narratives, especially in fictional products. In other words, "poetics is not merely formalism. Moreover, it addresses style as the physical manifestation of theme and narrative, in the case of a fictional film. And these elements are always culturally situated" (Butler, 2010, p. 20).

Thus, Butler emphasizes the effort to establish a poetics of television, which he calls telepoetics. In the Brazilian context, research focused on this field is seemingly unprecedented: there are studies on televisual narratology, televisual stylistics, and even televisual poetics (in the sense of poetic elements immersed in television programs). However, none of them bring these analytical processes together in a quest to unify them nor does it explicitly mention the term telepoetics.

Therefore, in order to understand the structure and development of productions from a Brazilian television network, two aspects have proven relevant, both through preliminary exploration and Butler's exposition, as well as the empiricism highlighted in previous analyses: narrative and style.

The Television Narrative

Rescuing the history recorded in previous studies (Hergesel & Silva, 2018), Narratology —a term coined by Tzvetan Todorov (1973) in his work "The Grammar of the Decameron", originally published in 1969

— is defined as the field of study of narratives. Narrative, as mentioned by Aristotle in his "Rhetoric," is a cultural production characterized by presenting a case followed by a conflict, resulting in the development of actions that lead to a climax and resolution of this entanglement.

In a more recent discussion focused on audiovisual media, David Bordwell (2009, p. 278) revisits the notions of "syuzhet" and "fabula" used by Russian formalism, where "syuzhet" (or plot) refers to how the narrative is presented, and "fabula" (or story) refers to the chronological order of events in the narrative. However, beyond this division, it is necessary to consider the fundamental elements of the primary narrative —plot, characters, time, space, and narrative focus— which are still used in contemporary narratives.

Regardless of the approach used in its composition, narration generally refers to describing the movements of an event, whether real or fictional, involved in a unique discourse that presents variations from author to author —and consequently, various possibilities interpretation for its final consumer. In television, the narrative takes place in drama (series, telenovelas, soap operas), journalism (reports, documentaries, news narration), and entertainment (life stories, reality shows, dialogues).

The recommendation to use Todorov's studies to understand narrative phenomena is justified by the author himself (Todorov, 2006, p. 70): exploring structure is synonymous with not being satisfied with a mere description of the object, nor with an interpretation based on psychology, sociology, or philosophy. Therefore, analyzing television narratives based on their structure is an attempt to understand the reasons that led to their creation, the potential effects of their consumption, the sociocultural representation of their production, and the possible repercussions of their dissemination.

To discuss the categories of narrative in its structuralist aspect and to speculate on how they can manifest in television, a synthesis is made

based on the collective work signed by Roland Barthes, A. J. Greimas, Claude Bremond, Umberto Eco, Jules Griti, Violette Morin, Cristian Metz, Tzvetan Todorov, and Gérard Genette (2011). Also added to the theoretical framework are the readings of Benjamin Abdala Junior (1995), Candida Vilares Gancho (2002), and Carlos Ceia (2018).

The television narrative, whether fictional or non-fictional, creates a dimension called diegesis, which consists of a kind of narratological world. Elements that are part of this world are considered diegetic, while elements that do not belong to this world are extradiegetic, and elements that go beyond the diegesis —creating a kind of new world within the already created world (like a daydream or a dream sequence)— are intradiegetic.

The diegesis encompasses all the content offered by the narrative, from the introduction (the beginning of what will be explained) to the resolution (the conclusion of the narrated phenomenon), including any obstacles (actions, descriptions, circumstances supplementary to the actions, and necessary dialogues for the development of actions, among other elements) present in the message conveyed.

The path that will be traversed within the diegesis is the plot, which is divided into four parts: (a) exposition: a brief presentation of the characters, time, and space; (b) complication: conflicts between the characters causing tension; (c) climax: the peak of the narrative, the most impactful part; (d) denouement: the resolution of the conflict. The plot can be chronological —with a sequence (exposition > complication > climax > denouement)— or psychological —focusing on the interior (setting aside the present to revisit the past or project the future).

On television, plots can arise in at least three forms: closed (such as a TV movie, a news report, or a pre-recorded series), semi-open (such as a telenovela, which tends to be modified based on audience feedback and viewers' input), or in progress (such as talk shows, especially live

ones, which build their stories on stage, often interrupted by extradiegetic elements or elements belonging to other diegeses).

For the narrative to gain movement and develop, there are characters, that is, animated beings who carry out actions and participate in the temporal sequence provided by the plot. Characters —whether human (as in novels), animals (as in fables), or objects (as in allegories)— are identified according to their relevance, composition, and characterization.

In terms of relevance, there are the protagonist, the antagonist, and the deuteragonists. The protagonist is the main character, characterized as the center of the story, around whom the actions revolve. The antagonist usually possesses a malevolent psyche and seeks to harm or create obstacles, conflicting with the protagonist's journey. The deuteragonists (or supporting characters), also known as secondary characters, despite having a lesser prominence compared to the other two roles, remain essential for the development of the plot.

Regarding composition, a character can be flat, round, archetypal, or collective. The flat (or one-dimensional) character is the simplest, not evolving during the narrative and often considered predictable due to their stable and repetitive characteristics. The round (or three-dimensional) character is more complex, displaying traits that change as the narrative progresses, making them unpredictable. The archetypal character emerges when a character becomes stereotyped, and associated with a social function (such as the hillbilly, for example). The collective character corresponds to a group of individuals who act in an animated manner, embodying a common will, as if they were a single entity (such as a family, for example).

Regarding characterization, in each character, a conception of their psychological and social profile becomes evident, not limited to appearance and physical details. Physical characterization is associated with bodily traits; psychological characterization relates to the way of being

along with ethical and moral values; social characterization encompasses the profession that a given character has in the narrative, as well as their relationship with others, also inserted in a political context.

On television, characters are more easily visible in fictional stories (the victim and the villain; the fool and the avenger; etc.), but they can also be embodied by the roles of a reporter, a host, or even a member of the audience. It is explained that while television journalism and entertainment produce narratives, just like drama, it is sensible to assign the function of a character to the beings that coexist in the diegeses processed through different formats.

Narratives, which are guided by a plot and propelled by characters, have different levels of temporality, which can be considered internal or external. Internal times refer to the diegesis itself and the way it unfolds: whether chronologically or psychologically. External times are more related to the producers, the moment of production, and the consumers.

Chronological time is the time of the unfolding of the action, where events are narrated in the order they occur (from prologue to epilogue, usually without deviations). Depending on the case, the unit of time is indicated – such as an hour or date — or represented by a significant celebration (such as Easter or Christmas, for example). Even if they are not evident at all times, expressions like "the next day" or "sometime later" are also common.

Unlike chronological time, psychological time is not measurable. It flows in the minds of the characters. There is no precise chronological line, with breaks in the order of presenting the facts. At times, an event is anticipated; in other instances, there is a flashback to the past without prior warning. Narratives with this type of time flow internally connected to the character and their conflicts, reflections, and emotions.

External to the narrative, the writer's time (or time of enunciation) refers to the author's own life, including their biological age and

the experiences they have lived. This implies that the style of an author is variable: a work released early in their career is possibly less mature and polished than one produced after several years of practice. In the television context, this concept extends to the production team in general: the characteristics of the production company, market experience, target audience, and so on.

The reader's time (or time of perception) is the way the viewer interprets the work: the same narrative can be understood differently when the reader is in their early adolescence compared to when they are an adult, for example. Lastly, historical time refers to the era in which the narrative was created and the socio-political-cultural context that underlies that atmosphere.

In television, time is usually well established but is subject to surprises caused by programming. To illustrate this reasoning, consider the rerun of a telenovela: it is unlikely that an episode that took place during Christmas at the time of its original airing (thus incorporating Christmas elements into the audiovisual) will coincide with that date again. Another example is a live program, which may have its narrative shortened to add last-minute information.

Narratives, guided by a plot and driven by characters within a specific notion of time, require an environment to take place. The place where these actions unfold —which can be unlimited (like the universe) or restricted (like a bedroom)— is called space. Whether decorative (when it merely embellishes the story) or functional (when it assists in the narration), space can be physical (the environment in which the characters move) or abstract (encompassing social and psychological space).

Physical space encompasses geographical aspects, points of reference, decorative objects, and various elements that facilitate the construction of the setting of the work, both internally and externally. Social space includes the socio-economic-cultural context of the location

where the diegesis takes place, thus reflecting the habits and values of the society in which a given character is introduced.

Psychological space, on the other hand, is a setting created within the character's own mind, conveying to the reader the possibility of knowing the character's internal expectations and emotions in a more intimate view. It is a place where characters encounter themselves, in their essence, creating an interior atmosphere that gives life to thoughts, reflections, musings, feelings, and emotions. Since this space may not be part of the physical and social space, its representation is given through monologues.

In television, space receives more attention than in literature, for example, as visual resources are more pronounced and reach the viewer more quickly and effortlessly. Just like in cinema, television spaces are represented by set cities, studios, or even digital effects, in favor of verisimilitude.

Narratives, guided by a plot and driven by characters within a specific notion of time within a space, are recorded from a certain point of view, which determines which scenes will be shown and which will be omitted. The mode of narration, which is much more linked to the plot than to the story, is what determines the narrative focus, which can be in the first person —the narrator participates in the story (indicating the presence of "I")— or in the third person —exposing the story of others without participation.

From this perspective, the narrator can assume aspects regarding the type and classification. There are two types of first-person narrators —character narrator (or protagonist narrator) and secondary character narrator— and two types of third-person narrators —observer narrator and omniscient narrator.

The character narrator (or protagonist narrator) is the center of the narrative and is involved in the events; the secondary character narrator

also participates in the events but is not the central character, although they are part of the circle of friends. Parallel to this, the observer narrator reports the events created or experienced by the characters, such as what happened, what the characters said, and, especially, their actions and activities; the omniscient narrator, in addition to portraying the characters' actions, also reveals what they feel and think.

Regarding the classification of the narrator, it can be seen from three perspectives: heterodiegetic, autodiegetic, and homodiegetic. The heterodiegetic narrator (= narrative of the other) does not participate in the narrative; the autodiegetic narrator (= self-narrative) is the one who, in addition to participating in the narrative, is also the protagonist; the homodiegetic narrator (= narrative of the similar), finally, is the one who participates in the narrative but does not assume the position of the protagonist.

In television, the narrator will rarely be autodiegetic or homodiegetic, considering the necessary demand for the entire production to be recorded in subjective camera (only then would the narrator also assume the position of a character). However, even in heterodiegetic narration, there is a predominance of the observer narrator, which can result in audience loyalty —as they are not aware of all the details of the narrative, they become apprehensive about the developments.

The Television Style

Rescuing the historical record from previous studies (Hergesel & Ferraraz, 2017), it can be seen that studies focused on style originated in Antiquity, with Aristotelian foundations in Rhetoric and Poetics. Later, these studies resulted in the discipline of Stylistics —a name coined by Charles Bally (1905)— which prioritized linguistic and literary studies. However, contemporary research has advanced the study of style to other forms of expression, such as audiovisual media.

In a summarized form, Stylistics addresses the expressive facts of language according to their emotional content, such as the expression of sensitive facts through language and the action of linguistic facts on sensitivity. This definition was elucidated in the "Précis de Stylistique" (Summary of Stylistics, 1905) and detailed in the "Traité de Stylistique Française" (Treatise on French Stylistics, 1909), both published by Bally. The content of these works is revisited by contemporary researchers, although they have not been translated into Portuguese and are difficult to access in Brazil.

Known by some authors —such as Pierre Guiraud (1978, passim) and Cláudio Cezar Henriques (2001, p. 1)— as the "science of expression," Stylistics was established as an academic development. While Bally exercised his analysis of the relationship between language and the social act it provides, Leo Spitzer (1948) analyzed the relationship between language and its manifestation in literature - a congeniality revived by Pierre Guiraud (1978, pp. 90-102), Alicia Yllera (1979, pp. 17-30), José Lemos Monteiro (2005, pp. 15-24), Nilce Sant'Anna Martins (2008, pp. 20-28), Cláudio Cezar Henriques (2011, pp. 52-73), among others.

While Spitzer devoted his attention to understanding linguistic style as it should be artistically (idealistic stylistics), Bally focused on linguistic style as it was socially treated (descriptive stylistics). Although stylistics may seem similar —that is, the observation of the social aspects of language (descriptive) is similar to the investigation of cultural facts in literature (idealistic)— it is noted that there is a certain restraint when applying Bally's stylistics in sociolinguistic research and Spitzer's stylistics in processes of literary theory.

Later, the creation of functional stylistics and structural stylistics is realized when Roman Jakobson (1969) proposes a segmentation for the functions of language, assigning them to the textual structure of distinct utterances —namely, emotive (centered on the sender), conative (focused

on the receiver), referential (leaning towards the context), phatic (related to contact), metalinguistic (directed at the code), and poetic (connected to the message).

Other areas of Stylistics emerged in parallel to scientific advancements (Monteiro, 2005, pp. 24-38), such as rhetorical stylistics, focusing on the interpretation of the use of figures of speech in the domains of expression and content; generative stylistics, focused on describing grammatically admissible sentences of a language; statistical stylistics, quantifying the resources employed by an author, providing a demarcation of the professional's style; poetic stylistics, delving into the stages that make a literary work artistic; and semiotic stylistics, examining the mechanisms that signs employ to form meaning.

Other mentioned areas include sociolinguistic stylistics, which aims to study certain aspects of linguistic variation (Martins, 2008, p. 23); discursive stylistics, which is not limited to grammar or literature in its composition (Henriques, 2011, p. 83); enunciation stylistics, which focuses on investigating the relationships between interlocutors (Martins, 2008, p. 234); and utterance stylistics, which focuses on verbal text, with its particularities of phonetics, morphology, syntax, and semantics (Martins, 2008, p. 234).

Regardless of the nomenclature used, it is evident that Stylistics maintains its initial characteristics: studying the intersection between expression and affectivity. Thus, we can infer that through the identification of resources that project lyricism, the structuring of an objectified work, the authorial demarcation, the psychosocial representation recorded by such elements, among other aspects, stylistic studies have also proven to be relevant for audiovisual products.

As some researchers turned to create new terminology for stylistic devices commonly applied to words, working with the identification of figures of speech and how they highlight expressive quality, others

focused on discussing how film techniques conveyed affectivity in the segmentation of audiovisual media. In this sense, Bordwell drew inspiration from Noël Burch's formalist study and propagated what came to be called cinematic style.

According to Bordwell (2013), style is "a systematic and significant use of film media techniques in a film. [...] It is the texture of the film's images and sounds" (p. 17). Furthermore, according to Bordwell (2008), "in much of narrative cinema, the fiction is orchestrated for our eyes through cinematic staging, which is constructed to inform, manifest, or simply visually enchant. We are affected, but we do not perceive it" (p. 29).

The development of the viewer's emotional connection can be triggered through the denotative function, that is, "the description of settings and characters, the narration of their motivations, the presentation of dialogue and movement" (Bordwell, 2008, p. 59), but also through expressive qualities, which "can be conveyed through lighting, color, interpretation, musical score, and certain camera movements" (p. 59).

In this sense, stylistic analysis proves to be relevant in that "without interpretation and framing, lighting and lens length, composition and editing, dialogue and sound design, we could not apprehend the world of the story" (pp. 57-58). Thus, the search for television style began to intensify, building on this primary idea of cinematic style.

Applying a similar approach to what she did with classical Hollywood cinema, Kristin Thompson became known for suggesting the definition of classical television. In the researcher's opinion (Thompson, 2003, p. 19), the fictional narratives of both media, when constructed classically, are easily comprehensible as they have the primary function of entertaining. This view is attested by Gary Copeland (2002, p. 191), stating that television developed its visual and auditory style through other forms of entertainment such as cinema, theater, radio, and vaudeville.

Concurrently with the use of a methodology that focused on film studies by Thompson, there was the enunciation of a particular methodology for television studies proposed by Butler (2010), relating the media product to the cultural context that surrounds it. According to the researcher, style is "any technical pattern of sound-image that serves a function within the television text," therefore, "style is structure, its surface, the network that holds its signifiers together and through which its meanings are communicated" (as cited in Rocha, 2016, p. 24).

The arrangement of all the material objects in a scene —objects, furniture, walls, actors— and the arrangement of these objects to effectively present the narrative and themes of the work are the starting points of style, characterizing the mise-en-scène (Butler, 2002, p. 93). There is also the combination of this aspect with the use of the camera and its framing and movements (p. 115), as well as editing (p. 143).

Based on the premises raised by John Caldwell (1995, p. 5), it can be seen that style has become the subject of television: self-awareness has taken on such a grand character that it is now described more accurately as an activity rather than a particular gaze. Adding to this analysis, Sarah Cardwell (2013, p. 29) points out that the progression of complex analysis of specific television programs is a wholly positive development —not only in its unity but also because it helps construct a more elaborate, thoughtful, and lucid critique of television within academia.

Butler (2010) lists four dimensions for stylistic analysis in television. The first is description, as he believes that the same effort applied by the production should be invested in deconstructing the object. The second is analysis/interpretation, which examines the stylistic techniques and choices and the possible effects and emotions they can evoke in the process of consumption. The third is evaluation, which he does not delve into, as in his view, there are no specific rules for determining the quality of a television work. And the fourth is the historical dimension, which

tends to situate the program in its present context by revisiting influences from the past.

"Television relies on style —set design, lighting, videography, editing, and so on— to define the tone/atmosphere, attract viewers, and construct meanings and narratives," states Simone Maria Rocha (2016, p. 24). Although studies aimed at understanding television style are indicative of the potential for improvement in Communication research, this is an "aspect that, in general, is not emphasized enough in television research" (Pucci Jr., 2014, p. 676).

According to Rocha (2016, p. 45), the conception that the television narrative is a continuous flow has led to specific product analyses being overshadowed. The existing approaches are generally made through Semiotics, Discourse Analysis, or Cultural Studies, "almost always focused on understanding texts as cultural forms and the conventions or codes that govern them" (Rocha, 2016, p. 44). The impact of style on television programs is a current topic, especially in Brazil.

According to Rocha (2016, p. 32), who devotes herself to studying television texts in their relationship with the cultural context in which they are embedded, television style can "denote, express, symbolize, decorate, pe1rsuade, call or address, differentiate, signify life". For the author, style proves relevant in understanding the "intersection of cultural, economic, technological, and semiotic/aesthetic code patterns" (Rocha, 2016, p. 34).

Pucci Jr. (2014, p. 678), in turn, focuses on the relationship between style and cognitivism, drawing on the concept of schema, which refers to "abstract cognitive structures that, when activated in long-term memory, provide conditions for knowledge". According to the author, this application proves to be effective "both in understanding how technical choices occur in each film narrative and in knowing what happens to the viewer while watching a film" (Pucci Jr., 2014, p. 678).

For Rocha (2016, p. 9), one of the functions of stylistic analysis is to "reveal the continued importance and cultural value that television holds in our Brazilian realities". Style can also "contribute to Brazil recognizing itself and getting closer and closer to a Spanish-speaking Latin America whose historical and cultural roots, social and political conflicts form a common ground of experiences and sharing" (Rocha, 2016, p. 11).

We agree with the author when she suggests that stylistic analysis allows the scholar to "think like a creator, understanding how programs are produced from the producers' perspective" (Rocha, 2016, p. 19). Furthermore, this methodology "helps us unravel the ways in which an advertisement persuades us, a news program shapes our perspectives, or a drama portrays the world" (Rocha, 2016, p. 19).

In summary, we understand that stylistic analysis is dedicated to investigating the expressive aspects that make up a particular piece; in the case of audiovisual media, we can relate to camera techniques (movement, angles, resolution, etc.), details of mise-en-scène (framing, set design, lighting, actor positioning, staging, costume, makeup, etc.), components of the soundtrack (music, effects, dialogue, etc.), and the social representations of the context surrounding the work.

POETICS OF CHILDREN'S AND YOUTH TELENOVELAS BY ÍRIS ABRAVANEL

The adoption of narrative and stylistic analysis in our research takes into consideration the fact that: (1) narrative analysis provides an understanding of the structure used to tell the story, encompassing internal and external aspects; (2) stylistic analysis allows for an immersion in the mechanisms used for communication, considering textual elements such as camera techniques, mise-en-scène, and soundtrack, as well as social elements. We believe that the combination of these elements tends to shed light on the way in which the telepoetics of the studied children's and youth telenovelas is constituted.

To select the excerpts that served as material for analysis, we adopted the selection method used by the Research Group on Innovations and Disruptions in Television Fiction. According to the authors (Pucci Jr. et al., 2013), the analysis of a particular product should not be applied to its entirety, as this would result in an unnecessary and unfeasible effort. The recommendation, therefore, is to select "nodal points" of the

plot, i.e., "those that may contain the necessary elements to achieve the research objective" (Pucci Jr. et al., 2013, p. 97).

Regarding serialized fiction on SBT, we consider that the nodal points are common elements of melodrama. Therefore, eight scenes from each of the three selected children's and youth telenovelas for study —"Carrossel", "Chiquititas," and "Cúmplices de um Resgate"— were chosen. The scenes prioritize: (1) establishment of a romantic couple; (2) demonstration of family conflict; (3) representation of social conflict; (4) fateful circumstance; (5) mention of some national element; (6) reference to some factor of the broadcaster's identity; (7) situation in which music drives the story; (8) recording of an emblematic image.

Carrossel (2012-2013)

"Carrossel" was aired for 14 months, from May 2012 to July 2013, with a total of 310 episodes, later being re-aired (in 2013, 2015/2016, and 2018/2019). It is a reinterpretation of "Carrusel" (Mexico: Televisa, 1989-1990), which, in turn, was a version of "Jacinta Pichimahuida, la Maestra que no se Olvida" (Argentina: Canal 9, 1966), based on the stories by Abel Santa Cruz (1915-1995), originally published in the 1940s.

The narrative portrays the daily life of a 3rd grade class in elementary school, with a charismatic teacher. Although there is a focus on the child protagonists' romantic couple, Cirilo and Maria Joaquina (their attempts to get closer, interpersonal conflicts), the other children—and also the adult characters—have their own stories, allowing for various narrative axes.

With the end of the summer vacation, the children are eager for the start of the 3rd grade in elementary school. Helena, the new teacher, looks nervous about the challenge of teaching the class but believes in using playful methods for teaching, contrary to what the school principal

advocates: an authoritarian and disciplinary approach. Each student has a unique personality, ranging from the shyest to the most mischievous, demonstrating the diversity Helena will deal with throughout the school year.

Upon getting to know her students, Helena identifies the problems she will have to deal with: the wealthy and spoiled girl who looks down on her classmates based on social class and ethnicity; the boy who has no limits with his pranks and disrupts his classmates and other teachers; the naive girl who submits to her older brother's orders; the innocent boy who is constantly ridiculed by his peers; the girl who faces bullying due to her weight issues, among other particular cases that unfold throughout the narrative.

As an audiovisual work divided into 310 episodes with multiple plotlines, there are several small climaxes throughout the narrative. However, the standout moment is the failed last attempt by Suzana, the substitute teacher, to separate Helena and Renê, the music teacher. With the children supporting Helena and Renê's romance, the teacher receives help to propose to her. The strong point concludes with their wedding scene.

The narrative closure is done on three levels: diegetic, intradiegetic, and extradiegetic. In the first case, the children say goodbye to Helena and Renê, who go on their honeymoon, and time passes until the start of a new school year, with the students back in school. In the second case, a dream sequence of Adriano, the most imaginative student, shows the future of each character, serving as an epilogue in the form of a flashforward. In the third case, there is a show with the entire cast at the Circo Tihany, an event that actually took place in São Paulo on March 11, 2013, later televised as part of the final episode.

In general, the first element that usually catches attention in a work, regardless of the platform it is presented, is the title. When studying melodrama, at its inception, Thomasseau (2012, p. 32) explains that they "brought in their title the name of the hero [...], the heroine in her pathetic

condition [...], the picturesque or grandiose place where the action takes place [...], or even the catastrophe that concludes the drama." The title "Carrossel" is a combination of the words "carro" (car) and "céu" (sky), as explained in episode 127 on November 13, 2012. It refers to the name of the band that the children decide to form: "carro" is used as a homage to Rafael, Jaime's father (the musical project's creator), who is a mechanic; and "céu" is used as a synonym for limit, meaning "how far the band can go," according to the character's dialogue. From this analysis, it can be seen that this element does not align with the initially established criteria for classical melodrama. However, if we consider the title of the original work, "Jacinta Pichimahuida, la Maestra que no se Olvida," the second hypothesis raised by Thomasseau can be observed: the name of the heroine (Jacinta Pichimahuida) is preceded by her defining characteristic (the unforgettable teacher).

Moving on to the potentially melodramatic elements, the theme usually revolves around the same ideas: Providence (evil is overcome by benevolent actions), Recognition (the character reaches the pinnacle of their development, realizes themselves, and returns to square one), and Love (the various ways a love story unfolds) (Thomasseau, 2012, pp. 34-38). In "Carrossel," it is evident that in all actions, acts of evil, fueled by intrigues, gossip, and villainy, are overcome by acts of goodness, usually leading to a moral lesson —attitudes that characterize the aspect of Providence. When there is a conflict between victim and traitor, especially involving children, it is observed that the villain is reformed, and the narrative returns to a neutral point, thus encompassing Recognition. Love scenes are even more common, highlighting unrequited loves (such as Cirilo's platonic crush on Maria Joaquina), love triangles (especially among the teachers Helena, Renê, and Suzana), childhood romances (with Valéria and Davi's affection being the main reference), love denials

(such as Paulo intentionally blocking his feelings for Alicia), and broken relationships (for example, Inês and Frederico's divorce).

Not only do the relationships established between the characters align with these characteristics, but the characters themselves also possess a certain degree of melodrama. As Thomasseau explains (2012, p. 19), "the characters in melodrama are personae, masks of behavior and languages that are strongly coded and immediately identifiable." These forms of behavior are so evident that they can be easily categorized. Using Martín-Barbero's classification method (2009, pp. 169-170), it is possible to identify the traitors, victims, avengers, and fools.

In the category of Traitor ("personification of evil and vice, but also of the wizard and seducer"), we have Maria Joaquina, Jorge, Paulo, Kokimoto, Suzana, Matilde, and Olívia. In the Victim category ("embodiment of innocence and virtue, usually female"), we have Cirilo, Carmem, Adriano, Marcelina, Helena, and Renê. In the Avenger category ("who, at the last moment, saves the victim and punishes the traitor"), we have Daniel, Valéria, Firmino, and Mário. And in the Fool category ("the active presence of comedy"), we have Jaime, Laura, Graça, and Jurandir.

Chiquititas (2013-2015)

"Chiquititas" was aired for a period of 25 months, from July 2013 to August 2015, with a total of 545 episodes, later being rerun (starting in September 2016). It is a reinterpretation of "Chiquititas" (Brazil: SBT, 1997), which in turn was a version of "Chiquititas" (Argentina: Telefé, 1995-2001, 2006), that, with hiatuses and contractual disagreements, had a total of 1,412 episodes.

The narrative depicts the daily lives of the children and teenagers living in the Raio de Luz orphanage, owned by Dr. Almeida Campos. The businessman's intention in creating the shelter was to provide a

home for his granddaughter, Milena (Mili), born from the relationship between his daughter, Gabriela, and the son of the maid, Miguel. Only José Ricardo, known as Dr. Almeida Campos, is aware of Mili's existence, as the family believes the child died during childbirth.

Mili, Bia, Cris, Vivi, Tati, and Ana live in the Raio de Luz orphanage, managed by Sofia, with the help of the caretaker Ernestina and the cook Chico. The institution is financially supported by the Almeida Campos Group, presided over by José Ricardo, which excels in the confectionery industry, particularly with the Café Boutique company. Júnior, José Ricardo's son, and Carol, a Psychology student, among many other employees, work for this company. Although it is a family business, the success of the enterprise arouses the envy of Carmen, José Ricardo's sister, who seeks wealth and social ascension.

The main conflict of the narrative arises when Sofia and José Ricardo discuss the true intentions of the businessman in creating the orphanage: to shelter his granddaughter, Milena (Mili). The child is the result of a relationship between Gabriela, José Ricardo's daughter, and Miguel, Valentina's son, the maid of the Almeida Campos mansion. Due to his disapproval of the couple's union, the magnate kidnaps Miguel, fakes the baby's death, and traumatizes Gabriela, who later becomes drugged by Carmen and becomes catatonic. With the deaths of Sofia and José Ricardo, and with Carmen falsifying the will, the secret is lost, and Mili has to put a lot of effort into finding her parents and uncovering the truth.

Due to the large number of characters and, consequently, multiple plotlines, "Chiquititas" encompasses various climactic moments. However, the standout moments include the revelation by Marian (used as a scapegoat by Carmen) that Mili is Gabriela's true daughter, as well as Carmen's arrest for her numerous crimes. Other significant points in the narrative include the other orphans being reunited with their respective biological or adoptive families and the birth of Carol and Júnior's child.

To conclude the story, Carmen escapes from prison and, together with Cinthia, decides to steal the money hidden in the orphanage's basement. However, they both end up being caught and, as they try to escape using dynamite, the ceiling collapses on them. In the main storyline, Mili starts living with her parents and has a debutante ball, where she can dance with Mosca, her boyfriend and "Prince Charming", according to her diary.

The title of the telenovela is a Spanishism, maintained from the work that inspired the Brazilian versions. According to Beatriz Bourroul (2017, para.4), "at first, the Brazilian version was going to be called 'Pequeninas' (Little Ones), but Silvio Santos decided to keep the international name" because "he thought the sound of it would bring more appeal and curiosity." This title, in turn, refers to the girls living in the Raio de Luz orphanage and, in a way, corresponds to what Thomasseau (2012, p. 32) suggests when stating that melodramas have the name of the hero in their title —here, in this case, the collective heroic figure: the girls who will be the protagonists of the narrative.

In "Chiquititas," we can also identify the three motivations of melodrama (Thomasseau, 2012, pp. 34-38): Providence (all the evil deeds committed by the villains are eventually overcome, reinforcing the idea that good always triumphs), Recognition (even when a secondary character gains some prominence in the plot, they return to their supporting role once their storyline is resolved), and Love (ranging from the pure feelings between a girl and her doll to more complex cases such as relationships driven by self-interest, marital abuse, and betrayal).

Regarding the characters, they seem to follow their respective classifications (cf. Martín-Barbero, 2009, pp. 169-170): in the victim category, we have Mili, Sofia, Gabriela, Júnior, Carol, Cris, Vivi, Tati, Ana, Pata, Binho, Maria, Duda, Dani, Letícia, Beto, Clarita, Francis, Tobias, among others; in the traitor category, we have Carmen, Marian, José Ricardo, Matilde, Cinthia, Armando, Andréa, Fernando, Janu, Janjão,

Paçoca, among others; in the avenger category, we have Mosca, Miguel, Bia, Valentina, Simão, Neco, among others; and in the fool category, we have Chico, Ernestina, Eduarda, Shirley, Rafa, Thiago, among others.

Cúmplices de um Resgate (2015-2016)

"Cúmplices de um Resgate" was aired for a period of 16 months, from August 2015 to July 2016, with a total of 357 episodes. It is an adaptation of "Cómplices al Rescate" (Mexico: Televisa, 2002) by Rosy Ocampo and Maria Del Socorro Gonzalez, which had 132 episodes and had already been aired by SBT in 2002 and rerun in 2006.

The narrative follows the daily lives of Manuela and Isabela, twin sisters separated at birth who suddenly meet in their teenage years. They have completely different lives: Manuela lives in a small village with her mother and grandmother, surrounded by friends, and has a talent for singing; Isabela lives in a mansion with her mother, who mistreats her, and her father, who falls ill, and has a knack for mathematics. They decide to help each other by switching places and living each other's lives.

Two main storylines are presented as a common world from which the narrative unfolds. One of them follows Manuela, a humble girl who lives in the Dream Village and has Téo, Mateus, and Dóris as her best friends. Manuela lives with her mother Rebeca, her grandmother Nina, and her aunt Helena, after being abandoned by her father before she was born. The other storyline follows Isabela, a wealthy teenager who lives in the city, has the nanny Marina and the driver Damião as her closest friends, and lives with her father Orlando and her mother Regina, who mistreats her frequently.

The central conflict of the narrative arises when it is allegorically explained (as commented later) that Isabela was kidnapped on the day of her birth, and Rebeca, deceived by the doctor, believed she had only

given birth to one child. The plan to steal the baby was devised by Regina and her brother Geraldo because her marriage was in crisis, and a child would convince Orlando not to seek a divorce. This problem explodes when Manuela performs in a battle of the bands, and Isabela, in the audience, realizes that they are identical. In an attempt to help each other, they constantly switch places in secret until they are discovered by Regina, who decides to keep Isabela captive and exploit Manuela's musical talent.

As is common in telenovelas due to their extended length, the climax of the narrative is divided into various moments, such as Regina's supposed death in a car accident and the discovery that Paola is actually Regina in disguise. Other strong points include the individual revelations that Manuela and Isabela make to their friends, the discovery of first love between Manuela and Joaquim, the union of Rebeca and Otávio, and the rise of the C1R band, among others. However, the most impactful moment is when Rebeca manages to rescue her daughters.

At the conclusion of the story, an ecumenical sermon takes place (uniting the Catholic and Protestant churches), emphasizing the importance of love for others. Additionally, the fates of the characters are determined: couples are formed, families are united, conflicts are resolved, and everyone gathers at Otávio and Rebeca's wedding. To close the final episode, a new allegory suggests that royalty has been reunited, and the evil queen has been judged insane and imprisoned in the tower.

The title of the telenovela creates two connections with the narrative: the first is the name of the main band formed by the teenagers (stylized as C1R), and the second refers to the complicity of the young characters in trying to unmask Regina and save their friend who is being held captive. Similar to what happened in "Carrossel" (where the name of the band became the title) and "Chiquititas" (where the heroic collective gave the title to the narrative), "Cúmplices" seems to adhere to the traditional way of naming melodramas.

In "Cúmplices," we can also identify the three motivations of melodrama: Providence (the main example being that despite various traps, Otávio and Rebeca end up together), Recognition (such as in the case of Priscila, who does some misdeeds for her own ego and finds fulfillment in that) and Love (whether human, like the various couples united throughout the narrative, or animal, including the marriage of the rat Tuntum and the fish Beijoca, or human and animal, like Meire and the cat Bartolomeu).

Regarding the characters, they seem to follow the categories proposed by Martín-Barbero (2009, pp. 169-170), with the main characters in the following roles: Manuela, Isabela, Rebeca, Otávio, among others, as victims; Regina, Geraldo, the henchmen, Safira, Tomaz, Omar, among others, as traitors; Joaquim, Júlia, Felipe, André, Lola, Mateus, Téo, Dóris, among others, as avengers; and Meire, Dinho, Fred, Giuseppe, Fiorina, Nico, among others, as fools.

The Establishment of Romantic Couples

The main child couple in "Carrossel" is introduced in Chapter 1 to the sound of "Fico assim sem você" (I'm Like This Without You), sung by Roberta Tiepo, which enhances the scene and tends to capture attention (sound favoritism: Rocha et al., 2016, p. 48). Regarding the music, it is a romantic pop song composed by Cacá Moraes and Abdullah and famously performed by Adriana Calcanhotto. An excerpt from the lyrics, in free translation, goes: "I don't exist without you / and loneliness is my worst punishment. I count the hours to see you, / but the clock is against me."

Maria Joaquina is brightly lit, playing with a tablet and having her hair blown by the wind, while Cirilo approaches with a dazed expression, aided by a cart, in a sort of character tracking shot. Graphic hearts sprout over the boy's head, and he alternates with Maria Joaquina as the focus of

the mise-en-scène. The classic love at first sight is clearly demonstrated, in a redundant manner (pleonasm: Henriques, 2011, p. 50), combining the romantic ballad, graphic inserts, and character staging.

In an attempt to consider the telenovela as a whole, and to demonstrate that the melodramatic structure is not only sustained in the first chapter, we selected a few more scenes that dialogue with the guidelines studied so far. The chosen excerpt to analyze the establishment of the romantic couple, now with the adult couple, is their first encounter: Renê and Helena at the masked ball promoted by Maria Joaquina's family in Chapter 138. Helena is in the main room, and suddenly Renê enters through one of the doors. The starting point of the scene is marked by the song "Quem quiser sonhar" (Who Wants to Dream), sung by Maria Diniz, with a medium shot of the masked Helena.

The character's gaze leads to another shot: Renê, also in a costume, framed in a medium shot, entering the room and looking at Helena. As they approach, a zoom-in effect reduces the framing to their faces. When they are close to each other, facing each other, leaning against the candy table, a third camera captures them in a long shot, revealing the other party guests in the background.

After a few seconds of stillness from the couple, contrasting with the movements of the other characters in the background, the cameras frame their connected faces in opposing shots. In ten intercut shots (or five to highlight each one), the first shot becomes an extreme close-up, ending in a close-up of each character's eyes.

Therefore, the establishment of this romantic couple is achieved without the need for dialogues or isolated lines, nor additional sound elements complementing the musical score. The obstacle to be faced is also made clear when the next scene reveals, in a cut, Suzana cleaning her dress; suggesting that she will be the third point of the love triangle that will develop until the final chapter.

"Chiquititas," although targeting children and pre-teens, also captivates adults, just like "Carrossel," through co-viewing —that is, parents watching the telenovela together with their children— and the awakening of affective memory, based on the fact that the young people who followed the 1997 version are now the adults who are likely to watch the 2013 remake. According to Giuliano Jorge Magalhães da Silva (2014, p. 790), the pre-built imaginary and the reference to the state of childhood are factors that contributed to the loyalty of the telenovela's viewers.

The scene that establishes the main romantic couple in "Chiquititas," already in Chapter 1, begins with rain outside —a harbinger of a bad event, according to melodrama guidelines (Oroz, 1992, p. 78). Carol, who works at Café Boutique, carries a box of pastries and heads towards the elevator. As soon as the elevator door opens, Carol sees Júnior but she is unaware that he is the son of the president of Grupo Almeida Campos (Almeida Campos Group), for whom she works. An instrumental soundtrack accompanies the process.

Carol is projected behind Júnior in the elevator —shorter, more distant, as if establishing a relationship between boss and employee— and her first line is a lament: "Ih, it's going up." Júnior remains silent. A low-angle shot displays the couple side by side and captures the girl's insistence on establishing a dialogue. When Carol comments, "What rain, huh?!" the line serves as a hook (dialogue hook: Thompson, 2003, p. 24) for the event that follows: the elevator abruptly stops and the lights go out.

Júnior panics and Carol tries to calm him down, saying that the building must have a generator. The scene is interrupted and shows the girls at the orphanage baking a cake. When the elevator scene resumes, Júnior is complaining about the delay in rescue, saying that such things only happen in Brazil. Carol counters, saying that elevators stop anywhere in the world. Another scene interruption.

In the intercut scene, the orphanage girls burn the cake but try to disguise it by adding whipped cream on top. When returning to the elevator scene, Carol is sitting on the floor, eating the pastries she was carrying, a prop that will serve to build a later idea (motif: Thompson, 2003, p. 25). Júnior continues to complain and sits next to Carol, who offers him a pastry, saying she will pay later. Júnior refuses but appears curious about the employee's attitude, perhaps realizing that she has no idea who he is. The instrumental version of "Grava essa ideia" (Record this idea) starts playing as a soundtrack, which will become the leitmotif, the emblematic song of the couple throughout the telenovela.

Suddenly, the elevator starts working again, and with the jolt, Carol drops the pastries on Júnior, dirtying his clothes. She offers to help him clean it, but he declines and exits the elevator. Carol mutters to herself, "What a grump!" Later, when Carol is closing the cash register at Café Boutique and realizes she needs to pay for the pastries from the elevator, she has a memory, and part of the elevator scene is relived in a flashback. She imitates Júnior grumbling and laughs alone, clearly showing that she has built some emotional bond during the situation, even though she continues to deny it.

Overall, the scene shows that the establishment of a romantic couple can occur not only through love at first sight but also through conflict, personality differences, and antithesis as the main stylistic resource. Nonetheless, the accompanying soundtrack, staging, and subsequent scenes make it clear that the melodramatic narrative intends to reveal to the viewer which couple they should root for to be together.

The establishment of the adult romantic couple in "Cúmplices de um Resgate" also occurs in Chapter 1, combining the strategy of the love-struck gaze (as seen in "Carrossel") with the clash of personalities (as seen in "Chiquititas"). The couple in question is Rebeca and Otávio, which is formed in two moments: first through allegory and later in the diegetic story itself.

The first moment occurs intradiegetically at the beginning of the first chapter when a summary of the story is presented in the form of a fairy tale: Dóris, a dreamy girl who lives in the Village of Dreams, is reading a book that features the commoner Rebeca and the Duke Otávio as characters. Their encounter takes place when the nobleman saves Manuela, Rebeca's daughter, from falling when breaking a tree branch – this sequence will be analyzed further.

The second moment —and the one that truly represents Rebeca and Otávio in the reality of the diegesis— happens when the woman, leader of a cooperative of seamstresses, discovers that Otávio's company, On-Enterprise, has terminated their partnership. Upset by the lack of significant reasons for the case, she goes to the company, storms into the executive's office, and utters aggressive and dissatisfied words to him.

The scene begins with Otávio sitting at his desk when the door is abruptly opened. Rebeca enters, shouting, "I will come in, yes," followed by Lurdinha, Otávio's secretary, and Clara, Rebeca's colleague. When Lurdinha tries to explain what is happening, Rebeca is harsh again, saying she doesn't need to justify anything to the boss: "I take full responsibility," pointing her finger.

With the question of who they are, the complete introduction of the character emerges: "My name is Rebeca, head of cutting at the Dreams and Scraps clothing company, which used to make clothes for one of your companies." To proceed, she introduces the other character: "And this is my friend and coworker, Clara." Otávio tries to defuse the situation, asking Lurdinha to leave and for the two women to sit down.

Rebeca's tone softens, and she and Clara explain that the On-Enterprise Group is primarily responsible for the income source of the clothing company and that without the partnership, they wouldn't survive, resulting in unemployment for all affiliated seamstresses. Rebeca tries to be fair:

"You could have given us advance notice or told us what was wrong so that we could improve," to which Otávio appears confused.

Rebeca continues her speech: "I know that our clothing company means nothing to you, but it means a lot to us, "causing a kind of 'confession speech' or "a series of arguments, with litany insistence" (Suhamy, 1994, p. 111). She continues, "I also know that all that matters is profit, but I want to look deep into your eyes and tell you that you are taking away the livelihood of countless families from the village." It can be observed that the woman's speech, as a whole, is composed of explication, that is, "a series of arguments, with litany insistence" (Suhamy, 1994, p. 111).

Otávio maintains a calm tone but is straightforward when facing Rebeca: "You don't know me, and you can't speak about me like that." He claims he didn't know about the incident, but Rebeca rebuts, saying that the email suspending the orders was in his name. He claims that someone used his name, but she is not convinced, sarcastically remarking, "Of course, that's always the case. Much better not to know anything to avoid feeling guilty for anything," even provoking a kind of counter-confession, that is, an "ironic exclamation in the form of advice" (Suhamy, 1994, p. 143).

Rebeca decides to leave and takes Clara with her. After their departure, Otávio remains motionless, with a stunned look. A romantic instrumental soundtrack fills the air and complements his words, "How beautiful she is!" This strategy is very similar to the one used in "Chiquititas," when Carol ends the chapter dazed while remembering Júnior. However, in "Cúmplices de um Resgate," there is no denial or postponement of feelings, but an immediate affirmation from the male figure.

Demonstrations of Family Conflict

The family conflict, which can be perceived in several scenes of "Carrossel," gains prominence in the sadness in Inês's eyes as she hands

over an apple as a snack to her daughter. In this scene from Chapter 1, the framing of the simple house, with a single room combining the living room, bedroom, and kitchen, already sets the mood for the drama of poverty; the light makeup, the homemade hairstyle, and the very simple costume reinforce this situation. Carmen's question, "Is the snack ready?" is the trigger for the start of a moving musical score. The mother's line, "It's an apple, honey. It's all we have today," with a choked voice, arouses sentimentality that reaches its peak in the girl's reply, "I love apples. Thank you, Mom." The apple becomes a symbol of lack of money and, at the same time, of the child's understanding of the situation. In other words, the fruit, accompanied by the gesture, replaces an explanation about the subject by contiguity (metonymy: Henriques, 2011, p. 138).

Another scene chosen for analysis is the moment when Frederico tells his daughter, Carmen, that he is separating from Inês, in Chapter 6. The encounter takes place at a snack bar after the father picks up the girl from school and takes her to eat a sandwich. It is assumed that the viewer is already aware of the content of the conversation, as it has been prepared since the previous chapters of the telenovela.

Carmen, framed in close-up with a grilled cheese sandwich and an orange juice, says, "This is a grown-up problem. I'm not a young lady yet, and I don't want to be. I don't want to grow up with you separated from Mom." The girl finishes speaking with her head down, lips turned downward, and fingers intertwined. It seems like she admits to not having the courage to face her own father.

Frederico holds Carmen's hands, which stop moving, and the girl's gaze turns towards him as he, now in focus, tries to ease the situation: "Carmen, my daughter, what can I tell you?" The girl is direct and objective in her response, with the focus of the image on her: "That you will get back together." The man removes his hand from his daughter's

hands, regains the visual focus, and after a sigh, expresses regret: "Unfortunately, we don't always get what we want."

Using two fingers to lift Carmen's downcast face, Frederico asks again, with a tearful voice, "I wanted to see you smile, but all I see are your tears." With a tearful voice, Carmen replies, forcing a smile wet with tears streaming down her face, "I love you, Daddy. I'll smile for you if you want. See?" The instrumental music, until then practically inaudible, fills the space and emphasizes the dramatic moment. Holding Carmen's hands again and with his eyes also filled with tears, Frederico looks at his daughter with compassion.

Carmen is registered in an extreme close-up and the scene ends, reinforcing the use of this framing to intensify the subject of the actions and the focus that the narrative axis needs to give to the character. The use of the image as an accompaniment to the dialogue is also noticeable, always capturing who has the floor in the conversation, as well as the instrumental music as a wrapper for the actions. The conversation, in turn, is direct and straightforward, in clear language, even though it involves exchanging sad information.

"Chiquititas" presents a narrative that is heavily based on family conflicts in a broad sense: the disagreements among the residents of the orphanage (the establishment of a non-traditional family), as well as the fact that they are in an orphanage (the absence of a biological family), are the foundations that underlie the plotlines. However, as is characteristic of melodrama, blood relatives are constantly in conflict, as is the case with the Almeida Campos family.

After the death of Dr. Almeida Campos, the patriarch of the family, Carmen, the magnate's sister, becomes the majority owner of the family's assets due to the falsification of documents. Motivated by financial and power ambitions, she is capable of deceiving her nephews, poisoning,

institutionalizing, and confusing Gabriela, as well as maintaining a web of lies for Júnior.

In one of the most confrontational scenes, in Chapter 348, Júnior discovers that his sister - after being intentionally medicated to lose her cognitive abilities, being admitted to a psychiatric clinic, and being manipulated to believe she is someone else - has been sent to Paris so she cannot have contact with her loved ones. With the recovery of her memory and Gabriela's return to Brazil, both of them confront Carmen to confess her evil deeds, but the villain insists on claiming that she did everything with good intentions and because she was threatened.

The scene is stitched together with close-ups, with a frontal focus on the characters who are speaking and/or mentioned. The staging is performed with physical positioning of the characters (Júnior on the left, Carmen on the right, Gabriela in the center —without a wide shot to show this placement), teary eyes, and dialogues delivered in a loud and aggressive tone, both accusing and defending.

Expressions like "It was for her own good" and "I swear it's true" clash with reactions like "Everything that comes out of your mouth sounds like garbage" and "You seem crazy" (antithesis: Henriques, 2011, p. 148). The instrumental soundtrack that fills the entire scene helps to build an atmosphere of tension and discord between the three characters. Their restrained gestures, well-defined makeup, and elegant costumes, on the other hand, indicate that even in uncomfortable situations, the upper class does not lose its grace and glamour - another observation present in melodrama.

"Cúmplices" portrayed various family conflicts, especially between Regina and Isabela (mother and daughter), Fiorina and Giuseppe (wife and husband), and Safira, her daughter, and her parents. Safira has a troubled relationship since her unplanned pregnancy: although she wanted to have an abortion, her parents insisted that she keep the child. After the

birth of Priscila, Safira has shown herself to be absent, always in a bad mood, engaging in gratuitous arguments with her parents and even with her daughter. Furthermore, she still harbors resentment towards her father for being distant during her childhood.

In the analyzed scene from Chapter 218, Safira opens the door to her house with the (extradiegetic) sound of "Décadence Avec Élégance" (Decadence with elegance) by Zélia Duncan playing, specifically the lyrics, in free translation: "But so what? She thinks she's so fancy. Trading her destiny for any chance. Lost her pose. Decadence with elegance." Stumbling on her high heels and spinning around, visibly intoxicated, she drops her coat and purse on the floor before closing the door. Unsatisfied with the lack of people in the living room, she claps her hands and shouts for her family as she descends a few steps.

The soundtrack is replaced by a tense instrumental moment. Priscila comes down the stairs from the second floor, and Safira's parents come from the kitchen with expressions of astonishment. With a choked voice, Safira comments, "Now, yes. Now the beautiful Safirinha's family has arrived." Positioned in different places —Priscila on the left, Safira in the center, and Safira's parents on the right— the shots capture each of them individually, similar to what happened in "Chiquititas" in the confrontation scene between Júnior, Gabriela, and Carmen. However, this time, the conflict's focus is centralized.

Disappointed and with an angry expression, Priscila expresses disbelief that her mother is drunk. Safira jokes about the situation, saying, "Who's drunk here? Do you see anyone drunk here? I don't see anyone drunk. So, please, don't bring a mirror, because I don't want to see." She bursts into laughter alone, to which Priscila responds, "You only make me feel ashamed." Safira compliments herself, saying that she is beautiful, and tries to hug Priscila, but she is pushed away and falls onto the sofa, still laughing.

Safira begs for a hug from Priscila and confronts her mother, who tries to scold her. Safira tries to get up, claiming that she didn't drink much, but ends up losing her balance and blames it on her heels. Her father announces that he will make a strong coffee for her, and she yells at him not to do it, saying, "I don't want anything from you." Priscila maintains a disappointed and embarrassed expression. Safira continues to laugh for no reason, until she has a crisis of conscience and starts crying. The soundtrack enters with the song "Pra você" (For You) by Onze: 20, with the lyrics, in free translation: "I heard that I wasn't good enough."

Representations of Social Conflicts

The social conflict, which can be perceived as early as Chapter 1 of "Carrossel", gains prominence after Cirilo accidentally steps on Maria Joaquina's foot. Cirilo is punished by Teacher Matilde and removed from the music class. Teacher Helena, who is very understanding, tries to understand what happened to the boy. He admits his mistake by saying, "I am a very bad boy." Daniel appears to tell the fair version of the story, and as he leaves, Cirilo confesses to the teacher, in a close-up shot (apparently a strategy used to encourage visual closeness with the viewer), "I wanted to be friends with Maria Joaquina, but she barely knows me and already doesn't like me. I think it's because I'm black. Why did I have to be born black?"

In a didactic manner, the teacher explains, still in a close-up shot, that there are no more beautiful colors, that they are all beautiful. Cirilo replies, "But I think she also treats me badly for another reason, teacher. It's because her father is a doctor, and mine is just a carpenter." The teacher again uses didactic discourse to say that his father has a wonderful profession and makes an analogy with the father of Baby Jesus. Finally, in a wide shot, their embrace ends the scene.

Still within the general characteristics of melodrama, social and class concerns are present in the main narrative axis of the telenovela, with a highlight on the relationship between Maria Joaquina and Cirilo. He, the son of a carpenter and a seamstress, tries in every way to develop a friendship with her, while she, the daughter of a doctor and a socialite, refuses to have any kind of closeness with him, considering his social class and the fact that he is Afro-Brazilian.

The allusion to prejudice becomes excessively evident in Chapter 8 when Maria Joaquina invites her classmates to her birthday party and excludes Cirilo from her guest list. In the scene where Daniel talks to her, suggesting that she invites Cirilo, she is straightforward, in a close-up shot, never taking her eyes off the tablet she holds in her hands, saying, "Someone like Cirilo will never enter my party."

The close-up shot then shifts to Daniel, who makes an inquisitive expression and questions, "What do you mean by 'someone like Cirilo'?" presumably hoping that the girl will reflect on the periphrasis used to refer to her Afro-Brazilian classmate. She ignores it, keeping her gaze on the screen of the electronic device, and Daniel continues, "You have to stop treating Cirilo like this. He is just like us." Without changing her gaze, she retorts, "No, he is very different from us, Daniel."

Daniel makes his point, invoking divinity in his speech, "Maria Joaquina, I think you have no heart. God is watching, you know?" In her defense, Maria Joaquina finally looks up and faces Daniel, affirming, "Oh, please, Daniel... God has more important things to do than to care about Cirilo." The girl's gaze returns to the tablet, and the boy shakes his head in disbelief.

The scene is much more focused on oral communication than on visual and musical elements. Through the dialogue, one can perceive a constant presence of apostrophes, determining the addressee to whom the speech is directed (in this case, "Maria Joaquina" in Daniel's lines and

"Daniel" in Maria Joaquina's lines). This is a repetitive strategy used to reinforce the character by emphasizing the name they carry, guiding the audience about who is who in the scene, especially for viewers who have not been following the telenovela from the beginning.

Another constant phenomenon in the dialogue is the use of symbols. "Heart" is used in place of the feelings of compassion and fraternity that one usually develops for another person —which is not the case of Maria Joaquina in relation to Cirilo. On the other hand, "God" is used in an appellative way, as if to convince the interlocutor that there is a superhuman force that can punish her for thinking in such a limited and prejudiced way.

The constant presence of close-up shots, always focused on the person who is speaking, serves once again to reinforce the dialogue and characterize the speaker. It is the use of the image to endorse the auditory —here, manifested through verbal modality. This stylistic device also reinforces Maria Joaquina's position, as she expresses her disdain for black and lower-class people without being intimidated.

Among the various social conflicts portrayed in Chiquititas, the lack of public safety does not go unnoticed. At a certain point in the narrative, in Chapter 447, after an argument with Pata about the new neighborhood she is living in, Duda leaves the bar and walks sadly through the streets of the community. In a wide shot, the boy is presented wearing designer clothes, including trendy sneakers and a watch. As he reaches an alley, he appears lost and says he doesn't know how to find a taxi in that area. When he takes out his cellphone from his pocket to call for a ride using an app, two men enter the alley.

The man in the yellow shirt, seemingly older, is the first to spot Duda and signals the other man in the dark blue shirt to stop and observe. Both approach the boy, one on each side, and the man in yellow is the first to draw attention, saying, "Nice cellphone." Duda thanks him and

tries to move away, but he is blocked by the other man, who says, "Hold on! I saw one of those at the mall. It's really expensive." In a close-up shot, Duda's facial expression reveals that he anticipates the outcome of this situation.

When Duda politely asks for permission to leave, saying he needs to go home, he is prevented by the man in yellow, who grabs his arm and says, "Let's have a chat." The man in blue is direct, saying, "Hand over the cell phone." Duda tries to appeal to the sympathy of the robber, saying he just bought it, but the man is aggressive, saying, "Did I ask you to tell me your life story? Hand over that thing, kid." Without further resistance attempts, Duda consents and hands over the device. The man in yellow then adds, "The sneakers and the watch too."

After taking Duda's belongings, the robbers order him to "Get lost." Duda exits the scene. In the following scene, he returns to the bar barefoot and shaken and sits at a table. Mosca sees the boy and asks Pata to go talk to him. After recounting that he was robbed, Mosca leaves the bar in search of the criminals, while Pata comforts the boy. Duda then becomes aggressive, saying that he was right, that the place was too dangerous for them. Pata argues that the robbery could have happened anywhere, but Duda counters, saying that it never happened in the neighborhood where he lives.

At this point in the narrative, the contrast between the elite village and the São Paulo favela is established. Pata uses irony to solidify a critique, saying, "Sorry if here in the community there's no security, no mansions, no armored cars... But it's not my fault." Cícero, the bar manager, notices the argument and tries to defuse the situation, instructing Duda to report the incident to the police and file a police report.

In these few minutes, several stylistic elements stand out, including the use of costumes contrasting with the setting to foreshadow a robbery, Duda's performance highlighting his change of mood as he realizes he

will become a victim of a crime, and Pata's ironic discourse to establish a social critique. It is also worth mentioning the lingering question left by the scene —if the blame for the violence in the city is not Pata's, then whose is it?— consolidating an extradiegetic reflection on social practices.

More than the established social class relations in "Cúmplices de um Resgate", a novel on SBT, a new social conflict between the city and the village core arises, revolving around the clash between Fiorina and Nina due to their religious beliefs: while the former is a devout Catholic, the latter is Protestant, and both try to defend their church as the true and correct one. In one of the scenes from Chapter 114, there is a play in the village that brings together followers from both religions.

The respective scene begins with detailed shots showing the reserved seats in the audience: Nina has pasted papers with the drawing of a fish, and Fiorina has pasted papers with the drawing of a cross to designate the seats for their fellow church members. Nonetheless, they argue over a chair in the front row: The Catholic claims to have reserved it much earlier, and the Protestant retorts that when she arrived, there were no papers attached there.

After a pointless argument, with both saying, "It's mine!", Fiorina sits in the chair, and Nina tries to pull it away, tugging at the furniture. The priest and the pastor, watching from a distance, witness the fight and decide to intervene. They are told that the chairs were being reserved, and one stole the other's seat. The priest becomes impatient, saying, "Oh, please! There's no need to reserve seats, folks! The guests will take their seats in the order they arrive." The pastor adds, also seriously, "Exactly. And it doesn't matter what religion they belong to."

The pastor then requests, "Please, let's remove these labels." Fiorina, in a close-up shot, voices her thoughts, "I'm not removing my stickers." Nina, in another close-up shot, is also heard thinking, "I'm not removing anything." The scene ends with both of them staring at each other.

Religious intolerance was one of the most commented topics of the telenovela, discussed by television critics and entertainment pages, especially because it addressed a current social issue. Before the start of the show, Íris Abravanel explained to the press, "We approach it from a comedic perspective but with the message that love for one's neighbor must prevail. Regardless of belief, respect must be greater." It's worth noting that the author is evangelical, and Silvio Santos, her husband and owner of the network, is Jewish.

Fateful Circumstances

Cirilo features the first indication of a fateful circumstance in the narrative of Carrossel, already in Chapter 1. Although fatal accidents and detrimental incidents occur more intensely throughout the fable (such as Helena crashing her car, Maria Joaquina's mother needing a blood donation, Davi's grandmother on the verge of death, etc.), the debut chapter presents a sampling of heroism or averted tragedy. To play a prank on the newly hired teacher Helena, Paulo strategically places a bowl of flour on the classroom cupboard door. When Helena goes to open it and runs the risk of getting dirty, Cirilo leaves his desk, runs ahead of her, and pushes her, causing the container to spill its contents over his head.

The scene indulges in detailed shots (key, hand on the handle, flour pot) and close-ups (the startled reaction of the teacher and the victimized boy), accompanied by suspenseful music that intensifies the action (functionality of music: Oroz, 1992, p. 78), and collective laughter, which implicates the bullying scene.

One of the most tragic scenes of the telenovela was the car accident involving teacher Helena on her back-to-school day, featured in Chapter 73. The focus initially lies on Helena's red car driving along the street and approaching the camera, followed by a cut of her face, expressing a

smile as she says, "Today is going to be a very special day." The music accompanying this moment is serene, like a Viennese waltz.

In another shot, a black car speeds onto the scene, screeching its tires and swerving. The music shifts to a darker melody, reminiscent of action and adventure film scores. However, the songs seem to merge into a romantic-tragic instrumental when Helena's car is shown again, alternating with shots of the other car.

When Helena sees the car approaching from the side, heading straight for her vehicle, she takes her hands off the steering wheel and brings them to her face. The cars collide with an intense crashing sound, and Helena, even wearing a seatbelt, falls unconscious in the passenger seat, which is adorned with white roses she received before leaving home. The scene ends without any dialogue, with the woman's head cushioned by the flowers, serving as a makeshift pillow.

There is no dialogue in the scene, except for Helena's initial line, which takes on an ironic tone when considering the events that follow. At this point, we can even suggest a semantical study regarding the colors of the cars: Helena's red car, associated with blood, and the black car of the drunk driver, associated with mourning.

One of the major tragedies in "Chiquititas", which brings the climax of one of the storylines, intertwines two events that had been developing independently: the first is the kidnapping of Bia by her own uncle and Geraldo's attempt to rescue his daughter in a car chase; the second is Diego's hit-and-run accident, which will lead to the revelation that he is not Júnior's biological son.

The conflict, part of Chapter 528, begins when Edgar appears at the school exit to take Bia on an outing. The niece finds it strange but trusts her uncle. Shortly after, Geraldo shows up to pick up his daughter and is informed by Bia's friends. In another scene, Edgar is driving at high speed in the car with Bia, who asks where they are going, and her

uncle informs her that they are going far away because he wants her to stay away from Geraldo (as he had abandoned Bia's mother, Edgar's sister, when she was pregnant and only returned years later to demand custody of the teenager).

Geraldo's car also appears at high speed, and Edgar accelerates even more upon realizing that he is being followed. Bia asks her uncle to stop the car, says she wants to get out, and defends her father, claiming that he didn't know her mother was pregnant when they broke up. Edgar emphasizes that Geraldo's excuse is not true and ignores Bia's pleas.

Parallel to this, Júnior arrives at Café Boutique with Diego, who was believed to be his son, and asks the boy to wait in the reception area while he talks to the staff. Clarita, the waitress, tells him that she saw Andréa, Diego's mother, speaking in English with a man who kept asking about her son. Júnior looks confused, and the scene of the cars speeding resumes.

In a new scene, Diego sees Andréa across the street from Café Boutique. He shouts for his mother several times, but she doesn't hear him. Again, the scene of the speeding cars is resumed, with Geraldo yelling at Edgar to stop the vehicle because Bia has nothing to do with their fights, but his pleas are ignored. Back at the front of Café Boutique, Andréa is so engrossed in saying goodbye to the foreign man that she doesn't hear Diego shouting for her from the establishment's door.

The cars are close to the pedestrian crosswalk when they are side by side, still at high speed. A truck cuts in front of Edgar and, to avoid the collision, he swerves the car onto the sidewalk where Diego is standing. With the sound of the crash, Andréa turns around and sees that her son has been innocently involved. The scene is interrupted by the woman's desperate scream.

When the sequence resumes, both cars are destroyed, and the boy is lying on the sidewalk. Andréa runs across the street screaming,

pleading for her son's life, and Bia runs to her father's car, screaming in despair. Edgar gets out of the car behind Bia and becomes the focus of the pedestrians' and Café Boutique's staff's stares. Júnior realizes that it is Diego who has been injured and becomes distraught. Bia calls an ambulance, saying there has been a serious accident, and Edgar flees.

Later, at the hospital, Diego will need a blood transfusion. When the doctor asks Andréa and Júnior for their blood types, he discovers that both are type O, which is genetically impossible since Diego is type B. Suspicious, he questions whether they are truly the child's parents, and Júnior realizes that he has been deceived and that the DNA test had been falsified.

Car accidents are a common element in melodramas, such as numerous Mexican telenovelas, including those aired by SBT in Brazil. In this case, the tragedy was used as a strategy to resolve both conflicts: the separation of Bia from her deceitful uncle, reinforcing the girl's dedication to her father, and the discovery that Diego is the son of a man from London, not Júnior, as Andréa had wanted to make everyone believe.

One of the most impactful tragic circumstances in SBT's children's and youth telenovelas was the hit-and-run accident involving Priscila in episode 180 of "Cúmplices". It resulted in actions outside the narrative, such as promoting blood donation, an initiative of SBT do Bem (Good SBT), the broadcaster's platform for social initiatives —a topic that will be addressed later. Although scenes involving car accidents are common in the network's telenovelas, this particular one involved a marketing mobilization that transcended the entire programming.

The scene begins with Priscila in the Vaz siblings' living room with her bandmates from C1R. Joaquim suggests they sing some songs, and Priscila comes up with the idea of recording a video for the internet, hugging him and saying, "Hi, guys! I'm here with my boyfriend Joaquim, and he's going to sing a song especially for me." When she kisses him, he

responds, "What was that, Priscila?" She tries to justify it by saying that for the fans, they are dating. The boy gets angry and is straightforward: "I don't like all this lie. I don't like you. I like Isabela. Can't you get that?"

Everyone is shocked by the truth coming to light. Priscila shows her anger, gets up, and leaves the apartment. Sad and disappointed, she walks rapidly down the street, pushing anyone in her way, accompanied by suspenseful instrumental music. Another car is shown in a different shot, and the girl is quickly hit and thrown into the windshield, accompanied by the sound of screeching brakes. Priscila lies motionless on the asphalt, and a camera from inside the car (subjective, from the driver's point of view) shows people approaching. For a few seconds, the girl's face is focused in close-up, with a zoom-in.

Due to the fictional accident, the artistic director Vinícius Pegoraro, in collaboration with the Leo Burnett Tailor Made agency, developed a blood donation campaign called "Clube Sangue Bom" (Good Blood Club), with the support of the SBT do Bem platform, mobilizing blood donations across the country. In his portfolio, the professional explains, "We altered the script of the children's and youth telenovela 'Cúmplices de um Resgate' and made the main character, Priscila, suffer an accident. She would only recover with donations from the public" (Pegoraro, 2019, para. 1).

According to data collected by the project, "only about 2% of the Brazilian population are blood donors, and usually, people only donate when someone close to them is in need" (Pegoraro, 2019, para. 2). The use of telenovelas to generate this campaign is also justified: "In Brazil, telenovelas are part of popular culture, with over 100 million viewers who develop strong emotional bonds with the characters. We used this relevance to create the largest blood donation movement in the country" (Pegoraro, 2019, para. 2).

The campaign generated a movement involving fans, telenovela characters, and TV programs, all appealing for donations from viewers. The news programs periodically reported on the public's response. As a result, Pegoraro (2019, para. 3) shows that 83 million people were impacted, with 8 million interactions on social media; 431 minutes of exposure on broadcast TV were provided; the topic was the number one search on Google, surpassing even the impeachment of President Dilma Rousseff; and it led to a 31% increase in blood donations.

Mentions of National Elements

In Carrossel, one of these moments can be seen in Chapter 8 when the teacher, Helena, decides to assign the students a writing task. The only requirement is that they write a poem with rhymes. Paulo then says that he won't do the activity because rhyming is "for little girls." In response to the boy's statement, Helena asks which soccer team he supports, and without hesitation, he mentions the name Palmeiras.

Unexpectedly, the teacher recites the first verse of Palmeiras's anthem, in free translation: "When the imposing green emerges / On the field where the fight awaits / It knows well what lies ahead / That the hardness of the battle will not delay!" She shows how the final words create rhymes (in Portuguese) and jokingly says that the team the boy supports is "for little girls." This sparks a discussion in the classroom when Jaime says that "Timão" (a nickname for Corinthians) is the "manly team," and everyone starts defending their own team.

Jokes aside, what can be perceived is the influence of soccer — perhaps the greatest national allegory or, at least, the first reference that comes to mind when thinking in terms of Brazil— in the development of the telenovela. By mentioning the names "Palmeiras" and "Timão"

(Corinthians), as well as incorporating the first stanza of an anthem, the narrative creates a symbolic meaning and embraces its Brazilian identity.

"Chiquititas" also exalts Brazilian elements. In 2014, the year the telenovela was on the air, Brazil hosted the FIFA World Cup, bringing together a global event and a sport that is a national passion —and this did not go unnoticed in the narrative. In Chapter 183, the characters pause their daily activities to watch a Brazil match.

In the mansion of the Almeida Campos family, the table is shown in close-up, highlighting the treats with green, yellow, and blue decorations and/or packaging. The situation is also used to exchange disagreements between Carmen and Cinthia. At the orphanage, the decorations are made with green and yellow balloons, as well as themed hats, glasses, and pompoms. The moment is used for educational purposes: when Thiago says that Japan is the "enemy" of Brazil, Carol —now the principal of the institution— corrects him, saying that there are no enemies because there is no war, only a sports event. Binho proudly beats his chest and shouts, "Here is Brazil," and Carol also intervenes, saying, "It's Brazil, but we have to cheer with respect and manners."

As the conversation unfolds, the SBT jingle can be heard coming from the orphanage's television, clearly alluding to the identity of the broadcasting network. Chico arrives with popcorn, the children get excited, and the celebration begins, and Thiago announces, "The National Anthem is starting." He puts his hand on his chest, and the television gains prominence in a close-up, displaying a waving Brazilian flag.

Gradually, everyone stands up and assumes a respectful posture to listen to the anthem. Through intercut scenes, it is shown that, in the Almeida Campos mansion and at Café Boutique, attention is also directed toward the television. As the anthem begins, the Brazilian flag is superimposed on the main shots. When they start singing in unison,

the flag becomes the main shot, and the other scenes are simultaneously displayed on the screen.

The first part of the anthem is sung in its entirety. Before the second part begins, the characters applaud and celebrate the start of the match. At that moment, a blackout occurs in the city, leaving everyone disappointed. While the children scream in desperation at the orphanage and while generators are turned on for the customers at Café Boutique, a criticism is perceived in the Almeida Campos mansion: Eduarda comments that it should be prohibited for the lights to go out on a game day, but Carmen remarks that she doesn't care to watch the match because it's all about the "bread and circus" politics.

In dialogue with the extradiegetic context, the FIFA World Cup in Brazil faced strong criticism, both political and social, especially from partisan groups opposed to the Federal Government. At the time, there were discussions about the precariousness of healthcare and education, the lack of public security, high taxes, the notorious corruption, among other issues, and how a sporting event would come to "mask" these facts, internationally boosting the image of Brazil —which led to the protests with the slogan "There won't be a World Cup."

National aspects are also present in "Cúmplices". One of the most well-known songs in the Brazilian evangelical repertoire, for example, served as a guide for one of the most impactful scenes in the telenovela: in Chapter 20, in intercut scenes, there is a recording of Orlando's death and the evangelical choir singing "Grandioso És Tu" (Great Thou Art).

In the hospital bed, after being diagnosed with a serious heart disease, Orlando receives the affection of his daughter, Isabela. The soundtrack blends the sound of the beeping heart monitor (diegetic sound) and a dramatic instrumental (non-diegetic sound). Isabela lies on Orlando's chest and expresses missing his embrace; meanwhile, Orlando shows difficulty in breathing.

The girl's laments are poignant: "Why does it have to be this way? What did I do wrong to see my father like this?" Orlando says that his daughter is not to blame for anything, but she continues to feel depressed: "Doesn't God like me?" The conversation follows based on Christian doctrine. Orlando: "God loves everyone, my daughter." Isabela: "Then why doesn't He make you get better soon, Dad? That's all I wanted." She also gives advice: "You need to fight back. You have to be strong, Dad."

The scene continues with an intense dialogue, as the girl appeals to her emotions: "Do you remember when I was little? I was very scared, and I didn't want you to tell anyone. And you never did." And she continues, "But now I'm feeling the same fear, and I don't want anyone to know." Silence fills the room, and the girl pleads, "Say something, Dad. Are you feeling scared too?" He confesses, "Scared, no, my daughter. I just didn't want to leave you." They continue embracing, and a zoom-out captures this moment, with Orlando saying, "I love you, my daughter."

There is an interruption in the scene, which returns later. Isabela remains lying on her father's chest and speaks again, "Dad, are you sleeping? You don't have the right to leave me alone, Dad. You're all I have. I promise that if you stay, we will go to Nepal. It will be the best trip of our lives, don't you think?" Orlando faints and the heart monitor replaces the "80" on the screen with a flat line, along with a constant beeping sound.

The girl becomes desperate, "Dad! Dad! Dad, don't do this. Dad!" She rushes through the hospital shouting, "Help! My father! Help! Someone! Help!" The soundtrack begins the introduction of "Grandioso És Tu," and the scene overlaps with another: in the church, the faithful are participating in the worship service, and the choir on the altar starts singing the mentioned song. The editing takes over the narrative: at the hospital, white-coated men enter the room and try to revive Orlando, while Isabela watches everything through the cracks of the blinds; in the church, Manuela also cries, holding hands with her mother.

Manuela's words are directed at another girl, "Everything will be fine, Isa," and Isabela's words are directed at Orlando, "Don't leave me, Dad. Don't leave me. Please don't leave me." A close-up reveals Manuela's anguish through her tightly held hands and tears streaming down her face, even without the girl knowing what is happening at the hospital. A lyrical chant takes over the soundtrack, which returns to an extreme close-up of Isabela crying, and the scene comes to an end.

In "Cúmplices", death is shown in detail. The pain of mourning is depicted through impactful phrases, lengthy dialogues, fixed shots, and an emotive soundtrack, resembling real-life death, which tends to be a painful and dramatic phenomenon for Latin Americans, including Brazilians.

References to Institutional Identity

The reinforcement of institutional identity, whether through the set designs or the consolidated kitschy vision, is another characteristic found in certain moments of the telenovela. In addition to extratextual factors (Maisa Silva, SBT presenter, portraying Valéria; Eliana, also a presenter on the network, having a song recorded exclusively for the telenovela), there is a moment in Chapter 142 where Paulo, while playing with Marcelina and Kokimoto, dresses up as Silvio Santos and creates, in his imaginary world, a variety show.

Variety shows are a well-established hallmark of SBT, the network responsible for creating "Carrossel," and Silvio Santos, as the owner of the TV station, is the greatest icon that can be used to reference the channel. In other words, even though it has an extremely playful and almost humorous quality, the SBT signature is imprinted on the telenovela, extending beyond the narrative style; it is also present in the content.

The SBT identity also found a way to consolidate itself in "Chiquititas." For example, the sequence of Tomás's appearance on the

"Eliana" (Eliana Show) in Chapter 81 begins with the characters watching SBT as a family —a recognition prompted by the program's opening sequence and the presenter's voice.

The backstage of the "Eliana" is revealed, with Tobias/Tomás being nervous and Beto, his friend and manager, trying to calm him down. Eliana appears in an exclusive shot, calling for the pseudo-singer, who is pushed and stumbles onto the stage. The audience is shown, wearing T-shirts and holding fan club posters —even though it is a diegetic event, it closely resembles the fan community that supports celebrities on variety shows.

Tobias/Tomás's performance shows that the young man is quite anxious with all the attention focused on him. As he realizes that the audience is dancing choreographically to his song and that Eliana seems to enjoy the performance, Tobias/Tomás starts to loosen up. At Eduarda's house, she is excited and says, "My son-in-law is the best." However, Maria Cecília shows jealousy of the fans grabbing her boyfriend and Shirley's comment that Tomás is "a piece of eye candy."

Back on stage, Tobias/Tomás continues to be hugged and kissed by fans and admired by Eliana. At Letícia's house, a personal friend, the comments are of surprise, considering that Tobias has always been shy. In the backstage area, Beto hears praise for Tomás's performance and promotes himself as the manager. When the song ends, Tobias/Tomás is disheveled and his hair is messy, and Eliana exclaims her catchphrase, "What is this?! How crazy!", which is often used when there is a highly celebrated attraction on her show.

A dialogue between the presenter and the pseudo-singer begins, creating a certain distance from the dramatic narrative and prioritizing a narrative woven within a variety show. Eliana emphasizes that Tomás has over 10 million internet views, while a zoom-in brings the joint shot closer to the faces of the personalities and seems to create a greater connection with the viewer —a stylistic strategy commonly used in variety shows.

The presenter amplifies the importance of Tomás Ferraz's participation: "Directly from Portugal to the Eliana show." Throughout the dialogue, Tomás reveals that he is committed to a conjugal relationship but has space for all the fans. When Eliana asks which part of Portugal he is from, Tomás replies that he is from Trás-os-Montes. Using a pun —another very common resource in SBT shows— Eliana asks, "And behind the mountains, what do you do?" A joint shot reveals Eduarda and Shirley's enchantment, and a close-up shot shows Maria Cecília's apprehensive look.

SBT, as an identity brand, is also present in "Cúmplices", especially in Chapter 144, when the band C1R is invited to participate in the program "Domingo Legal" (Super Sunday). Maintaining the characteristics of the variety show —Celso Portiolli on stage, hosting the attractions; an excited applauding audience— we also have the director invading the mise-en-scène. It is worth noting that in the actual program, it is common for the director to make his voice heard.

The band is almost complete on stage. Celso talks to Magrão, the program's director, to confirm if the band's vocalist will indeed enter. Magrão, from the switcher, confirms Isabela's presence. Celso then calls the girl, who enters the stage accompanied by the audience's excitement. As noted in "Chiquititas", there is a fusion between the drama and the variety show. Even though it is a scene from the telenovela, the audiovisual maintains the festive style of the Sunday variety show.

After an initial conversation between Celso and Isabela, the band plays the opening song of the telenovela. The on-stage performance, however, is interspersed with excerpts from the music video recorded for the song – which, in turn, is different from the daily opening sequence. Another shot reveals Dóris, excited in her house, singing and dancing alongside her brother while watching television.

A close-up shot focuses on the television, which is showing Domingo Legal, in a kind of metalinguistic reference. A close-up shot focuses on Mateus, who has a curious look, as if he is attentively observing what is happening on TV. Dóris remains excited and singing. She turns to her brother and says, "This is my favorite song." Seeing that he remains absorbed, she asks, "Don't you like it?"

The boy says he likes it but is puzzled by the fact that the vocalist looks just like someone they know. He tells his sister, "This girl looks exactly like Manuela." The girl is shocked and sits on the couch, saying, "It's true." The scene returns to the stage of Domingo Legal and starts to blend the live performance with excerpts from the band's previous show in earlier chapters, and thus it concludes.

Apparently, the scene seeks not only to demarcate the SBT territory but also to defend that the network's programs have the ability to inform, contribute, generate discoveries, reconnect with people, etc., beyond just entertaining.

Functionality of Music

The functionality of music occupies space and emphasizes the dramatic nature of the moment. Music also plays an indispensable role in melodramatic production, especially when it commands the narration. A memorable scene in "Carrossel" is the moment in Chapter 9 when Cirilo, showing sympathy, breaks his piggy bank to buy a bouquet for Maria Joaquina. When the girl sees that he managed to enter her party, she feels so angry that she crushes the flowers in front of the boy, who maintains a sad gaze and sees the girl throw the remains of the gift on the ground. The scene ends with an extreme close-up of Cirilo after Maria Joaquina rejects him.

The scene aims to be moving, to the extent that it is the most used scene in other programs on the network and in promotional music videos as a way to refer to the telenovela, especially regarding the relationship between the child protagonists. However, what stands out the most is the fact that there is no dialogue suspected: the passage is based on visual elements and resorts to the musical soundtrack to reach the viewer's sensitivity. The instrumental track, "Clouds", by Ron Alan Cohen, is practically the narrative focus of this excerpt and accentuates the melodramatic nature of the story.

"Chiquititas" presented an arsenal of original songs and adaptations, resulting in dozens of music videos that were shown daily on television and made available on the internet, in addition to being consolidated in DVDs sold by SBT Licensing. Many of the songs had certain references to the characters in their lyrics and/or helped drive the narrative, organically integrating into the plot. Except for these cases, the soundtrack also proved to be intensifying and redundant even when it was purely instrumental. In one of the most impactful scenes of the telenovela, in Chapter 349, one of the girls tries to kill the other.

The scene begins with Mili, seemingly on the edge of a cliff, feeling the wind in her hair. The character is shown in a close-up shot, at a low camera angle, accompanied by a low note from an organ (or a similar instrument). In another shot, with a rocky wall as the backdrop, Marian enters from the left, with a serious expression and a fixed gaze. Also in a close-up shot, at a low camera angle, a sound gradation accompanies her entrance. Standing still to the left, she moves her head from side to side, in a rhythm similar to that of the instrumental, as if making sure there is no one nearby.

Returning with a stern look and a menacing smile, the girl makes a movement to continue forward. Through Marian's subjective point of view, the camera shows Mili's back, leaning against a pillar near the sea.

The camera approaches, offering the viewer the sensation of the villain's movement. The instrumental soundtrack takes on a suspenseful tone. In a wide shot, with a low camera angle, Marian is shown entering from the left and heading towards Mili. In a new framing, Mili is shown in a close-up shot, with an innocent expression, and Marian approaches, moving her arm to push her fellow orphanage mate.

The children appear running, playing, and get in front of Marian. The tense music is replaced by cheerful shouts and laughter, along with sound effects indicating fun. Mili smiles and runs after the little ones. Marian ends the scene with a frustrated expression. Huffing, she takes Mili's place, leaning against the pillar. The soundtrack emits an effect alluding to the failure of an expectation.

Being a very musical telenovela, "Cúmplices" seems to treat its soundtrack with great importance. In some cases, the melody has the function of guiding the narrative, not only intensifying or attenuating it but also creating actions. One such case is the car accident involving Regina in Chapter 260.

The scene in question begins with a tense instrumental soundtrack (extradiegetic sound), featuring Regina's car speeding, followed by Otávio's car, also accelerating, with the sounds of the engine and screeching tires (diegetic sound). A close-up shot reveals Regina's eyes in the rearview mirror. Another close-up shot shows her hand moving the gearshift. A close-up shot shows the woman angrily and forcefully turning the steering wheel. Otávio is shown in an extreme close-up shot in the other car, with a worried expression.

Regina's eyes are shown in the rearview mirror again. The tires keep screeching. A frontal camera shows Regina's car veering off the road. A crash shows the car crashing onto the sidewalk, delimited by a cliff. Many sounds are recorded as the car rolls down the slope. Otávio's car stops, and Isabela gets out in time to see Regina's vehicle being consumed

by flames. The crackling sound of the fire (diegetic sound) blends with the tragic instrumental soundtrack (extradiegetic sound).

With no dialogue to communicate what is happening, the image takes charge of representing the chase scene. However, only with sound can one be certain of the speed of the cars – through the roars of the engines, the tires sliding on the asphalt, the abrupt braking in the curves, the crashes, and the explosion. The sound of the fire even reveals the fierceness with which the flames consume the car.

Emblematic Images

Another strategy of Latin American melodrama that often dismiss the dialogue without necessarily assigning the role of narrator to music is to attribute meaning to imagery symbols, with the mission of predicting the future. An example of this is the scene in Chapter 139 from "Carrossel," where Helena is characterized as Renê's passion. The light, the brightness, and the wind in her hair make the character - who approaches in a forward tracking shot - the target of conquest, as well as announcing to the viewer, without the slightest intention of suspense, that they will end up together in the end.

Some actions in "Chiquititas" are also narrated using this melodramatic strategy, especially when it comes to aggressive or sorrowful situations, such as the death of Sofia, the director of the orphanage, in Chapter 45.

It is night, and in a joint shot, the girls are sleeping in the shared bedroom. Ana wakes up with flashing lights at the window, sometimes blue, sometimes red. Kneeling on the bed, the girl opens the curtain. In a close-up shot, Ana's face is framed looking outside. The lights color the girl's worried face. Back to the joint shot, she crawls to Bia's bed and tries to wake her friend up: "There's an ambulance outside." In another

joint shot, the other girls wake up, almost in synchronization. Mili asks, "What's happening, guys?" In another shot, Bia and Tati are at the window, also with a sad expression, staring at what is outside. The lights also color their faces. They decide to go downstairs to find out what happened. Mili puts her hand on her chest and desperately calls out Sofia's name.

In the orphanage's hall, Ernestina and Chico are in their pajamas talking to two paramedics, creating what could be called a visual chiasmus. In another joint shot, the girls are on the stairs, lined up, leaning on the railing, in a climax gradation. On the other side of the stairs, revealed by another joint shot, the boys are in the same position. In a wider joint shot, the complete staircase is shown: the girls, dressed in pink, on the left; the boys, dressed in blue, on the right. Mili runs down the stairs through the middle.

In Sofia's room, the bed is empty, in a close-up shot, and Mili appears opening the door in the background. She runs to the bed and says, "Aunt Sofia..." with teary eyes. She runs off, fading out. The scene returns with an extreme close-up shot of Binho, in tears. Then, extreme close-up shots show Cris, Rafa, Bia, Mosca, and Ernestina crying. In a joint shot, centering the staircase, other residents of the orphanage are caught in sadness, practically motionless, like a painting. A zoom-in focuses on Mili kneeling, begging Chico to say that Sofia will come back. Chico then puts into words what the audiovisual has captured so far: "Aunt Sofia is gone. Aunt Sofia died." The faces are recorded again for a few more seconds until the end of the scene.

The alternating red and blue lights construct the image of an ambulance, the main emblem of the narrated event. The ambulance itself is already a harbinger of a tragic situation, and given the information provided in previous chapters that Sofia was in very poor health and bedridden, an almost instantaneous allusion is created that the reason

the vehicle and paramedics are there is for the director. The empty bed further symbolizes the character's death.

The scenic demarcations, the careful movements, and the almost nonexistent dialogue seem to be a way to attenuate the death, that is, to show it less directly. These stylistic resources contribute to what could be called a poetics of death in the telenovela. Regarding this phenomenon, it is observed that SBT tends to create subtexts not only to elevate the narrative but also to reach its audience in a less aggressive way.

One of the challenges faced by Íris Abravanel in producing the Brazilian version of "Cúmplices" was that in the original version, the story begins with the protagonists already as teenagers, without an introductory justification of how the sisters were separated. Wanting to insert an explanatory passage, this telenovela used emblematic images: right at the beginning of Chapter 1, immersing into the world of fairy tales, the kidnapping of the child was presented within a magical universe provided by a book that the character Dóris reads in the library, and then establishes a dialogue with what the diegesis would consider "real life."

The sequence starts with Dóris flipping through a book, and as the camera dives into one of the illustrations, which will serve as the setting for the intradiegetic environment (or the diegesis within the diegesis), the girl narrates, "In a kingdom not far away...". The Enchanted Forest, complete with huts and palaces, enters the focus of the narrative, possibly alluding to the magical universe provided by reading.

In this passage, the opening is marked by the plebeian damsel lamenting with her mother the husband's escape but showing hope for his return. The false pregnancy of the evil queen and the pact the paladin squire makes with the doctor in the darkness of the night forest in exchange for a chest full of treasures are shown. The damsel fainting during the birth of the twins and her mother's call, a seamstress, to work are key elements to facilitate the villain's theft of one of the children.

In the palace, the evil queen appears to be dissatisfied with the baby being female, but the king shows empathy for the one he believes to be his biological daughter. The sequence ends by freezing the image of the king embracing the princess, and the camera moves in a traveling shot, reinforcing that it came out of the book. The last frame turns into an illustration, and Dóris concludes the sequence with the narration: "Orlando embraces his daughter tightly." Then her brother, Mateus, interrupts her reading to call her.

In the fantasy world sequence, it is noticeable that the heroine of the narrative was portrayed as the naive peasant girl, while the anti-heroine was figuratively represented by the image of the evil queen. Thus, an allegory is formed, that is, "a symbolic composition made up of various elements that form a coherent whole and restore term by term its significant content" (Suhamy, 1994, p. 45), a "logically ordered sequence of metaphors that express ideas different from those stated" (Henriques, 2011, p. 135).

CONCLUSION

The analyses indicate that the telepoetics of the children's and youth telenovelas created by Íris Abravanel are grounded in classic melodrama, particularly in the approach adopted by Latin American works. In the studied context, it is evident that all three telenovelas construct their plots on well-established pillars of melodramatic structure, blending family and social conflicts, romantic couples, fateful circumstances, reinforcement of national and authorial identity, music with narrative functionality, and emblematic imagery.

In terms of narrative, "Carrossel" presents a story with well-defined characters, from heroes to villains, in clearly defined temporal and spatial settings, using a language that is easily understood while adhering to the norms of Portuguese. The establishment of romantic couples relies on enchantment, magic, and expressive effects that aim to evoke tenderness, reinforcing the idea of love at first sight and the encounter of soulmates. For fateful situations, elements of drama are exaggerated, intensifying the circumstances and evoking a sense of melancholy.

In “Chiquititas”, the use of disaster and (self)denial is apparent in the formation of the main romantic pair, alongside intense family discussions laden with insults and accusations in contrast to the shameless defenses of the villain. The social conflicts, while addressing the specific context in which the work was produced, touch upon universal themes such as urban violence and class differences. Even the crossover, which introduces a talk show within the diegesis, becomes a representation of the network’s identity, reinforcing a common segment of Latin melodrama found in audiovisual productions.

In “Cúmplices”, the establishment of the romantic couple, for example, combines the strategy of the enamored gaze with the confrontation of personalities, bringing together two common characteristics of melodrama. The national references and self-references, which reinforce the fact that the telenovela is both Brazilian and affiliated with the SBT network, retrieve cultural elements from the evangelical segment and the popular preference for television, respectively. The exaltation of praise to God strengthens Christian belief and creates a conflict between earthly suffering and divine hope. The crossover sustains the idea of unity and familiarity, as the narrative immerses itself in melodrama while utilizing Brazilian and SBT elements.

In terms of style, “Carrossel” features vibrant colors and generally closed framings that prioritize close-ups, especially in moments of conflict or emotional outpouring. The costumes are highly stereotyped, facilitating the demarcation of each character, and the makeup tends to emphasize the sentiment of the scene, complementing the performance. In this aspect of stylistic reinforcement, the musical score and sound effects emphasize the ambiance and become redundant at various moments.

In “Chiquititas”, first and very close shots prevail in the most impactful situations, such as family conflicts and fateful or melancholic moments. The costumes, with their uniforms, are stereotypical, aiding the

identification of characters. They gain relevance when contrasted with other elements of mise-en-scène, communicating through imagery before resorting to verbalization, as seen in the case of the assault scene. Some video graphic effects, like the montage during the National Anthem passage, may initially detract from the quality of the work but lose prominence to the patriotic sentiment, which becomes the true highlight of the scene.

In "Cúmplices", the use of first and very close shots during family discussions, the zoom in on the face of a character involved in a fateful situation, and the soundtrack conveying the emotions through songs and effects that complement the image and dialogue, among other observed aspects in the analysis, contribute to the common characteristics found in the scenes that make up the studied telenovela. Another noteworthy phenomenon is the use of the marvelous, the fantastic, the enchanted, through allegory.

Through these analyses, some passages have become evident, transcending the linearity of trivial discourse and reaching a considerable degree of poeticism. In "Carrossel", for example, the way in which the situation of Maria Joaquina's revolt with Cirilo's presence at her party is constructed brings elements such as metaphor (the flowers symbolizing the affection the boy would like to share) and metonymy (part of a global situation involving racial and class prejudice) through audiovisual means.

Similarly seen in "Chiquititas", in the scene of Sofia's death, the construction made with lighting, colors, framing, and the metaphor of the empty bed denote the presence of fragments of the poetic. To cite another example, the framing and performances in the scene of Orlando's death in "Cúmplices" gather symbolisms, a certain complexity of imagery that deserves attention beyond the scope of this work. They are like shards of poetry that penetrate the ordinary epidermis of linear discourse.

In summary, the three analyzed objects demonstrated a very similar structure. We verified, for example, that "Carrossel", "Chiquititas", and

"Cúmplices de um Resgate" contain, if not all, most of the characteristics of a classic melodrama, from the construction of their characters (villains, heroes, avengers, and comedians) to the plot lines encompassing love, family, social conflicts, and tragedies. Being Brazilian, telenovelas also encompass aspects of Latin American melodrama, with references to national symbols and the cultural identity of the production context, with a strong musical impact and emblematic images that anticipate events.

It seems that Brazilian teledramaturgy seeks its own identity, a traumatic itinerary to call its own, with its specific sociocultural problems, unique approaches, and well-defined authorship. Efforts have been made to ensure that Brazilian content crosses the world with a mark of "this is Brazil," or "this is Brazilian." However, SBT demonstrates that even as a Brazilian channel, it is possible to remain Latin American by highlighting the Latin cultural roots in its original productions. This is why SBT stands out in the realm of children's and youth telenovelas.

One example of this is the fact that, since 2012, the network's teledramaturgy department has been revitalizing and fortifying itself by freezing original projects and dedicating itself to remakes, especially of children's and youth telenovelas. With narratives that prioritize simplicity, these telenovelas present concise texts, explicit conflicts, linear characters, familiar settings, vibrant visual effects, and a familiar soundtrack. Infusing aspects of Latin American melodrama into its national drama has likely helped the network become the only one to grow in prime time, considering the first half of the current decade.

The children's and youth telenovelas created by Íris Abravanel, as observed, tend to revolve around the same theme: respect for family and friends, regardless of personality differences and traditions. Heavily reliant on dialogue, these narratives show that the network still prefers to produce content that exalts verbal language, beyond accessible audiovisual resources.

The impregnation of religious dogmas is another characteristic that has been noticed: the narratives always align with Judeo-Christian culture, especially when considering the doctrines followed by the network owner (Silvio Santo's Judaism) and his wife and head of the teledramaturgy department (Íris Abravanel's Protestantism). As a result, the tendency of the telenovelas, beyond entertaining or developing critical thinking, ends up being educational, moralizing, and civilizing.

In addition, certain narrative patterns repeat themselves, such as the dichotomy between good and evil, maintaining the benevolent and malevolent nature of each character from the beginning to the end of the plot. The idea of "happily ever after" is also prevalent (the main couple, once established, despite facing various hardships, ends the plot united). Family conflicts are laden with melodrama and extravagance, and universalized themes are generally approached through emotions rather than reason. The victims are portrayed as overcoming adversity, even when immersed in major catastrophes.

Among the most common stylistic features, especially in climactic melodramas, are the use of extreme close-ups and ensemble shots. Certain music is also designated for specific characters or actions. The use of vibrant and highly defined colors, predominantly frontal angles corresponding to dialogue, specific costumes for each character or group, romantic pop music soundtrack, informal (yet not colloquial) dialogue, and well-positioned performances are other noticeable characteristics.

We hope that the reflections presented here can inspire future research on the poetics of children's and youth television fiction. Some new topics, for example, start to interest us, such as: the children and youth context in telefilms, music videos, series, and contemporary telenovelas; decolonial representations in national and international children and youth television fiction; thematic, narrative, and stylistic analyses of children and youth productions on streaming platforms; inter/trans/

hypertextual relationships between children and youth television fiction and other media.

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INDEX

Y

RIA
Editorial