THE LAND OF THE TELENOVELA IN THE AGE OF SOCIAL MEDIA

A STUDY OF THE BRAZILIAN PRIME-TIME SOAP OPERA AND ITS ONLINE MEDIATIONS FROM A SOCIAL SEMIOTIC PERSPECTIVE FOR THE PURPOSES OF INFORMING COMMUNICATION THEORY AND CRITICAL LITERACY PRACTICES

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Thesis submitted in partial fulfilment of the requirements of London Metropolitan University for the degree of Doctor of Philosophy.

2015

For the late Charles De Silva, whose transcendental support is most deeply appreciated.

ABSTRACT

This thesis investigated communicational processes of text interaction between the so called *novela das oito* (*lit*. eight o'clock soap opera) or the prime-time Brazilian soap opera – also known as telenovela or simply novela – and different groups of viewers, for the purposes of informing communication theory, on the one hand, and critical literacy practices, on the other. The investigated groups of viewers continually consumed this highly popular genre of serialised fiction, whilst also participating in online communities about novelas from a pioneering social network service called Orkut. Selected social theories of language and communication were used to investigate the primary text genre (i.e. the prime-time Brazilian telenovela) and the context where it originates, in relation the secondary communicational genres (i.e. selected Orkut communities about telenovelas) and the respective context where they emerged out of these intertextual interactions.

To conduct this investigation, specific notions of text and genre were established in terms of their affordances and limitations, as discussed in Kress and Van Leeuwen (2001) and in Kress (2003, 2010) with respect to textual modes of representation, and as developed in English (2011) with respect to genre itself. As such, novelas and online discussions about novelas were analysed here in terms of the specific ways in which genre afforded as well as it limited not only the design, the production and the distribution of both primary and secondary texts, but also their reception (i.e. consumption). For this, an adapted version of English's analytical framework (*ibid*.) was developed and employed, with these multimodal texts and genres found to be oriented in specific terms with regard to their social aspects (contextually and discursively), on the one hand, and their material aspects (thematically and semiotically), on the other hand.

As a result, a detailed understanding was provided, not only in terms of the specific ways in which these popular texts and genres oriented interactions, but also in terms of the specific ways in which these interactions oriented these texts and genres in turn. As these crucial points were carefully laid out, this research was able to suggest that the secondary texts and genres arising in the form of spontaneous interactions with widely popular television programmes, such as novelas, appeared to demonstrate, in practical terms, their potential to foster critical literacy practices – defined here as the progressive ability to interact with and make sense of different texts and contexts, discourses and genres, and their representational modes used through the means of different media.

The research is therefore original at two levels. Firstly, by providing a detailed exploration of the prime-time Brazilian telenovela in relation to some dimensions of its reception – at the same time also seen as dimensions of (re)design and (re)production of secondary texts and genres from a multimodal social semiotic perspective – it offers a multidisciplinary approach through an attempt at combining Media and Communications with Applied Language Studies. It is in this sense that the extension and subsequent employment of a multimodal analytical framework inform and contribute to communication theory. Secondly, by considering the implications of this empirical study in terms of how we learn and improve our abilities to communicate more effectively for a multitude of purposes, this research promotes a wider notion of literacy in practical terms. This is also seen as representing an original contribution towards critical approaches to pedagogy in specific terms.

ACKNOWLEDGMENTS

Every effort has been made to ensure that all credit was given to each and every source used throughout this thesis. If for any reason something has been inadvertently overlooked, I will be pleased to make the necessary amendments at the first opportunity.

I am grateful to my supervisors for all their guidance and their patience over the course of this long and winding path. I have learnt a great deal from Paul Cobley, not only during each invariably valuable supervisory meeting, but also from every single email exchange, and I am grateful for that. Paul, I would also like to thank you for the teaching opportunities provided. These have actually taught me a considerable amount on so many levels and I really appreciate that. I am most deeply indebted to Fiona English for so much stuff, from every single lecture, always looking much beyond the classroom, to every meeting and every chat, to the enriching teaching and tutoring opportunities provided, to her incredible ability to ask enlightening questions, to her coffee. Perhaps above all, though, thank you for continuing to believe in it, Fiona, even when I had lost heart. I also am greatly indebted to Maria Aparecida Baccega of the University of São Paulo (USP) and the School of Marketing and Advertising (ESPM) for her time and her specialist informal supervision. Baccega, thank you so much for being so incredibly approachable and thoughtful. I must also mention Tim Marr who had a very important role in my academic formation as a linguist. Tim, although you were not directly involved in the supervision of this research, working with you as a sociolinguistics seminar tutor whilst studying for this degree has taught me a great deal too, not to mention the lectures and seminars from the previous years when I was your student, without which I would not be writing these lines.

I am also unable to adequately express here my love, admiration and gratitude to my partner Jennifer for being so incredibly supportive and resilient during a much prolonged period replete with adversities. Lastly but most importantly, I would not have been able accomplish this if it were not for my parents' love and their herculean efforts to provide such relentless support, for which I cannot but thank them perpetually.

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1. INTRODUCTION

De teoria, na verdade, precisamos nós.
De teoria que implica uma inserção na realidade, num contato analítico com o existente, para comprová-lo, para vivê-lo e vivê-lo plenamente, praticamente.
Neste sentido é que teorizar é contemplar.
Não no sentido distorcido que lhe damos, de oposição à realidade (...)

[*Of theory, actually, we are in need.*
Of theory that implies immersing ourselves in reality, in an analytical contact with the existent, in order to verify it, to live it and live it entirely, practically.
In this sense, to theorise is to contemplate.
Not in the distorted sense we give it, as if in contrast to reality (...)][1]
(Freire, 1979: 93)

This is the product of my research degree in Media and Communications, during which I have studied contemporary processes of textual interaction between widely popular television programmes and their viewers in Brazil, where I come from. Because of its cultural significance, I have chosen to deal with the Brazilian variety of what has been, for decades, the most widely watched genre of television programme, not only in the country, but also in the whole of Latin America[2]. Produced and broadcast by the most powerful TV network in the country, Rede Globo's prime-time telenovela is popularly known and widely referred to in Brazil as the *novela das oito* (e.g. Leal, 1986; Cardoso, 2008), literally meaning the eight o'clock soap opera. It is aired all year round, from Monday to Saturday, at nine o'clock in the evening.[3]

[1] My translation

[2] Cf. Audits & Surveys Worldwide Inc (1998) *Los Medios y Mercados de Latino América* [The Media and Markets of Latin America]. Available from https://www.askgfk.us/index.php (last accessed on 21.09.2014).

[3] Although 'the novela' only starts after *Jornal Nacional* (i.e. the 'eight o'clock news'), which only starts at 'around' eight fifteen, the actual starting time of the novela has been 'around' eight forty-five for as long as I can remember. This detail clearly reflects something that I only realised after moving to the UK, which is the notorious widespread Latin American 'liberal' approach towards the concept of punctuality. In recent years, however, such an approach appears to have been changing ever so slightly. Even Rede Globo has recently begun to advertise its prime-time telenovela as its *novela das nove* (*lit*. nine o'clock *novela*), as I first noticed it when visiting Brazil in 2010. Nevertheless, viewers have continued to refer to 'the novela' as the "*novela das oito*" whenever they need to distinguish it from the six o'clock and the seven o'clock varieties. In 2011, the (sub)genre in point became the source of inspiration for a film with the same name (i.e. *Novela das Oito*), translated to English as *Prime Time Soap*. See Appendix 13 (figure 68) for an English version of the film's poster, also available on: http://www.imdb.com/title/tt1885344/ (last accessed on 21.09.2014).

1.1. Purpose and Objectives

The ultimate purpose of this effort to contribute to the knowledge on these particular semiotic relations is to inform critical literacy practices at different levels of education. This effort is primarily intended as a contribution towards improving students' capacity for independent thinking and articulation of their thoughts and perspectives.

It my belief that this can be achieved to an increased extent as learners grow aware of how language works through these processes of interaction between texts – in the widest sense of the word – and those who interact with texts, whether as their designers, producers and distributors, or as their consumers – who also happen to be text co-designers, particularly in the case of soap operas and telenovelas.

Therefore, what this research has set out as its prime objectives to accomplish, are as follows:

(1) To reveal the complexity of several aspects of this remarkably popular genre of TV programme from a social semiotic perspective, thus within the tradition of a social theory of language and communication, with particular focus on the process of text interaction and its respective interpersonal dimension. Rather than merely looking at Brazilian telenovelas as cultural products for textual analyses in isolation, their viewers and the secondary texts that emerge as viewers interact are also seen here as an integral part of the textual fabric, whose pedagogical potential remains greatly underexplored, particularly in their country of origin.

(2) To suggest newly informed pedagogical strategies, also within the tradition of a social theory of language, for a more effective critical literacy as defined below. Such strategies and practices are to offer students more opportunities to engage with a wider range of text genres in formal education, not only in ways which are as active, as reflective and even as critical as the way consumers already engage with texts of their own choice informally and somewhat unconsciously, but most importantly, *in ways which attempt to foreground the social and the material aspects of different genres and their respective potential implications for the teaching and learning of topics and subjects more or less directly related with language and communication.*

1.2. Background to the Research

Ever since I moved to the UK back in 2004 to pursue my specialist studies, I have had the opportunity to explore the social semiotics of Hodge and Kress (1988), which developed out of the social linguistics of Halliday (1978), and these theories have largely contributed to my

better understanding of many of the aspects of the aforementioned relations between texts and interlocutors, particularly with respect to how we learn as we communicate. From the perspective of a social semiotic theory of learning, it can be said that the signs and the concepts – which are constantly being formulated and reformulated as people interact with people and with all kinds of texts – provide insights into stances in the world in relation to specific entities or phenomena (cf. Kress, 1997). These interactions take place in complex ways through a multitude of modes of communication and representation bearing varying affordances and limitations, as Kress and Van Leeuwen (2001) have discussed.

For instance, in a particular sequence of the final episode of the telenovela *América* (2005), after so many ups and downs throughout the eight-month long narrative, one of the leading characters asks his romantic pair whether she loves him, to which she verbally replies that she does. To her interlocutor, however, additional modes of communication are at play, such as the woman's facial expressions and her gestures and for some reason they do not seem exactly aligned with the affirmative reply that has just been uttered. Further prosodic aspects such as her low voice pitch and flat intonation also seem to provide a mild degree of uncertainty to the interlocutor. At the same time, to the vast majority of those who were tuned in to Rede Globo on that decisive evening, further auditory and visual modes also appear to be in contradiction with the character's uttered words. The accompanying sound score, the lighting and the framing appear to indicate with relative clarity that, contrary to what the character is saying, she does not really love him, at least in the sense that he is asking, as any viewer fairly acquainted with this particular use of such resources would have probably noticed.

As texts are designed and produced through a combination of multiple semiotic resources, such as modes (e.g. images, sounds, gestures), media (e.g. paper and pen, television, computer) and other materials (e.g. lights, costumes, props) in specific ways, certain aspects may be seen as 'typical' of a given genre such as the telenovela for instance, thus informing and communicating as well. Drawing on Halliday's social interpretation of language and meaning (1978) and the multimodal theory of Kress and Van Leeuwen (2001) to analyse student writing in particular, English (2011) focuses on the social semiotic aspects of genre as a complex concept which comprises modes and media among other equally important elements, demonstrating the impact they all have on communication in specific ways. That is to say, for instance, that when genre itself is taken into account as a communicative entity, the scene described in the example above provides an even greater degree of certainty that the words of the character answering the sentimental question are, in fact, unequivocally untrue. This is because readers, viewers, listeners and so on have gradually built a repertoire of experienced textual interactions – the social – which, in turn, inform their expectations as

to how different events tend to unfold in terms of the way they are organised in relation to each other with regard to both content and form – the material (*ibid*, p. 4).

Thus, whether considering genres as *textual entities* (e.g. soap operas, musicals, novels, podcasts, travel magazine articles, horoscopes, social networking or dating websites, blogs, music albums, videogames, board games, academic essays, job application forms, interior designs of children's bedrooms, national anthems, table cloth patterns, supermarket shelves, 'new world' wine bottles and labels, pedestrian crossings and lights, mobile phone apps, etc, etc), or as *activity sequences within social practices* (e.g. job interviews, customer services phone calls, political debates, football matches, passport control at international borders, driving tests, train journeys, doctor's appointments, etc, etc), it follows that when different genres of communication are perceived in terms of what they can do and what they cannot do, that is, in terms of their respective affordances and limitations (*ibid*, p. 64), the effect of genres in shaping our ways of interacting, understanding and learning seems undeniable, just as well as the perhaps slightly more evident effects of the representational modes of communication (e.g. speech, sounds, writing, visuals, gestures, textures, etc), the media being employed (e.g. clay tablets and styluses, paper and ink, screen, mouse and keyboard, hands and fingers, etc) and the countless textual materials that constitute the textual fabric in one way or another (e.g. pronunciation, pitch and intonation; orthography, calligraphy and typography; vocabulary and grammar; photography and scenography; melody and rhythm, etc).

As this research shall suggest in detail, because it is believed that genres, in conjunction with and encompassing modes, media and textual materials, have great potential to foster the teaching and learning of a more carefully and critically considered concept of literacy, both with 'the media' as well as about 'the media', as an essentially "dialectical and reflexive" process (Buckingham, 1993: 297), such possibilities really should be explored. When this project effectively began, back in early 2007, as a follow-up to my Master's Degree dissertation – which had briefly looked at some social semiotic aspects of the telenovela *América* (2005) – I had initially intended to investigate empirically the full communicative cycle of design, production, distribution and consumption of Rede Globo's prime-time telenovelas. However, as the logistics involved in contacting and interviewing TV producers and broadcasters at Globo, whilst based in the UK, proved extremely difficult, not to say impossible, I had to consider concentrating on the text genre and its consumers, thus (perhaps fortunately) limiting the scope of the research within the intriguing gap between texts and their readers and/or viewers, that is, the acts or practices of reading/viewing/receiving/consuming/etc. and what appeared to emerge from them in terms of how viewers or text consumers learn to communicate in specific ways through these (inter)textual interactions. It was during this process of exploring these texts and their

viewers that I came across a great deal of data continually being generated by viewers of telenovelas in the form of secondary texts from an early social networking service, which had quickly become a sensation among millions of Brazilian internet users. As thousands of viewers of Brazilian telenovelas interacted online in groups of tens or even hundreds, they produced their texts about novelas in a 'chaotically organised' fashion (cf. Blommaert and Jie, 2010) across different communities and topics. Perhaps inadvertently, this attractive virtual space had enabled people across fairly different ages and backgrounds to interact for a much more prolonged period of time than they might have done in 'real life', or perhaps they did have certain things in common nevertheless, or even perhaps they felt that they should interact in a more or less similar fashion in terms of the ways that they employed language whilst discussing topics more or less related to telenovelas. As I attempted to make sense of these ongoing interactions surrounding the primary text genre of the Brazilian telenovela, it became apparent that these online interlocutors presented themselves and their predominantly written comments in specific ways according to certain aspects, as if there were different genres of communication. As these online participant observations continued, it also became gradually more apparent that a wide range of issues were in constant negotiation through the means of the common interest (favourable or otherwise) that these interlocutors showed in the novelas they discussed, criticised, paid tribute to, mocked at, so on and so forth.

Often, these online interactions between viewers of telenovelas would take place at the same time as the novela was broadcast, as it is increasingly more common these days with many other prime-time TV programmes and more prominent social networking services, such as Facebook and Twitter.[4]

Figure 1: "How did we use to watch novelas before Twitter?"[5]

[4] E.g. Figures from the Brazilian Institute of Public Opinion (IBOPE) show that "50 per cent of Twitter users access the site while watching TV", published on 13.07.2013. Available at: http://www.ibope.com.br/pt-br/noticias/Paginas/50-dos-usuarios-do-Twitter-acessam-a-rede-enquanto-assistem-a-TV.aspx (last accessed on 21.09.2014).

[5] Source: Twitter. Available at: https://twitter.com/KNVasconcelos/status/226841603019530240 (idem).

Bearing in mind the fact that my initial project was primarily intended as a form of contribution to a better understanding of the various ways in which we develop our abilities to communicate, these secondary texts continually produced by a relatively large number of viewers of novelas before they watched them, as they watched them, and after they watched them, were considered as a rather valuable and relevant corpus to be explored in conjunction with the novelas being watched. Moreover, as it will be seen, by incorporating and exploring in detail the relevant contents from this source of empirical data about novelas in relation to different groups of viewers, a secondary layer of equally meaningful textual interactions has emerged and informed this research to a large extent. Fundamentally, this has been an endeavour to pursue the possibility that language and communication can be studied through a different approach in a number of different contexts and educational levels, so as to inform and promote critical literacy practices more widely.

1.3. The Approach of the Research

From the works of educators such as Bernstein (1990; 2000), Buckingham (1993; 2003; 2007), Cope and Kalantzis (1993; 2000), Fairclough (1995; 2003), Van Dijk (1998), Kress (1997; 2003; 2010), Kress and Van Leeuwen (1996, 2001), Kress et al. (2005) and Van Leeuwen (2005; 2008), the importance of a critical approach to the teaching and learning of language and communication is clear and evident. What it entails is an examination of all the sources from which literacy is derived and which goes well beyond school grammar and literature classes, including the text genres to be found in popular media and their respective contexts and locations.

Moreover, this examination should include text users' own viewpoints as part of such contexts and locations while attempting to explore the complexities of different readings that emerge during the (re)design and (re)production of subsequent texts. Furthermore, such texts and their respective modes of representation and media have a much greater communicational potential when actively used as social semiotic resources, as Kress has discussed (e.g. 2010). In that respect, English (2011) developed, and specifically applied to academic student writing, a rather elaborate and useful theorisation of genre as a social semiotic resource which demonstrates that the potential of pedagogical achievements can increase substantially when such social semiotic aspects of language and communication are taken into consideration.

In Brazil, there has been substantial analysis of the telenovela as a media text and some aspects of its social uses (e.g. Leal, 1986; Mattelart and Mattelart, 1989; Araújo, 2000; Almeida, 2003; Andrade, 2003; Lopes et al., 2002, Lopes, 2004; Hamburger, 2005), and

some of the writing on the genre has appeared in English (e.g. Vink, 1988; Fadul, 1993; Oliveira, 1993; Porto, 1998 and 2005; La Pastina, 2001; La Pastina et al., 2003; Rêgo, 2003; Joyce, 2012). La Pastina et al. (2003) have also considered the uses of the genre in Brazil as a platform for didactic content along the lines of the work developed by Miguel Sabido in Mexico in the 1970s (cf. Nariman, 1993). However, only Baccega's ethnographic study (2003), followed by Orofino's publication (2006) have even begun to countenance the possibility that popular media offer texts that may be rich enough in meaning and narrative strategies to inform a critical pedagogy. Still, there is yet to be a more specific investigation attempting to look at the use of these texts and their respective social and material aspects in the ways that I attempt here.

Behind the approach of my research and my analyses lies a series of interrelated concepts such as recontextualisation and representation of information, as discussed in Bernstein (1990), transduction and transformation as discussed in Kress and Van Leeuwen (2001) and further developed in Kress (2010). Moreover, subsequent conceptualisations with regard to how texts and genres are seen as operating in terms of the *affordances* and the *limitations* of their constituting elements have exerted considerable influence in the ways in which I have approached the primary and secondary texts and genres that have served as objects of this study in relation to each other. In that particular sense, the processes of reconfiguration of information as studied through English's work on genre as a social semiotic resource (2011), have informed my approach to a great extent, not only in terms of approaching texts and genres in relation to what they can do and what can be done with them but also in terms of the fact that my approach draws on the multimodal terms of reference from Kress and Van Leeuwen (2001), which are seen as suitable and appropriate for dealing with multimodal texts and genres and the interactive practices that are explored here.

The Brazilian prime-time telenovela is thus seen here as the primary text genre, which is appropriated by different viewers and consumers who engage with these popular texts on a regular and spontaneous basis. As they do so, some of these viewers and consumers collaboratively develop secondary texts through observed interactive practices simultaneously taking place, continually and spontaneously, across different online communities about novelas. Both these intertextual and interpersonal interactions appear to function in ways that are more or less similar in some regards whilst quite distinct in terms of other aspects. These observations are supported by my participant observations of telenovela viewing practices in several different contexts.

As far as the interrelation between these texts and genres go, English's approach to genre has been specifically helpful in terms of providing a more robust structure for the analyses of my observations. This is because of the dual perspective that it lends (the social and the

material) to the analysis of both the primary and the secondary text genres that I have looked at in relation to each other. Besides, the ways in which these primary (i.e. the telenovelas themselves) and secondary (i.e. the online discussions about novelas) text genres relate can be better understood when the concept of *orientation* is employed.

According to English, "genres mediate between the social and the material in the process of communication and in so doing 'orient' towards doing things in particular ways" (2011: 88). By making use of the concepts of *contextual orientation* and *discursive orientation* when discussing the social aspects of genres (e.g. the processes of design, production, distribution and the concepts of discursive identity and agency) on the one hand, and by making use of the concepts of *thematic orientation* and *semiotic orientation* when discussing the material aspects of genres (e.g. organisation, topics, representational modes, media, etc.) on the other hand, this approach has facilitated the identification of specific elements of texts and genres – such as the prime-time Brazilian telenovela, on the one hand, and social media interactions about telenovelas, on the other – to be studied in terms of what they can (not) do and in terms of what can (not) be done with them for different purposes in different contexts. In other words, these specific concepts are useful tools for a detailed understanding as to why and how genres may or may not communicate more or less effectively in specific ways according to their socially and materially oriented *affordances* and *limitations*.

In sum, this approach has enabled me to juxtapose the primary and the secondary texts and genres that I discuss here in a way that hopefully provides more than just a richer picture of this gap where meanings are negotiated and learning takes place. By looking at this process of text reading/viewing, negotiation/mediation and redesign through modes, media and the genres themselves in relation to conventions that affect and influence registers and codes across different contexts, discourses and domains, I would like to think that this study effectively contributes in some way towards *a more inclusive conception of what counts as learning in terms of the uses and competencies of language and communication* in their countless spheres – from (foreign) languages such as, say, English or Portuguese, adult literacy and academic writing, to subject specific theory such as narrative and sociolinguistics, to copywriting, scriptwriting and journalism, to customer services, business administration, law and even medicine, to name but a few.

1.3.1. Media and Education

The relationship between media and education is by no means a new one (cf. Bazalgette, 1991; Alvarado and Boyd-Barrett, 1992) and neither has it been exclusive to the more technologically advanced parts of the world (cf. Bazalgette et al., 1992; Nariman, 1993;

Singhal et al., 2003). Halloran and Jones (1968) and Masterman (1980), cited in Buckingham (2003: 7), talk about the early approaches to media and education from the 1930s and 1940s as being essentially discriminatory in the sense that their central mission was to preserve the literary heritage, the language and moral values, viewing the media as a corrupting influence which offered superficial pleasures in place of the authentic values of great art and literature. Subsequent approaches from British Cultural Studies in the 1950s and 1960s (e.g. Hoggart, 1959; Williams, 1961; Hall and Whannel, 1964), according to Buckingham (2003: 8), aimed at challenging this traditional notion of culture as a privileged set of artefacts and promoted a more inclusive idea of culture by celebrating the popular culture of lived experience on the one hand, but on the other hand they ended up discriminating what was referred to as processed culture, in particular that which came from Hollywood. Towards the 1970s and 1980s, media education shifted from a paradigm of discrimination to one of demystification, with the journal *Screen Education* and the works of Len Masterman (1980, 1985) suggesting ways of applying new developments in structuralism and semiotics, psychoanalysis, post-structuralism and Marxist theories of ideology to classrooms in schools in order to expose the 'hidden' ideologies of the media so that students could 'liberate' themselves from their bad influences (Buckingham, 2003: 9).

The one thing in common about the approaches outlined above, and which still remains influential to some extent, is the false notion that readers or viewers of a text, or students in a classroom for that matter, are passive recipients of knowledge. Despite the emergence of reader-response theorisations in the 1970s discussing the active role of readers (cf. Iser, 1974, 1978) and the influence of interpretive communities (cf. Fish, 1980), it is only with the substantial empirical work of reception studies and media studies through the 1980s and 1990s, demonstrating in many ways the varying levels of criticality of readers and viewers based on a variety of aspects of their social backgrounds (e.g. Morley, 1980; Hobson, 1982; Ang, 1984, 1991, 1996; Radway, 1984; Buckingham, 1987; Seiter et al., 1989; Lull, 1990; Gray, 1992; Liebes and Katz, 1993; Gillespie, 1995; Hermes, 1995; Nightingale, 1996), that a new paradigm in media education began to emerge. This eventually more widespread notion that people were much more autonomous and critical as consumers of texts than they are conventionally assumed to be, paired with (and probably also as a result of) more relaxed attitudes from educators born and raised in the age of electronic media (cf. Buckingham, 1998) have gradually led to the emergence of a more student-centred perspective. As opposed to *protecting* them, many have pointed out, such a perspective aims to develop people's *understanding* and *participation* in a mediatic landscape which has become considerably more diverse both in terms of content and form in recent decades (cf. Fraser and Wardle, 2011). It is in this context that the notion of 'literacy' in relation to a wider range of media is seen to be invoked more often.

1.3.2. Media and Literacy

The term 'literacy', as widely applied as it is today, is far from unproblematic and, by the same token, the notion of 'media literacy' is also seen and utilised in different ways, thus being far from straightforward, not to mention the different uses of the term 'media' itself. 'Media' here will be generally used to refer to every medium used to record, store and transmit, share or publish texts of all kinds in their various forms. Although this is considered to be common knowledge, it is probably worth pointing out, for the sake of clarity, that 'the media' tends to be used as an umbrella term for all forms of making information widely and publicly available, including 'the press', 'electronic and broadcast media' and, of course, online 'digital media'.

Some scholars of literacy have cautioned against the rather loose and metaphorical use of the term 'literacy', arguing that it blurs necessary distinctions between written language and other modes of communication (cf. Barton, 1994; Kress, 1997). However, Kress and Van Leeuwen (1996, 2001) are happy to employ metaphorically terms such as 'reading images', 'visual grammar' and 'visual text', which, it could also be argued, might blur such distinctions as well. In the current absence of technical terms to describe specific aspects of different forms of communication, as well as communicational knowledge, skills and competencies, my view is that it does not seem illogical to borrow from linguistic terminology. So long as definitions are laid out as clearly as possible, which is never an easy task, metaphorical use of existing terms is always open to negotiation, as language as a whole has always been. Thus, 'literacy' here is seen as the progressive ability to interact with and make sense of different texts and contexts, discourses and genres, and their representational modes used through the means of different media.

As for the notion of 'media literacy' in particular, broadly speaking, two main strands of activity seem to have developed as a result of the ways in which people communicate and interact with different kinds of texts and media:

In the USA, a more 'applied' version is found, with emphasis given to the development of creativity through the active uses of media from a liberal arts perspective, with the New Media Literacies of Henry Jenkins (cf. Jenkins, 2006; Jenkins et al., 2006) and the Mediated Cultures of Michael Wesch (cf. Wesch, 2009) as two major exponents in their own ways.

In the European context, as well as in Australia and New Zealand, more emphasis has been put on developing awareness in terms of a number of aspects concerning the 'mediasphere'. Cope and Kalantzis (2000a), for instance, have been actively involved in interrelated discussions over social futures and their implications regarding language teaching (e.g. Kalantzis and Cope, 2000; Kress, 2000; Cope and Kalantzis, 2000b), multilingualism and

cultural diversity (e.g. Lo Bianco, 2000; Nakata, 2000), as well as the effects of technological change in this sense (e.g. Gee, 2000; Luke, 2000). Roger Silverstone (1999) discusses a more comprehensive form of media literacy, which not only entails 'a capacity to decipher, appreciate, criticise and compose', but which also takes into account a broader understanding of the social, economic and historical contexts in which texts are designed, produced, distributed and used by audiences in various ways (p. 37). Elaborating on this, Buckingham has looked at the possibilities of developing different forms of media literacy attempting to combine critical analysis and creative production whilst paying particular attention to pedagogical aspects (e.g. 2003; 2007). Meanwhile, Sonia Livingstone has taken a more socio-political stance in the sense that rather than investigating language and communication, she has prioritised the actual implementation of policies to enable the teaching and learning of media literacy for all in order to effect change and citizenship in society (cf. Livingstone, 2002; 2003; Couldry et al., 2007; Lunt and Livingstone, 2012; Livingstone et al., 2012).

Conversely, in the Latin-American context, with its 'developing-world' problems, effective dialogue between academia and policy makers has been more difficult to take place, with the latter favouring a more technocratic approach so to speak. In that sense, perhaps understandably, the development of the so called basic skills in order to enable a larger number of the population to gain access to the different forms of media and communication has been the basic priority for policy makers (cf. Frau-Meigs, 2006). By contrast, academics have attempted to devise strategies for a so-called media literacy with liberating purposes (cf. Martín-Barbero, 1997). Inevitably influenced by the celebrated anti-imperialist writings of Eduardo Galeano (1973) and the critical pedagogy of Paulo Freire (1970; 1985; 1989), Latin-American studies of media and communication, when applied to the classroom context, also hope to increase knowledge and awareness of the sociocultural and mediatic landscape and their respective wonders and dangers (e.g. Martín-Barbero, 2003; Baccega, 2003), with more recent publications being influenced by the more nuanced pedagogical views of Buckingham and the increasingly popular work of Jenkins (e.g. Orofino, 2006). So far, however, to the best of my knowledge, there has been no exploration around the idea of a theory of literacy based on social theories of language and communication in Brazil, let alone any attempt to consider popular media text genres, such as the telenovela, as a social semiotic resource for this particular purpose, as I suggest here.

1.4. The Focus of the Research

It is, of course, not a new thing to study processes of textual interaction and the relationships between texts, viewers, or communities of viewers, and their respective environments.

Research originating in the British Cultural Studies tradition, for instance, argued for the importance of viewing conditions (cf. Morley, 1989), with Hobson (1989) and Geraghty (1991) discussing how, for many women who watch soap operas at home, viewing is embedded in the activities of cooking and feeding their families. Meanwhile, Ang (1985) had shown how much more attention is devoted to this genre by the elderly at home, as they tend to be considerably more socially isolated than busy mothers for instance. Many others have also emphasised the importance of taking into account the context of the situation while readers or viewers engage with or consume texts (e.g. Radway, 1984; Liebes and Katz, 1989; Brown, 1994, etc).

However, few studies seem to have foregrounded the interpersonal dimension of the simultaneous processes of interaction among viewers while interacting with popular media texts such as soap operas (e.g. Harrington and Bielby, 1995; Baym 2000). In addition, both these latter studies – as well as, among others, Boyd and Ellison (2007), Liu (2007), and in Brazil, Recuero (2005) and Fragoso (2006) – have also looked at the obvious impact the internet has had on viewers' interactions and, more importantly, how the social dimensions take over from the textual ones as viewers develop a sense of community. Unlike these studies, however, my primary focus here is on what appears to emerge from both these intertextual and interpersonal interactions, particularly for the purposes of informing critical approaches to the teaching and learning of language and communication.

1.4.1. Research Question

By approaching the purpose and objectives of this research as described above, the following question summarises what I have attempted to better understand here, serving as a point of reference as my investigation develops:

> *What are the relations that can be traced between the development of knowledge through formal textual interactions and the development of knowledge through informal textual interactions, and how can these interrelations be used in a way that can impact the teaching and learning of language and communication more positively?*

What I hope to be able to suggest in the end is that the teaching and learning of language and communication in their multiple spheres, and the respective production and exchange of knowledge arising from these practices, can benefit from these interactions through the use of contemporary text genres – such as those found in popular media – as social semiotic resources. Such benefits, I believe, are not only perceptible in terms of how effective the

teaching and learning of language and communication in particular can be, but also in terms of how enjoyable the experience can be, which in turn should reflect upon the levels of effectiveness.

1.5. Methodology: Sources of Data, Limitations and Validity

This research arose out of a perceived need to explore an intriguing contradiction between two issues. On the one hand, there is this extraordinary fascination caused by popular media text genres, such as Brazilian telenovelas. On the other hand, there is the customary dismissal of their relevance, not only in cultural terms, but mainly in terms of their potential as additional, more palpable resources for the teaching and learning of language and communication from a more critical perspective. In other words, widely popular texts, despite being so widely popular, tend to be readily dismissed by most educational institutions and education professionals, particularly in the Brazilian context where this research has taken place. In this attempt to explore informal instances of textual interactions with popular media texts in order to relate them with the more formal textual interactions, the data that I have occupied myself with is in the form of

(1) samples of the primary text genre itself (i.e. prime-time Brazilian telenovelas);

(2) samples of secondary text genres generated by those who collectively engage with the primary text genre, in the form of

   a. online discussions surrounding the primary text genre taking place among different groups of people on virtual communities from a social network service and

   b. participant observations of telenovela viewing practices from several different contexts.

The primary texts themselves paired with the online interactions comprise the main data, while the less numerous participant observations provide additional insights into different contextual dimensions.

One major challenge here was to establish a way of working with what I am calling the 'secondary' texts (i.e. those which are generated by the viewers of novelas) without losing sight of the distinctions between what could be seen as potential and what could be seen as limitation. In that sense, a useful way of looking at these sets of data is through what Alasuutari (1995) calls the *specimen perspective*, as opposed to a *factist perspective*, according to which, the pieces of collected data, written or recorded, are seen as instances of

thought, and "truthfulness and honesty are not relevant notions within which to approach the material, because it is scrutinised in its own right" (p. 63). As he explains further,

> Unlike data seen from the factist perspective, a specimen as a form of research material is not treated as either a *statement about* or a *reflection of* reality; instead, a specimen is seen as *part of* the reality being studied. Therefore, honesty is an irrelevant concept to be used in assessing the material. A specimen may be badly representative of the whole, or it may be technically bad, but it cannot lie.
>
> (*Ibid*, author's emphases)

This is an important notion if one is to look at the interpersonal aspects of engagement with popular TV programmes such as telenovelas in a way which is less obtrusive and therefore more natural and authentic than the somewhat intimidating presence of an interviewer would allow in this case. Such a notion is also relevant considering the fact that this research is primarily concerned with exploring potential implications of the choices that are made by interlocutors as they communicate, and the further implications for the teaching and learning of language and communication. That is to say, rather than the actual opinions and their respective veracity, the relevance of the content I analyse is much greater in terms of the ways in which participants choose to present and express themselves, even though these cannot (and should not) be dissociated.

1.5.1. The Web as a source of data

There is still considerable resistance to using the internet, obviously not as a tool for social research in academia, but rather, as a source of data in itself because, it is argued, there are major issues concerning data reliability (cf. Wallace and Wray 2006). Yet, the number of published academic researches which rely on data from internet sources primarily has only but increased in the last decade or so (e.g. Jones, 1999; Mann, 2000; Hine, 2005; Liu, 2007; Baym, 2010, etc.), some of which specifically dealing with methodologies for internet inquiry (e.g. Markham and Baym, 2009; Kozinets, 2010).

The public spaces that have been created with the advent of the internet and the subsequent development of the social networking services offer countless opportunities for people to interact and engage in all sorts of debates, arguably giving more 'voice' to many previously 'voiceless' people. As these spontaneous interactions and debates take place in these virtual public spaces, more autonomous processes of identity formation seem to take place through the various possibilities of social grouping, as Castells had predicted more than a decade ago (2000; 2002). It is within these relatively autonomous groups or communities and through

this wealth of interactive data that interesting and useful snapshots of perceived realities are found. These should not be dismissed by any means on the basis that online interactions are seen by some as unreliable data.

As for the argument that this microcosm may not be an accurate representation of the Brazilian reality given the vast numbers of people with no access to the internet, if one looks at how rapidly this picture has changed over the last ten years, paying particular attention to the exponential increase in the figures of the last five years of so, the undeniable value of this type of data perhaps becomes more evident.

According to the figures from the World Bank[6], although virtually every single household in Brazil will have a TV set, as of 2013, 51.6 per cent of the country's population were accessing the internet on a regular basis. This may not seem like a great deal, but when put in perspective, these figures show that not only is Brazil within the top-five nations in terms of both absolute and relative numbers of regular internet users, but also in terms of the sharp rate at which these numbers have been increasing and are set to continue to increase.

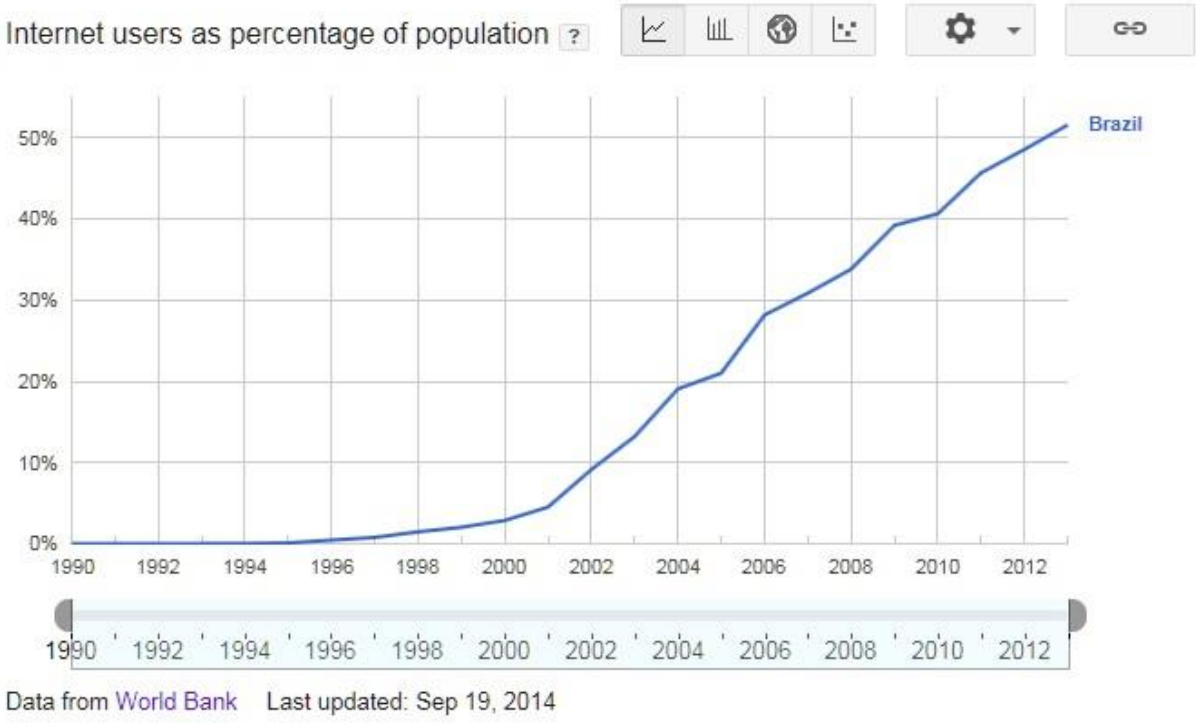

Figure 2: Internet users as percentage of Brazilian population[7]

[6] Available at: http://data.worldbank.org/indicator/IT.NET.USER.P2?cid=GPD_44 (idem).

[7] Image Source: Google Public Data Explorer. Available at: http://www.google.co.uk/publicdata/explore?ds=d5bncppjof8f9_&ctype=l&strail=false&bcs=d&nselm=h&met

Indeed, according to IBOPE as well – the Brazilian Institute of Public Opinion – since July 2013 the number of people regularly accessing the internet has crossed the threshold of over 100 million, or just over half of the country's population.[8]

Back in 2006, when this research project was still beginning to take shape, the idea of making use of countless online discussions, spontaneously taking place on a daily basis across several dozens of virtual communities about Brazilian telenovelas hosted by a fairly unknown social networking service, seemed like a rather risky business. Years on, however, with relatively substantial academic writing on the so called social media in particular (e.g. Newgarden, 2009; Burnett et al., 2010; Markham and Baym, 2009; Baym, 2010; Kozinets, 2010; Al-Deen and Hendricks, 2012; Mjøs, 2012, etc.) and the increasingly pervasive use of these services to inform different areas such as market research (cf. Qualman 2009, Solis 2010) and data journalism (cf. Bradshaw and Rohumaa, 2011), among others, to continue to ignore the importance of such a wealth of readily available data would be, without a doubt, to miss a significant opportunity.

Furthermore, it is arguable that the potential of this type of newly acknowledged source of data is also quite considerable in terms of its authenticity, given the favourable conditions under which online interactions take place. In other words, it would appear as though this somewhat paradoxical combination of privacy (through physical distance) and intimacy (through regular exchanges and mutual disclosure of personal opinions, preferences, etc.) offers enough comfort and security to participants thus encouraging them to act in ways which are comparable to the social interactions that take place 'in real life' (cf. Kamvar and Harris, 2009).

In fact, Rheingold had already discussed the 'virtual communities' from the early days of the internet (1993), while Baym had more specifically looked at one of these communities in particular, showing the importance of online interactions for the construction and negotiation of meanings amongst a group of US daytime soap opera fans (2000). According to her, previously disconnected individuals take their shared interest in pop culture texts and transform them into "a rich and meaningful interpersonal world" in these communities (p. 21). Baym has also highlighted the authenticity and the naturalness of the interactions in virtual forums, in relation to focus groups interviews, by pointing out some of the weaknesses of the latter. As she puts it,

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y=it_net_user_p2&scale_y=lin&ind_y=false&rdim=region&idim=country:BRA&ifdim=region&hl=en&dl=en&ind=false&q=number+of+internet+users+brazil (last accessed on 21.09.2014).

[8] Brazilian Institute of Public Opinion (IBOPE). Available at: http://www.ibope.com.br/pt-br/noticias/paginas/numero-de-pessoas-com-acesso-a-internet-passa-de-100-milhoes.aspx (idem).

> Interviews can lead audience members to reproduce stereotypical beliefs in place of their understandings of their own experience. After all, they are performing for researchers within a cultural context, and research participants have access to cultural scripts about what they should say just as researchers have access to schematic ideas about what they should ask. Furthermore, people are not aware enough of the nuances of their behaviour to explain them.
>
> (*Ibid*, p. 20)

Nevertheless, rather than a macroscopic study, the nature of the work I describe below can, at least in part, be referred to as 'netnographic', to use Kozinets's term (cf. 2010: 55-56). It has provided rich, authentic and insightful material, but of course, that is not to say that interviews would not have offered a source of insight into participants' perspectives as well, or that interviews would not have been a form of discourse worthy of examination in this context. On the contrary, interviews should just not be taken as complete explanations of practice, just as well as observations of participants' interactions in online communities should not either (cf. Hammersley, 2006; Kozinets, 2010).

1.5.2. Methodological Procedures

The work I describe below is thus a version of 'netnography', to a certain extent, though with a rather clear vision and substantial inside knowledge, so to speak, in relation to both primary and secondary texts which I have thoroughly engaged with for a considerably long period of time, recreationally at first, as a telenovela viewer and social media user, and subsequently in a formal capacity, as an observer and researcher. In that sense, one may wish to argue that some of my conceptions are thus bound to be biased (cf. Nightingale, 1996). Nevertheless, growing up immersed in the culture of Brazilian telenovelas, and having made regular use of the social networking service in point since its very early days back in 2004, have provided me with invaluable background knowledge. I see this as an advantage in the sense that the inevitable gap of cultural differences between the researcher and the researched has undoubtedly become much narrower in this case than it would have been if I had not 'belonged' to this particular cultural matrix. In addition, the fact that this research degree was taken 'abroad' arguably complements my originally emic perspective with an eventually acquired and developed etic lens, to use Pike's terms (1967).

The study presented here rests upon a two-year period of viewing and observation of three distinct prime-time Rede Globo telenovelas, broadcast between June 2008 and May 2010, each lasting eight months on average. Perhaps more importantly, this research has relied on

thousands of naturally occurring messages, exchanged on a daily basis between viewers of telenovelas from ten selected telenovela-related online communities observed during the same period of time. These observations are supplemented by a subsequent return to the field a couple of years later (2012-2013) which further informs my analyses and interpretations in relation to the dynamics and the more recent developments in the land of the novela, as well as the world of social media and the ten observed communities in terms of how they appear to have evolved in different ways, together with society, technology and culture.

Moreover, I should stress that this is a study that looks at *redesign*, that is, a study of how a given text genre (novela) is constantly (re)designed and (re)produced, to be appropriated and reworked by its viewers, who, in this process, develop new ways of interacting and communicating. Such distinct ways of interacting and communicating can be seen and described in detail as different genres – encompassing representational modes and media, registers and dialectal variations, among other textual materials, in addition to a number of social aspects. These communicational genres that seem to emerge are chosen, avoided, adapted and transformed into articulated tools or resources for processing and exchanging, as well as producing new meanings, new information and new knowledge, no matter how trivial they may be considered by those who come to engage with these redesigned texts. As I take into account the social and the material aspects of this popular television text genre by juxtaposing some of these primary texts with spontaneous online texts from viewers and observations of viewing practices, I attempt to build a detailed picture of the dynamic communicative cycle through the processes of design and production, distribution and consumption of novelas.

In spite of the core of my participant observations of telenovela interactive viewing or consumption practices – as well as the viewers or consumers themselves – being computer mediated social interactions, the theoretical perspective of the methodological approach employed here is essentially ethnographic. This is because I have adapted common participant observation ethnographic procedures to the online environment, as I discuss in detail in chapter 4. Such procedures are grounded in what is normally referred to as the practice approach (cf. Jankowski, 1991; Lang and Lang, 1991; Green, 1991; Hanks, 1996). This is because what I have attempted to do is, first of all, to provide a better understanding of phenomena arising as a result of these spontaneous interactive practices surrounding the prime-time Brazilian telenovela as it is continually designed, produced and distributed by Rede Globo and consumed by these observed groups interacting with the text and with each other online.

1.5.2.1. Handling the Secondary Texts

Rather than testing previously formulated hypotheses, this study has evolved as it developed through a continuous dialectical relationship with both data sets (i.e. the novelas being my primary texts and the viewers' online commentary being my secondary texts).

I began with a set of research questions aware that as I moved from theory and observation to data collection, analysis, interpretation and theorisation, I was likely to end up taking paths which I had not quite anticipated, as I recounted above. As far as research methods go, (online) participant observation became my primary method for data collection.

I had joined the social network service Orkut in 2004, shortly before moving from São Paulo to London, and about four years later I began to look at it as a source of empirical data for this research. I had been using Orkut regularly, not only to keep in touch with my friends in Brazil, but also to explore the (then) attractive and innovative interface which offered a whole new world of possibilities as the service as a whole quickly expanded. Virtual communities about all kinds of topics and subjects could be found there, including several communities of Brazilians living in London, where I spent quite a few hours a day not only exchanging ideas and tips that improved our way of life in a foreign culture and eventually making 'real' friends who remain good friends to this day.

The background knowledge and understanding of the dynamics involved in these online interactions, informally developed through these informal practices, have been crucial to guide this process of formal investigation over the subsequent years when I began to explore the online communities of fans and critics of telenovelas, mostly as an observer, whilst also constantly drawing on the dynamics of the discussions from the communities where I continued to participate more actively. As an active participant, I continuously sought to remain sensitive to how my status as a researcher could influence patterns of interaction in these communities (cf. Kozinets, 2010: 74-94), doing my best to avoid influencing practice in any way that would differ from my participation before I began my research by refraining from expressing any evaluations of behaviour, attitudes, and so on, even during certain metalinguistic discussions that I would instigate at times.

I was also aware that although my position within the communities gave me greater access to social meanings and participants than I might have otherwise had, as a community member I was no more able to articulate the inner workings of these communities than were other members. For this, I would need data. Thus, the initial problem I faced was how to collect the types of additional materials that would allow me to describe these communities thoroughly and with a minimal amount of bias.

As several practice theorists have pointed out (e.g. Lang and Lang, 1991; Silverman, 2001; Denzin and Lincoln, 2008; Blommaert and Jie, 2010), one major potential problem when trying to draw a picture of the presuppositions and meanings that constitute the cultural world of which the textual material is a specimen, is to select only cases that confirm the researcher beliefs, creating a reflection of researcher assumptions, rather than, in this case, a valid analysis of these online interactions. In that sense, this ethnography-inspired, or 'netnographic' work, as Kozinets has called it (2010), attempts to address the issue through the selection of a relatively wide sample of so called 'naturally occurring data' (the communities I observed). In addition, a small number of 'researcher-instigated data' sets in the form of metalinguistic discussions about these interactions effectively working as informal focus groups have been useful to provide additional insights.

Added to this, four separate instances of viewing practices have been observed and annotated 'in person'. In the process, I chose to interact with viewers on two of these four occasions, effectively turning those observations into informal focus groups as well. By combining these data sets, I believe to have been successful in terms of understanding both researcher-instigated data and naturally occurring data as a continuum rather than as a dichotomy (Peräkylä 2008: 352).

As masses of data were gradually collated in the order of thousands of messages a day spread through hundreds of separate topics across dozens of very active online communities discussing the parallel reality of the ongoing narrative on prime-time television, it became clear that my sample for close analysis would have to be narrowed down somehow. Yet, this large amount of raw data served well to provide a more accurate picture in terms of the demographics of these communities.

Although it soon became evident that analysing so many samples of texts and text genres thoroughly would be physically impossible, it took some time to find the best ways to select a balanced, expressive, yet workable sample, particularly because every new message posted on each topic of each community seemed interesting and relevant in some aspect. As I continued to observe the various discussions across different communities, I was struck by the apparent notion that they formed different genres, both in terms of their social aspects (i.e. the context, the interactions themselves, the relations between participants and practices, so on and so forth), as well as in terms of their material aspects (i.e. their content and form, so to speak, such as the topics, the themes, the organisation, representational modes, media and so on).

My pragmatic choice then was to focus on the top ten communities in terms of the number of active participants, selecting as representative samples for analysis the most active topics of each community, that is, those which had most entries as the novelas progressed from

beginning to end. The selected topics ranged from around fifty to around five thousand exchanged messages or 'posts', to employ the terminology adopted by the medium (i.e. Google's social networking service, Orkut).[9]

1.5.2.2. Handling the Primary Texts

Once I had worked out the sample of secondary texts I would be working with, the selection of novela episodes for analysis in conjunction with these viewers' interactions followed a straightforward set of criteria.

They were the ones which:

(1) happened to be on air whenever I had the opportunity to perform my participant observations in person (i.e. each instance I visited Brazil in 2008/9 and 2009/10, in addition to one instance when a group of three Brazilians watched the novela online in London, the day after it had been broadcast on TV);

(2) happened to be the subject of the ongoing discussions and interactions in the online communities observed.

In total there were over six hundred episodes between the three distinct novelas[10], namely, *A Favorita* – literally translated overseas as *The Favorite* (*sic*) – broadcast between June 2008 and January 2009; *Caminho das Índias* – translated overseas as *India, a Love Story* – broadcast between January and September 2009; and *Viver a Vida* – translated overseas as *Live the Life* – broadcast between September 2009 and May 2010.

Virtually every single one of the episodes was watched, albeit mostly online, apart from the two occasions when I was in Brazil. During the first occasion, I had the opportunity to experience the last few weeks of *A Favorita*, followed by the first few weeks of *Caminho das Indias*. On the second opportunity, I was able to catch a few weeks of *Viver a Vida* around halfway through the narrative. Altogether, this meant about thirty episodes on each of these two occasions, or about sixty hours of novela watched on traditional television so to speak, with the remainder, as I said, being watched online, as a subscriber to Globo.com.[11]

[9] See Appendixes for a selection full "topics" and "posts" from the observed communities. The full sets of raw data are publicly available online via the Orkut website as all the communities used here are public. All web links are provided as I discuss each community and the selected "topics" and "posts" throughout the thesis with multiple in line 'screen shots' of the excerpts that are relevant for each discussion.

[10] See Appendix 13 for 'screen shots' and some details of the official homepage of these novelas. These also include a small selection of images of some of the leading characters and snapshots of episode scenes for illustrative purposes.

[11] http://www.globo.com/ (last accessed on 21.09.2014)

Worth reemphasising here is the fact that, for this thesis, more important than the novelas themselves, are the indissociable viewing practices that have been observed and the subsequent textual interactions that emerge from them in their various forms. As Blommaert points out, rather than having an isolated existence, texts are "firmly locked into a wider complex of human contextualised activities" (2008: 24), which are not only connected to the, perhaps more obvious practices of design, production and distribution, but also to the interactive consumption practices (e.g. viewing and reviewing, discussing, sharing, reproducing, etc.) that cause secondary texts to be generated in various ways.

In this respect, one final disclaimer is needed here. I am aware that I treat these so called primary texts from a certain distance in the sense that, as mentioned above, I have not been able to meet or conduct interviews with any of their authors, producers or broadcasters. Nevertheless, since texts as material products can only come into existence through practices (e.g. writing, filming, editing, broadcasting, viewing, etc.), these texts will inevitably contain traces of such practices, whose nature can be disclosed through careful ethnographic interpretation (*ibid*, p. 25). In addition, besides coming into existence through practices, the novelas that I have looked at also yield practices of consumption, which in turn yield the secondary texts (i.e. online discussions) through the subsequent social and material practices that I have also looked at (e.g. reading and writing, entertaining and performing, sharing and informing, connecting and interacting, engaging and reflecting, contending, evaluating, learning, creating, distracting, etc.).

It is my hope that, by the end of this long reading exercise, those who took it will be convinced that the texts and genres that I have examined and the analytical perspective employed here have shed some light on the wider issues of language and communication that I have been concerned with for a number of years.

1.6. Overview of the Thesis

Chapter 2 looks at the theoretical perspectives which have gradually informed my own 'reading formations' (Bennett, 1987b) over the course of this long journey in preparation for this thesis. By looking at a varied selection of text genres and contexts as concrete examples, whilst considering some producers and consumers' perspectives in relation to each other, selected sociological theories and theories of language and communication are reviewed and discussed. In this chapter, a wider selection of textual genres and textual interactions is explored in order to set the sociocultural scene and provide the theoretical context where the textual complexes of telenovelas and social media will find themselves coinciding over the course of the following chapters.

Chapter 3 presents the parallel universes of soap operas and telenovelas in relation to both popular and academic views presented in distinct text genres that have been produced by ordinary viewers on the one hand and academics on the other. Because the defining features of a given genre clearly vary across different groups, the crucial point which appears to have been missing from most studies of media and communications concerned with specific genres may be quietly lying in the process of interaction with texts and genres and the ways in which they are redesigned and transformed. As the relevant theories of genre are reviewed, the possibility and the potential of looking at genre as a social semiotic resource are taken into consideration.

Chapter 4 provides an explanation of the methodological approach and its associated research methods. Starting from a brief reflection on ethnography as a theoretical perspective, I discuss the ways in which it can inform a blended approach for dealing with mediated textual interactions and online data referred to as 'netnography' (Kozinets, 2010). This so called blended netnography is then discussed in terms of each stage of the process, from data collection through data analysis and interpretation with an important section on the ethical dilemmas that were encountered and the procedures that were considered appropriate to be followed.

Chapter 5 briefly reviews the relevant internet research while contextualising and exploring the world of social media and online communities, where thousands of viewers of novelas are to be found eagerly interacting with the text, the medium and with each other. Essentially, this chapter is a critical reflection upon both theoretical and practical forms of knowledge and understanding of the online environment as a source of empirical data from the evolving perspective of a novice internet and social media user towards the perspective of an informed researcher in media and communications.

In *Chapter 6* I begin my attempt to bridge the two main fields of research which tend to be studied separately and whose main aspects were reviewed and discussed in the previous chapters (i.e. media and communications, on the one hand, and applied language studies, on the other). Here, a theorised description of my empirical data from viewers of novelas interacting online is provided. The basis for adapting the analytical framework to be employed in the following chapters is then discussed.

Chapter 7 first presents and discusses in detail my adapted version of the analytical framework developed by English (2011) which provides the necessary structure for my analysis of the telenovela as a text and as a genre in the context of several social and material practices. I look at the dynamics of these practices from the dual perspective of the producers who aim to please the diverse interests of advertisers on the one hand and viewers on the

other. As I provide a detailed analysis of the genre with concrete examples of both social and material aspects, their respective orientations and how they appear to function, I focus on the novela *A Favorita*.

More than a telenovela reception study, *chapter 8* is a detailed analysis of not only the viewing practices that surround the televisual text genre in question, but also the interactive practices themselves and the specific ways in which the genre is appropriated by different groups of people distinctively interacting and producing different texts through this fascinating social semiotic engagement. Perhaps most important, however, is the fact that these communicative practices show in concrete terms that they offer great potential to be explored as resources to foster critical literacy practices in a variety of contexts.

To conclude, *chapter 9* begins by pulling together the main themes that have emerged throughout the research. Here I revisit what I believe to have been accomplished with this effort to equate and combine the field of media and communications on the one hand and applied language studies on the other. The implications of this effort are then discussed in relation to what has turned out to be my professional field for the last fifteen years (i.e. not only the teaching and learning of language and communication in different contexts but, perhaps above all, education), with number of suggestions left for future consideration.

2. THEORETICAL PERSPECTIVES: REVIEWING SELECTED SOCIOLOGICAL THEORIES AND THEORIES OF LANGUAGE AND COMMUNICATION

Que no hablan idiomas, sino dialectos
Que no profesan religions, sino supersticiones
Que no hacen arte, sino artesanía
Que no pratican cultura, sino folklore
[*They do not speak languages, but dialects*
They do not practise religions, but superstitions
They do not make art, but handicrafts
They do not have culture, but folklore][12]
(Galeano, 1989: 59)

2.1. Introduction

Whilst, on the one hand, I have chosen to deal with the quintessential Brazilian television text genre and its respective mediations in the contemporary Brazilian context, on the other hand, I have pursued my specialist studies and my research in the UK context. Nevertheless, although the Brazilian mediatic landscape certainly has a degree of uniqueness, it finds itself very much within the long Western tradition of storytelling, given its known history of European colonisation and subsequent North American subordination. As such, it is no surprise that not only Brazil, but Latin America as a whole has been heavily influenced by North American and British popular culture.

Thus, before I can move on to consider the land of the novela in its own right, this chapter first provides a relevant review of some useful social theories of language and communication which I have had the opportunity to come into contact with, here in the UK, and which have come to form the basis for my thoughts and analyses. In addition, it is important to bear in mind the fact that the world of telenovelas does not exist in isolation from other media text genres and cultural products. Therefore, as I attempt to illustrate the points that I make whilst I lay out this review, I make deliberate use of a wider range of textual examples that go beyond the act of watching television.

I begin the theoretical explorations of this chapter by looking at the words taken from the front cover of a widely read Brazilian weekly newsmagazine, which captured my attention immediately, probably not for the same reasons as those its editors had in mind.

[12] My translation

> "Pegou geral!" O filme *Tropa de Elite* é o maior sucesso do cinema brasileiro porque trata bandido como bandido e mostra usuários de drogas como sócios dos traficantes.
>
> ["Owned!" The film *Elite Squad* is the biggest success in Brazilian cinema because it treats gangsters as it should and portrays drug users as the dealers' partners.]
>
> (Revista Veja, issue 2030, 17 October 2007) [13]

Revista Veja, [*lit*. See Magazine] (Figure 3) is a conservative news outlet which has enjoyed the largest circulation among all Brazilian magazines for more than four decades.[14] The headline refers to the independent film *Tropa de Elite* [Elite Squad] (2007), which had been released a couple of weeks before, and which went on to become a huge phenomenon as I could see a few months later while I was there in Brazil for a few weeks observing the viewing practices surrounding the telenovela *A Favorita*.

In the same fashion as *Cidade de Deus* [City of God] (2002), *Tropa de Elite* also explored the violent underworld of drug dealing and the harsh reality of life in the slums or favelas of Rio de Janeiro. However, unlike its famous predecessor, whose leading character is a drug dealer in the story narrated by another dweller of the same favela and the police only features in the background, in *Tropa de Elite,* the police forces are brought to the forefront of the narrative. Its main character and narrator is Capitão Nascimento, a senior member of the special operations battalion (BOPE) who is there to tell us viewers 'the real story' behind the scenes of the 'war on drugs' in Rio, which is, in his own view, excessively violent and often unfair, but nevertheless, unavoidably necessary.

Next to the words quoted above, *Veja*'s front cover features the picture of an actual officer from the special operations battalion, as opposed to the film character Capitão Nascimento, in what could be seen as a deliberate editorial choice intending to combine fiction and reality more explicitly, in congruence with the accompanying words and, one might say, in accordance with the magazine genre, i.e. news, as opposed to entertainment.

The rhetorical statement in question seems to suggest to its readers that not only is *Tropa de Elite* a good film because it is faithful to reality, but also because it deals with it in the 'right' way. This is because, on the one hand, it handles drug dealers violently and mercilessly, whilst, on the other hand, it treats drug users as equally bad and deserving of punishment.

[13] My translation. Original available at: http://veja.abril.com.br/busca/resultado-capas.shtml?Vyear=2007# (last accessed on 21.09.2014).

[14] Source: Instituto Verificador de Circulação (IVC). Available at: http://www.ivcbrasil.org.br/conteudos/pesquisas_estudos/Consumer%20Magazines%20Study%20-%202000%20to%202010.pdf (idem).

Figure 3: "Owned!" The film Elite Squad is the biggest success in Brazilian cinema because it treats gangsters as it should and portrays drug users as the dealers' partners.[15]

[15] *Revista Veja,* issue 2030, 17 October 2007. Available at: http://veja.abril.com.br/busca/resultado-capas.shtml?Vyear=2007# (last accessed on 21.09.2014).

All in all, this is a perfectly feasible reading of the film, as many viewers of the same opinion have passionately confirmed in several online debates.[16] Alternatively, however, many others have also argued that the film is very good because it is indeed faithful to reality, though not exactly for "treating drug dealers as it should", but rather, for accurately portraying the police as a hopelessly discriminatory, corrupt and inhumanely brutal institution.[17] That is to say, whilst, on the one hand, the mindless cruelty of the police is seen by some viewers as a form of criticism, on the other hand, the portrayed acts of brutality are seen by others as completely appropriate and justified. Interestingly enough, in this particular example, the former view was the one intended by the film director – as he has stated publicly on more than one occasion[18] – whereas the latter is the one promoted by the secondary text produced by *Revista Veja* in the multimodal composition of its front cover and the corroborating film review that the newsmagazine brings inside.

As far as processes of textual interaction go, there are several important points to be noted here, not only in relation to the example above, whose intensity had immediately caught my attention as it unfolded in many ways while I was in Brazil, but with texts and genres in general, whether verbal narratives or visuals, whether fictional or not, or even a combination of both. Firstly, there is the inevitable dialogic nature of the text itself to be considered, with the interplay between different voices such as those of given characters, that of the narrator and that of the author of the text, as noted by Bakhtin many decades ago (1935/1981). Secondly, there are the processes of interaction between texts and agents to be considered as linguistic processes in sociocultural practices, as described by Bakhtin's collaborator, Vološinov (1929/1973), with the subsequent appropriation of discourses and ideologies by these interpreting parts and their respective reading formations, in conjunction with their interests and preferences, intentions and purposes, so on and so forth, as many scholars have also debated for decades (cf. Cobley, 1996, or 2006, vol. IV). Thirdly, as these intricate interactions between texts and agents take place, secondary texts and meanings inevitably emerge, followed by tertiary ones and so on, in a continual production of socially (re)contextualised materials (cf. Hodge and Kress, 1988; Jensen, 1995) which are continually (re)designed, (re)produced and (re)distributed, received and (re)designed and so on by different groups of users in different roles, with different interests and preferences, for different purposes in different contexts (cf. Kress and Van Leeuwen, 2001). Last, but not

[16] See Appendix 13 for a 'screen shot' of one of the debates on the film (figure 64), publicly available at: http://www.orkut.com/Main#CommMsgs?cmm=38200&tid=2583807341947312024 (last accessed on 21.09.2014).

[17] *Ibid*.

[18] Interview with the film director, *Rolling Stone Brasil,* issue 48, September 2010. Available at: http://rollingstone.uol.com.br/edicao/48/jose-padilha (idem)

least, there are the sociocultural dimensions themselves, including political and economic ones, and the dynamic power relations between these engaging parts, in conjunction with the respective forces that surround these texts, genres and contexts. This complex system of sociocultural variables directly reflects upon opinions, tastes and judgements, as observed by Bakhtin (1965/1984) in relation to Europe at different points in history, as observed by Galeano (1973) in relation to (post)colonial Latin America, and as discussed at length by Bennett et al. (2009) in relation to contemporary Britain, in the light of Bourdieu's seminal work on cultural practices and society in 1960's France (1979/1984) and its subsequent criticisms by Boltanski and Thevenot (1991/2006) and Lahire (2001/2011, 2002/2004).

I would like to address in more detail each of these four points in the sections below in an attempt to show more clearly the interrelation between a fairly wide variety of linguistic theories and social theories which have, in varied ways, thoroughly informed my interpretative line of thought, or my own reading formations, to use Bennett's term, as I developed my research on social semiotic aspects of textual interactions in relation to the prime-time Brazilian telenovela.

2.2. The Question of Meaning

Because of the dynamic nature of language and communication as an integral part of society and culture, if meanings are to be communicated with an acceptable degree of clarity, it is inevitable that more or less time and space be spent on attempting to clarify as well as to understand what is said and what is heard, what is written and what is read, so on and so forth. In that sense, questions regarding the nature of the meanings of texts have intrigued scholars for decades as to whether meanings would reside within the realm of text and context, or whether the reader or viewer, listener, etc. would be the one inferring and constructing the meanings out of the signs available in texts and respective contexts.

Many communicational models such as the ones developed and influenced by the Frankfurt School (e.g. Adorno, 1953; 1954; Horkheimer, 1974) have tried to describe the process as an isolated, finite chain of events from the creation and production of a text to its distribution and subsequent consumption as an unproblematic process, with readers or viewers passively absorbing any content as intended. Subsequent approaches such as the ones from the journal *Screen Education* attempted ways of revealing the 'hidden' ideologies within texts, also treating readers and viewers in the same fashion (cf. Alvarado et al., 1993). Reader-response theory began to speculate on the varying extents to which the active role of the reader can produce different interpretations for a text with Wolfgang Iser (1974, 1978) arguing, on the one hand, that readers fill gaps of indeterminacy in the texts they interact with only to some

extent, for an author has produced a particular text with a particular reader in mind (implied reader) and therefore there will be readings that are 'more correct'. Stanley Fish (1980), on the other hand, maintains that there is a plurality of potential meanings that only tend to be similar because of the fact that people belong to certain interpretive communities sharing similar experiences and therefore perceiving the world in similar ways.

Taking the insights of reader-response theory into account, as I mentioned in 1.2.1, empirical studies of reception attempting to investigate real readers and viewers and their respective readings and views have provided the vast field of media and communications with rather useful findings which demonstrate the major role that people's social backgrounds (age, gender, occupation, education, language, class, ethnicity, religion, etc.) play in the way texts are read, viewed and understood. This reasoning that meanings of texts are constructed with reference to readers and viewers' pre-existing values, attitudes and experiences is certainly a crucial one, but the fact that the reading and viewing processes can only take place through the interaction with an actual text must not be downplayed.

2.3. On Text Interaction

If one approaches texts and genres from a dialogic perspective as I attempt here, that is, with signs operating in relation to one another, the competing relations or voices and their respective interests routinely found in the social world can also be clearly identified within the textual realm of genres such as the telenovela or police films like *Tropa de Elite*, as well as within online discussions such as the ones I look at, or film reviews such as the one from *Veja* above. As Hodge and Kress point out, from the perspective of a social theory of language and communication, "it becomes impossible to see an ideology as a unitary set of meanings or texts, imposed from above in an absolute take-it-or-leave-it kind of way" (1988: 19). This is clearly noticeable, for instance, in the case of *Tropa de Elite*.

Throughout the film, different situations orient the aggressive voices of police officers who constantly undermine and subjugate the dwellers of favelas, which include, but are obviously not limited to drug dealers. This is largely compensated by the narrating voice of Capitão Nascimento, who is adamant that it is justifiable to act so violently for the greater good. However, the action sequences – masterfully executed by the internationally acclaimed production team of *Black Hawk Down* (2001) – are so intensely packed with mindless acts of violence such as tortures and executions that over half of the professional critics from

renowned film review website *Rotten Tomatoes*[19] have reviewed *Tropa de Elite* negatively, deeming it gratuitously violent and immoral[20]. Interestingly, the other nearly half of these professional critics' reviews were positive, albeit in rather contrasting ways. Whilst most of them interpreted the explicitly violent scenes as a clear condemnation of such tactics routinely employed by the police without any thoughts of compassion for the innocent lives of most of those who live in the favelas, there was also a minority of these professional critics who, like the magazine *Veja*, saw in this portrayal, a 'fresh and innovative' perspective, in contrast to that of *Cidade de Deus* and many other gangster films, which, according to them, counterproductively glamorise criminals instead of giving them the treatment they deserve.

Drawing on Bakhtin's terms of reference (1981), Cobley (2001a) analyses the narrative of Conrad's *Heart of Darkness* (1899/2007) and its subsequent transplantation in Coppola's *Apocalypse Now* (1979), discussing the interplay of voices between the different characters and narrators within these narratives (pp. 129-132). Likewise, in *Tropa de Elite* it can also be said that Capitão Nascimento and his squad are acting in good faith as the main characters dominate the narrative with their voices in the foreground justifying their tough actions against crime. And by the same token, this story would not be possible without the existence of those poor and deprived communities from the favelas constantly suffering the 'collateral violence' from the police forces. The simple fact that those people 'are just there' in the background merely trying to cope with their daily lives, automatically lends them a voice and, in turn, ultimately renders the narrative as dialogic. Now, it is, of course, down to readers and viewers to want and/or be able to notice or ignore these voices.

Perhaps more interesting than the interplay of voices within a film, a novel, a cartoon, or a telenovela for that matter, is this idea that these often conflicting voices are seen more or less positively or negatively by different viewers or groups of viewers, depending on their "reading formations" as Bennett puts it (1987a) or their "members' resources" as Fairclough refers to what seems to be the same phenomenon (1989), that is, this complex combination between sociocultural background and textual repertoire which progressively informs generic perceptions and expectations of readers, viewers and so on. As such, the process of text interaction starts before a reader or viewer comes into direct contact with, say, today's edition of the *Daily Mail* or tonight's episode of *EastEnders* in the form of previously constructed expectations, and it continues after their actual reading or viewing in the form of

[19] *Rotten Tomatoes* hosts film reviews and rates under two major categories, namely critics and audience. The critics are in fact professionals employed as such either in recognised print, broadcast or online outlets. Cf. http://www.rottentomatoes.com/help_desk/critics/ (last accessed on 21.09.2014)

[20] See Appendix 13 for a 'screen shot' of the review summary (figure 65). The full reviews are available on: http://www.rottentomatoes.com/m/elite_squad/ (idem).

subsequently constructed memories, which will in turn contribute to the formation of further expectations in future reading, listening and viewing acts or experiences and so on.

In *Narrative*, Cobley (2001a) also refers to the useful concept of 'three-fold-present', first introduced in the Early Middle Age by St. Augustine, as he comments on "one of the most influential discussions of the nature of time, both in contemporary philosophy and in literary theory" (p. 16), that of the French thinker Paul Ricoeur in *Time and Narrative* (1984-6), according to which, among other points,

> (…) history is as shot through with emplotment as fiction, based as it is on a conception of time as 'expectation-attention-memory' rather than simple linear sequence. (…) historical narrative, like fictional narrative, strongly seems to invite the 'narrative-time' conceptions of readers in which movement through the narrative is guided by anticipation, focus and retrospection.
>
> (Cobley, 2001a: 20)

St. Augustine's interpretative triad of 'expectation-attention-memory' is a very interesting way to put forward the process of text interaction both from the viewer's perspective, as well as from the perspective of the "design-production-distribution" (cf. Kress and Van Leeuwen, 2001) side of the 'textual equation' so to speak, particularly with regard to audiovisual texts such as film and TV programmes whose production tend to rely on the interactive and collaborative work of a larger number of people. The interactive cycle of design-production-distribution-reception of text genres, such as serialised fiction, works with mutual cooperation from all parts informing each other as episodes are cyclically written, recorded, edited, broadcast, viewed, commented, written, recorded, so on and so forth.

Given the commercial nature of their work, producers of these popular text genres, similarly to best-selling book publishers, tabloid news editors, pop music producers and so on, tend to put considerable emphasis upon 'products' which are more likely to attract the attention of as many readers or viewers as possible. In order to be able to 'get it right', though, they have to be informed in terms of what seems to work or not in different genres, how, why, when and so on.

In that sense, with constant audience and market surveys taking place for the purposes of improving viewing figures in order to increase the value of advertising slots in commercial TV channels (cf. Filho, 2001), viewers of telenovelas are, to a certain degree, co-designers of these popular texts, particularly when it comes to the Brazilian variety, whose episodes are gradually written as they go along with the basic plot, as I discuss in the next chapter.

Viewers talking to each other about the episode showing on the TV hanging on the wall of a *padaria*[21] as they share a bottle of cold beer after work, as well as viewers watching it at home whilst they interact with each other through predominantly written messages via their laptops, tablets and smartphones, making use of social networking services such as Orkut, Facebook, Twitter and so on continually refer to the previous episodes and wonder about what will happen next. They discuss the looks of the stars, their clothes and their houses; they go on about the harmful effects of Rede Globo and its novelas on society, or highlight the beneficial impacts of the beautiful stories and their happy endings. Alternatively they may just play an online game with some creative puns on the catchphrases repeatedly uttered by certain characters, or perhaps they may further digress to more or less (in)directly related current affairs. Whichever way, it is through these interactive practices surrounding the primary text genre that viewers are seen as actively transforming their viewing formations and, in turn, increasing their interpretative resources in ways which I attempt to account for in chapters 6, 7 and 8.

The schematic diagram below illustrates the process of textual interaction that surrounds a given primary text such as a novel, a film or an episode of a prime-time telenovela, with eventual secondary texts emerging as a result of this interactive process, for instance, in the form of a spoken remark about the novel at the table of a pub or over the phone, a film review from a weekly newsmagazine or a website, or even, an online discussion about a murder in the telenovela, taking place in a community about the novela in point on a given social networking service, with participants acting as if they were the actual characters from the novela. As agents or participants interact in this dual/dialogic process (i.e. with the text on the one hand, and with each other on the other), secondary texts emerge and inform the design and the production, the distribution and the reception of further texts, also informing the genre whilst being informed by the genre as I begin to discuss in the next section.

[21] *Lit*. 'bakery', a *padaria* is a typical Brazilian eatery which not only bakes its own bread and serves fresh sandwiches, juices, and hot meals, but also works as a kind of pub and off licence altogether at the same time. There are very few of these without a TV set hanging on the wall, tuned in on Rede Globo mainly for the sports, news and, of course, telenovelas.

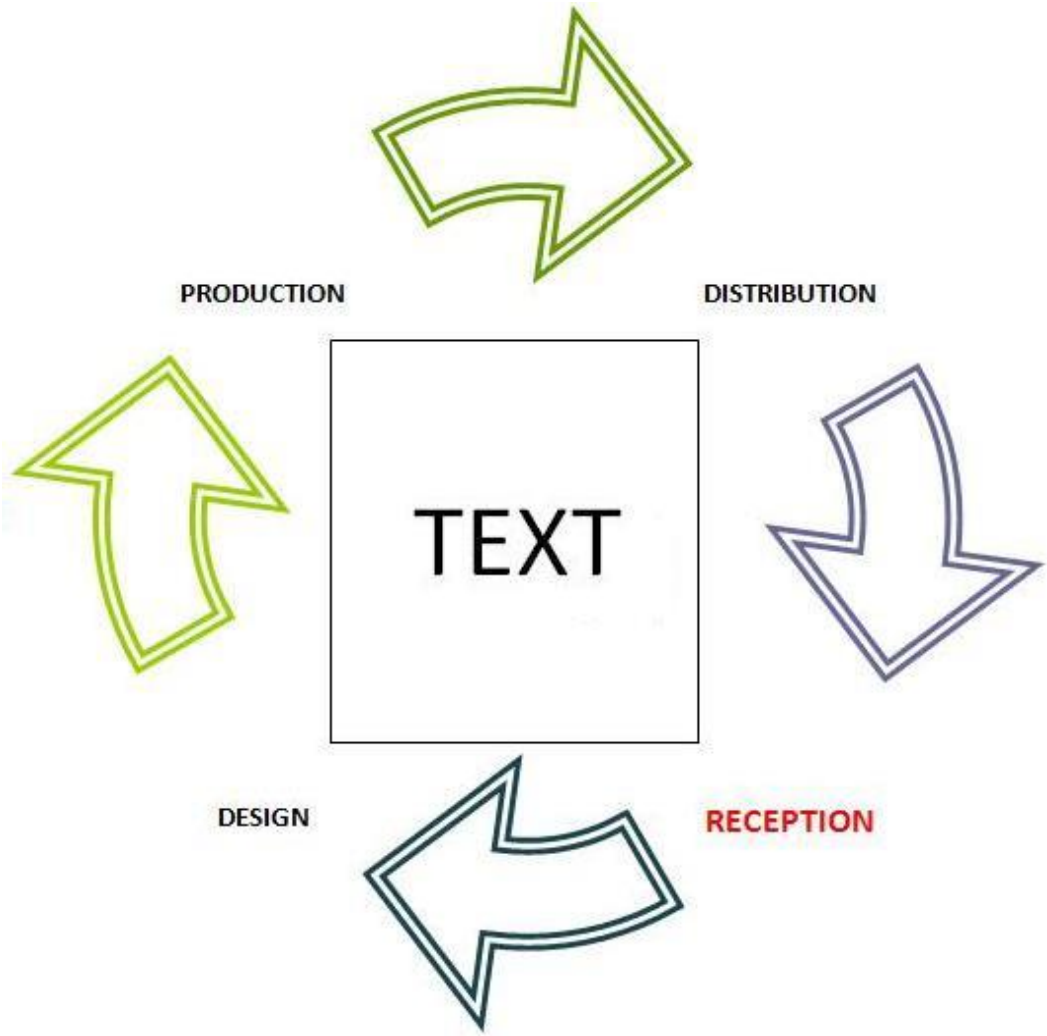


Figure 4: The cycle of textual interaction, information and transformation

2.4. On Text Transformation

As Kress and Van Leeuwen have discussed, when texts are seen as semiotic products or events, they are "both articulated or produced *and* interpreted or used" (2001: 20, their emphasis). At the risk of sounding slightly self-indulgent, I believe it is relevant to include here the example that follows in order to make an important point which is directly related to what I see as my principal intention with this academic exercise as a research student on the one hand and as a teacher on the other (i.e. to be able to contribute towards improving students' capacity for independent thinking and articulation of their thoughts and perspectives). It is in that sense that my own informed reading of Cobley's *Narrative* and its subsequent reconfiguration and re-presentation, in the form of lectures – with the aid of supplementary modes of representation, media and materials such as presentation slides, images and excerpts of some of the poems, novels, films and TV programmes that are

discussed throughout the book, added to the choices I had to make in terms of what to include and what to leave out – followed by my students' reception of each lecture, their subsequent re-design and reconfiguration – first in the form of each seminar activity and eventually in the form of academic essays – followed, in turn, by my marking and written feedback, and their subsequent double marking by Cobley before the essays were finally returned to the students, was altogether a rather enlightening metalinguistic experience on several levels. As multiple processes of textual interaction, reconfiguration, representation, further interaction, reconfiguration and representation took place each week, learning and teaching were negotiated, informed each other and were seen as analogous to the social semiotic processes of textual interaction and transformation that I have set out to investigate in detail here.

Similarly, students' academic learning experiences have been explored at length by English in *Student Writing and Genre: Reconfiguring Academic Knowledge* (2011) where, among other aspects which I discuss in more detail later, examples of interaction that occur around assessment are carefully examined and issues concerning textual re-design and re-presentation are thoroughly discussed, with particular emphasis on the importance of this mysterious gap of indeterminacy between "what goes in" and "what comes out" (p. 46) for learning to take place. As communication and understanding is negotiated between the lecturer who designs the assignment and the student who reinterprets it, the discursive identity and the positioning of each party in the interaction is also adjusted, albeit not always successfully.

By the same token, in the context of more informal practices of textual interaction such as reading novels, watching movies, novelas and so on, as communication is mediated through these texts between their designers, producers and distributors on the one hand, and their receivers or consumers on the other, different participants holding varying degrees of power and agency will position and adjust themselves differently, not always successfully or harmoniously either.

As Vološinov (1976) asserts in 'Discourse in Life and Discourse in Art':

> The fact of the matter is that no conscious act of any degree of distinctness can do without inner speech, without words and intonations – without evaluations, and, consequently, every conscious act is already a social act, an act of communication. Even the most self-awareness is an attempt to translate oneself into the common code, to take stock of another's point of view, and consequently, entails orientation toward a possible listener. This listener may only be the bearer of the value judgements of the social group to which the

> "conscious" person belongs. In this regard, consciousness, provided that we do not lose sight of its content, is *not just a psychological phenomenon*, but also, and above all, an *ideological phenomenon, a product of social intercourse.*
>
> (*Ibid*, pp. 114-5, his emphases)

While Vološinov is primarily providing a Marxist critique of psychoanalysis in *Freudianism* (1927/1976), – where the excerpt from the aforementioned essay found as an appendix added by the editors and translators Matejka and Titunik – what stands out, as many have observed posthumously, is the broader significance of understanding the social governance of speech acts (cf. Titunik, 1973), perhaps more explicitly outlined in this subsequent passage of *Marxism and the Philosophy of Language* (1929/1973):

> No utterance can be put together without value judgement. Every utterance is above all an *evaluative orientation*. Therefore, each element in a living utterance, not only has a meaning but also has a value. (…) Referential meaning is moulded by evaluation; it is evaluation, after all, which determines that a particular referential meaning may enter the purview of speakers – both the immediate purview and the broader social purview of the particular social group. Furthermore, with respect to changes of meaning, it is precisely evaluation that plays the creative role. A change in meaning is, essentially, always a *revaluation:* the transposition of some particular word from evaluative context to another.
>
> (Vološinov, 1973:105; his emphases)

These thoughts not only informed a new literary theory alongside the Bakhtinian dialogic perspective, but also foreshadowed major sociolinguistic studies such as Bernstein (1971) and Labov (1972), which deal, respectively, with the variations of (in)accessibility to culture based on one's (lack of) knowledge of semiotic systems and with the functionality of the variations in the linguistic system to express social status and roles (or *orientations*, to use Vološinov's term). Combining these in his *Language as Social Semiotic*, Halliday (1978) sums up:

> Variation in language is in a quite direct sense the expression of fundamental attributes of the social system; dialect variation expresses the diversity of social *structures* (social hierarchies of all kinds), while register variation expresses the diversity of social *processes*. And since the two are interconnected – what we do is affected by who we are: in other words, the division of labour is *social* – dialects become entangled with registers. The

> registers a person has access to are a function of his place in the social structure; and a switch of register may entail a switch of dialect.
>
> This is how we try to account for the emergency of standard dialects, the correlation of dialects and registers, and the whole complex ideology of language attitudes and value judgements.
>
> (*Ibid*, pp. 2-3; his emphases)

By looking at contemporary texts and social structure, this is also how Hodge and Kress attempt to account for the multiplicity of accents of language systems in *Social Semiotics* (1988), and by the same token, as new textual forms emerge, this is how Kress and Van Leeuwen (2001) attempt to further account for the correlation of modes, media and genres in their theory of Multimodality, which in turn, as I mentioned before, have ultimately informed the analytical framework developed by English (2011) to look at the process of text re-presentation and the subsequent transformations that emerge with particular focus on genre and their respective affordances and limitations, that is, what different genres allow writers (in this case) to do and how they are oriented materially and socially in complex ways.

Specifically talking about the contrast between academic assignments as envisaged by lecturers and by students, English discusses the fascinating process of negotiation between these two parties towards some kind of common understanding of what is expected as evidence that learning has taken place, pointing out that students can never fully grasp what lecturers want without struggle because they are students in the first place (*ibid*, p. 62). As I see it, such a subordination of roles in itself impacts directly upon the confidence of both parties as writers and knowers to varying degrees, usually more positively than negatively, for it is expected that a lecturer will have greater knowledge in order to guide students throughout the learning process. However, in those rare instances when the person in the subordinate role has a deeper knowledge of a particular subject in relation to the person who happens to be in a position of authority, it is possible that this may not be acknowledged by the superior, much to the frustration of the subordinate. Despite the varying levels of subordination, certain relationships are, of course, more flexible than others, or perhaps less risky so to speak, particularly those that are less formal or institutionalised. For instance, whereas students and workers may end up failing their degrees or losing their jobs for choosing to ignore or challenge the recommendations made by their superiors, book readers, film viewers or music listeners are most unlikely to suffer any serious consequences for ignoring or challenging recommendations of 'critically acclaimed' texts or for insisting on consuming texts which have been deemed as mediocre by experts.

Thus, to go back to *Tropa de Elite* and its reviews on *Rotten Tomatoes* for the last time, as these reviews are sorted into two large groups on the website, namely critics and audience, it becomes easy to notice that there is a stark contrast between the largely negative reviews written by most of the accredited critics on the website in relation to the largely positive reviews written by most ordinary viewers, or 'the audience', as it is often the case with the so called blockbusters, as well as with other popular narrative genres such as soap operas and telenovelas. Clearly, there is a conflict of opinions there between the group of experts and the group of laypersons. Yet, they all appear to express their thoughts with equal levels of confidence in their reviews and comments, possibly because of the fact that these two groups were offered equal platforms – despite the two distinct labels. Interestingly enough, though, being in the position of a professional critic or an ordinary viewer is no guarantee of having one's opinion more or less aligned with that of the film director, the author of a novel, the writer of a song, or even the creators of an advertisement or the author and the producers of any given *novela das oito*.

2.5. Social Dimensions of Texts and Genres

Similar contrasts have been observed in many other cultural areas besides the arts and entertainment, such as sports, fashion, gastronomy, architecture and even calligraphy or typography, to name but a few. These are usually attributed to the (not so) simple fact that different groups of people have got different tastes and opinions about tastes. As with languages, dialects and registers, different texts and genres are more or less highly regarded by different groups of people, perhaps not so much with more or less knowledge of semiotic systems, but more importantly, with more or less power and influence in society. As a result, texts and genres move up and down the ladder, becoming part of or excluded from what is perceived as legitimate culture and even after being seen as legitimised, they may or not belong to a particular 'generic canon', as Cobley puts it (2000: 15). At different points in time and in different sociocultural domains, texts and genres may be seen as 'cool', 'trendy', 'popular', 'tacky', 'cult', 'bad-tasted', 'grotesque', 'refined', 'extravagant', 'tedious', 'immoral', 'dated', 'overrated', the list goes on.

Along with other Russian scholars such as Jakobson (cf. 1985) and Propp (cf. 1984), Bakhtin (1965/1984) talks about this separation between 'Cultures' and 'cultures', though at different points in time (i.e. the transition from the Middle Ages towards Renaissance in the face of an emerging Absolutism in counterpoint to that of Tsarist Russia towards Communist Russia in the face of Stalinism) with the former 'Culture' being legitimised by official instances of recognition such as the church, the aristocracy, the state, the academies, the schools, etc. and, as such, regarded as superior in relation to the latter 'culture', merely regarded by these

influential powers of legitimisation as a manifestation of the spirits of the neighbourhoods of a city, with its intrinsic vulgarity and dubious taste so to speak. Bakhtin's reflections on the medieval society and its respective cultures as described in the stories of French Renaissance writer Rabelais have been highly acclaimed for offering a fresh perspective in the context of 1930's dominant formalism of both literary criticism and linguistics (cf. Pomorska, 1984) by taking into account the voice of the author speaking from the context of a historical period of substantial transformations which is seen as analogous to the period in which Bakhtin himself writes his own words, seemingly very much aware of both political and socioeconomic aspects and their direct relation to the different cultural manifestations with their respective aesthetic aspects and the varying levels of legitimacy.

A few decades later, following his large-scale empirical study of French society, Pierre Bourdieu (1979/1984) claimed that society was characterised by a systematic process whereby those schooled in forms of so called legitimate culture enjoyed advantages over the working classes who stood outside of it. According to him, this knowledge of the legitimised forms of culture, which he refers to as cultural capital, works like financial capital in terms of how it is accumulated by the educated classes both physically and intellectually as they are socialised into appreciating its various forms.

Moreover, Bourdieu adds, the practical knowledge of the social world, which is presupposed by reasonable behaviour and attitudes, implements classificatory schemes of perception and appreciation which are determined socioeconomically. These socioeconomically determined classificatory schemes of perception enable, in turn, the production of a common sense of taste and opinion about these cultural practices (1984: 470).

As it follows,

> All the agents in a given social formation share a set of basic perpetual schemes, which receive the beginnings of objectification in the pairs of antagonistic adjectives commonly used to classify and qualify persons or objects in the most varied areas of practice. The network of oppositions between high (sublime, elevated, pure) and low (vulgar, low, modest), spiritual and material, fine (refined, elegant) and coarse (heavy, fat, crude, brutal), light (subtle, lively, sharp, adroit) and heavy (slow, thick, blunt, laborious, clumsy), free and forced, broad and narrow, or, in another dimension, between unique (rare, different, distinguished, exclusive, exceptional, singular, novel) and common (ordinary, banal, commonplace, trivial, routine), brilliant (intelligent) and dull (obscure, grey, mediocre), is

> the matrix of all the commonplaces which find such ready acceptance because behind them lies the whole social order.
>
> (*Ibid,* p. 471)

Meanwhile, Foucault (1980) had examined how various forms of knowledges are implicated in the organisation and exercise of power, opening up approaches to the relations between aesthetics and power, which led to different ways of analysing the relation between aesthetics and cultural institutions, generating multidimensional approaches to the ways in which aesthetic discourses are inscribed in relations of power (cf. Mills, 2003: 67-79), and since then, other theorists aimed at elaborating more fluid accounts of cultural values which related them to forms of social mobilisations and political action, as Bennett recounts (2009: 9-23), with Boltanski and Thévenot, for instance, accounting for competing economies of worth whilst relativising explanations based on such power relations (2006: 20), and with Lahire emphatically challenging social determinisms whilst emphasising the need to recognise more heterogeneous forms of both individual and collective personhood (2004; 2011).

In his own words,

> Because we do not occupy identical or similar positions in such social contexts (we can be and have variously been 'son or daughter', 'school pupil', 'schoolfriend', 'father or mother', 'husband or wife', ' lover or mistress', 'colleague at work', 'goalkeeper', 'member of an association', 'attendant at a church', 'worker', and so on), we live experiences that are varied, different and sometimes contradictory. A plural actor is thus the product of an – often precocious – experience of socialisation in the course of their trajectory, or simultaneously in the course of the same period of time in a number of social worlds and occupying different positions.
>
> (Lahire, 2011: 31)

This is a particularly useful notion to bear in mind, which is, in my view, analogous to the Hallidayan interpersonal level in his complex functional systemic linguistics (cf. 1985), where different discursive identities manifest themselves in a variety of modes of representation, whilst moulded by as well as moulding the rules or the style, that is, the predominant features of a given genre, as elaborated by Hodge and Kress in (1988), further developed in Kress and Van Leeuwen (2001) and in Kress (2003; 2010), and as extended in English (2011). That is to say, although subordinate cultural manifestations such as, say, certain musical genres, TV programmes or even dialects may be partially shaped by the

ways in which they are framed by the dominant forms of cultural classification (i.e. reviews, criticism, school disciplines, academies, etc.), there are counter-systems of value formation through which members of a given subordinate group may assert themselves positively against officially validated cultural hierarchies, as Thornton (1995) discusses in relation to the so called UK club cultures and rave music, Jenkins (1992) in relation to popular TV programmes and fandom, and Halliday (1978) in relation to the so called antilanguages.

The fascinating aspect of these latter studies is that they show in their own ways how elaborate these subordinate codes and conventions are in analogous ways to the legitimised forms of culture and also how their members value their own specific forms of knowledge which can be seen as a form of exclusive subcultural capital. At times, these different types of texts and genres may reach the point when they become 'mainstream', thus losing their relative value to their members who may or may not react in order to protect or reclaim these texts. One example in particular which springs to mind is graffiti, these days also known as "street art", which until a few decades ago was not acknowledged by the mainstream as a genre in the visual arts. With Bansksy as the obvious British representative and the Brazilian duo Gêmeos [*lit.* Twins], they rose from the outskirts of Bristol and São Paulo respectively to inhabit major international art galleries and exhibitions. As a result, this form of expression has acquired a considerable degree of legitimacy on the one hand. However, a considerable portion of their own counterparts dismissed their mainstream success as a 'betrayal to the movement', which was visually expressed through the so called 'graffiti wars' that took place in Bristol and London in particular,[22] with more extreme forms of such interventions taking place in São Paulo, such as, among others, the hijacking of street art exhibitions in galleries to the horror of most visitors, who saw the works they had come to appreciate, being radically transformed or vandalised right before their incredulous eyes with graffiti which read "we are the street" and the like. Although most of these radical interventionists were arrested and prosecuted for criminal damage, the duo Gêmeos, who had their own pieces on display completely damaged, stated that they did not see these actions as acts of vandalism, but rather, as part of what they had always fought for, which is that 'the street must be heard'[23]. Meanwhile, several other representatives of the so called street culture in São Paulo, such as rappers Criolo and Emicida have risen to prominence in recent years, with similar reactions and counter reactions coming from both sides of the rather isolated social circles of that city. On the one hand there were those from the middle classes who came into contact with their music and their lyrics and appreciated this 'more

[22] cf. Jane Preston's *Graffiti Wars* (2011). Available at: http://vimeo.com/39575088 (last accessed on 21.09.2014)

[23] cf. João Wainer's *Pixo Brazil* (2010). Available at: https://vimeo.com/29691112 (idem).

palatable' hybrid of rap, samba and rock with hints of other stuff, while others from the same social circle continued to dismiss the genre altogether. On the other hand there were those from the working classes who were rather pleased with the fact that the voice of the streets was being heard more widely, while others from the same social circle, unimpressed by the spreading popularity of their own cultural manifestations, blamed the musicians for selling out to the mainstream.[24]

Elaborating on a set of equivalent contradictions, in *Social Semiotics*, Hodge and Kress (1988) suggest that

> In all these examples, and many more, we have the same phenomenon: oppositional discourse which constructs various kinds of inversion, and a process by which the availability of these oppositional practices is mapped on to social time and space, organised into a system of domains. If we use Halliday's term antilanguage in an extended sense, to cover all semiotic codes, including codes of action and behaviour as well as expressive codes like speech and writing, we can summarise how the domains and antilanguages typically function.
>
> (*Ibid*, p. 78)

In that sense, according to them, in the exercise of distinction or differentiation, antilanguages and anticultures emerge, deliberately excluding and mystifying others or each other and,

> Since metasigns are normally pervasive in the production of texts, an accumulation of transparent metasigns of group identity will normally lead to forms of language and text whose mimetic meanings seem impenetrable, inexplicable and opaque to outsiders. Incomprehensibility, that is, is never an accident.
>
> (*Ibid*, p. 90)

[24] There is a wealth of debates where all these opinions are repeatedly voiced and registered on Orkut within various communities. See for instance the contrast between the predominantly conservative opinions of the community "São Paulo" in the topic "Lobão chuta o balde sobre o cenário cultural no Brasil" [tr. Lobão slags off the Brazilian cultural scene], available at: http://www.orkut.com/Main#CommMsgs?cmm=106311131&tid=5873350241147976560 in relation to the topic "Emicida, Criolo e Mano Brown" in the more 'anti-establishment' community "Cartola FC", available at: http://www.orkut.com/Main#CommMsgs?cmm=110751696&tid=5898563739736618877 (both links last accessed on 21.09.2014). See also Appendix 13 for 'screen shots' of the aforementioned (figures 66 and 67).

Thus, as Thornton concludes in her ethnographic study of club subcultures that both high and low forms of contemporary cultures are "riddled with dynamics of distinction" (1995: 163), it seems fair to say that, whether with the visual language and the music from the streets permeating the high domains of art galleries, colleges and upmarket music festivals, or with theoretical quantum physics turned into prime-time documentaries – to the dismay of some scientists who disagree with what they see as oversimplified representations – with colourful three-dimensional visuals accompanied by moving sound scores on BBC[25], 'it cuts both ways' nonetheless. Although these genres as evolving forms and conventions are perceived as a positive force by some, they are inevitably seen as degradation (e.g. 'more palatable', 'dumbed down', etc.) by others.

Following their recent large-scale empirical study of contemporary British society in the light of all of the above, Bennett et al. (2009) point out that "it is dangerous to define cultural capital purely in terms of its role within education, rather than in terms of its relationship to cultural practices and values" (p. 23). According to them, in the UK context today, "few people make a positive stand for the superiority of particular forms, and few draw parallels between cultural and social worth" (*ibid,* p. 259). In a developing country with a rather more contrasting sociocultural reality, such as Brazil, however, it would appear that many still do precisely that (i.e. draw parallels between cultural and social worth), as it can be seen across a wide range of TV programmes including telenovelas as well as across online discussions from news and entertainment websites to social networking services. Nevertheless, Bennett et al. also add that, in Britain, "possession of cultural capital is still a route to personal advancement and distinction" (*ibid.*). Analysing Brazilian telenovelas as a partial representation of Brazilian society and culture, in relation to the different perspectives of different groups of viewers who belong to this society and culture, is what now I begin to attempt over course of the next chapters.

2.6. Conclusion

What I have tried to show in some more detail in this chapter is the interrelation between a variety of social theories and theories of language which have, in varied ways, informed my interpretative line of thought outlined in the introduction of this thesis. I have used a variety of examples of textual interaction and/or reading/viewing/listening/interpreting/etc. practices, other than watching novelas and discussing them online, with the deliberate intention of inserting the discussion I develop in the following chapters in the wider context of sociocultural semiotics.

[25] E.g. Prof Brian Cox's *Wonders of Life*: http://www.bbc.co.uk/programmes/b01rgjt0

First, with respect to the question of meaning, I have shown how a variety of intrigued commentators offered their insights and understandings informing further elaborations and ultimately sparking a series of empirical studies which foreground the importance of both the role of the reader and their respective reading formations in extracting, negotiating and making meanings out of texts and genres.

Second, I have looked at the process of text interaction itself, from a dialogic perspective, in the light of a few practical examples in order to highlight the two sides of the same coin, or rather, the multiple sides of the polyhedron also known as text. I have tried to show the inadvertent contradiction that is likely to emerge between the different voices within a given text as they are ultimately 'filtered' through the eyes of the beholder who has the power to overrule the designer's intentions to varying degrees and with varying consequences.

Third, as texts are reworked through the eyes and ears of readers, listeners, viewers, receivers or consumers in general, within a given community of viewers, etc. with their respective viewing formations, secondary texts emerge, also with more or less powerful voices and varied orientations. It is within this more or less peaceful battlefield that learning takes place as knowledge is produced and exchanged.

Finally, with respect to the social dimensions of textual interactions and transformations, I have looked at the potential power that the various forms of institutionalised 'high cultures' offer to those who are part of it, to the detriment of those who are excluded. In that sense, narrative genres, as well as other genres of communication continue to be more or less highly regarded in different circles or communities with more or less power and influence. Such notions are, however, more complex and dynamic today than they may have been in the past. The evident pluralisation, diversification and fragmentation of cultural taste – perhaps still not so pronounced in developing countries such as Brazil as it appears to be the case in present-day Britain according to Bennett et al. (2009) – appears to allow for innovative, more inclusive ways of looking at the teaching and learning of language and communication from a critical perspective. In this context, technological change and the dramatic rise of mediatised forms of communication are seen as an opportunity for popular genres to be used as semiotic resources to foster such forms of teaching and learning.

With these theoretical foundations in mind, let us now move on to the contextual explorations of soap opera and telenovela research before discussing the genre(s) and the generic perspective employed in this research.

3. THE LAND OF THE TELENOVELA: REVIEWING THE MEDIATIC CONTEXT, THE GENRE AND GENRE ITSELF

It is a bit like ornithologists, taxidermists, and bird watchers from a dozen different countries all talking about birds, but in one country there are only eagles; in another pigeons and chickens, but no eagles; in another macaws and pigeons, but no eagles or chickens; and so on.
(Allen, 1989: 45)

3.1. Introduction

As with Allen's soap opera analogy quoted above, in this chapter I begin to comment on some of these 'birds' and the respective commentary from some of these 'bird experts'. I look at these texts in terms of their origins, how they have been perceived by their fans and their critics, and how they have been thoroughly described, discussed and *classified* by different commentators. Interestingly, by doing so, these commentators appear to collectively confirm that, rather than thorough textual entities, genres are, in effect, sets of *expectations* (Cobley, 2001b: 487).

Indeed, there are important points to be made about genre, ways of seeing genre and the way I attempt to look at genre here as a social semiotic resource in the light of the writings of Kress (2003; 2010) and English (2011), so much so that there is an extended section towards the end of the chapter (3.6), especially dedicated to this important discussion. First, however, let us embark upon this (somewhat) epic journey of exploration across the (not so) legendary world of soap operas and the (fairly) fabulous land of the novelas through the eyes and words of some of their most dedicated commentators. As I review some of their descriptions, definitions and arguments, I also offer what I believe to be a balanced panorama of the Brazilian texts and contexts, highlighting idiosyncrasies and similarities in relation to their counterparts from the world of serial dramas (Allen, 1995) and commenting on some relevant intercultural aspects.

For this particular sociosemiotic endeavour to make sense of "the compound of individual, society, sign systems, and sociocultural reality" (Cobley and Randviir, 2009: 22) then, there are several aspects to be accounted for whilst looking at these texts. As time goes by, people grow and change, thinking, reflecting, acting, interacting, learning, etc. As a result, society changes, at different paces and in different directions at different times in history and in different parts of the world. Such changes reflect upon the dynamic sign systems developed by society so that individuals are able to interact and make meanings, producing in turn a sociocultural reality, which is also dynamic and influences both individual and social

perceptions as the world goes round and time passes by, and society changes, at different paces, in different directions and so on. It is not an exaggeration, then, to affirm that the same the same goes for soap operas and telenovelas, for they are mere popular texts in the context of *linguistic processes in sociocultural practices*. Thus in this sense, the prime-time Brazilian telenovela, as it is today, has changed continually, suffering multiple influences, as well as, without a doubt, exerting its influence upon people, society and culture. Figuratively speaking then, the *novela das oito* can be seen as the resulting fermentation, distillation and maturation of a complex combination of ingredients which constitute a rather powerful spirit, masterfully blended, carefully bottled, effectively sold and largely consumed, in their millions. It has its unique character which is promptly realised by its consumers, who never hesitate to attest that they are, without a doubt, 'proper' eight o'clock soaps, as opposed to, say, the seven o'clock ones or certain series, even if, at times, they may 'look' like something eslse for certain apparent reasons. I begin to explore some of these impressions and characteristics in the light of both the texts themselves and the more or less 'informed' and subjective views of of those who interact with these texts ultimately and inevitably designing and producing texts of their own.

3.1.1. A Brief Note on Terminology

Before I go into the details and intricacies of the genre(s) and the term *genre* itself, it may be helpful to attempt to clarify some of the generic terms that I have been employing here. The issue is primarily a sociolinguistic one, but it is also aesthetic and cultural. Perhaps in the eyes of Europeans and North Americans, *Latin American soap operas* or *telenovelas* may all seem the same. However, as a Brazilian, I do not seem to be the exception in thinking that *Spanish speaking soap operas* or *telenovelas* are considerably different from their Portuguese speaking Brazilian counterparts, not just linguistically, but mainly aesthetically, with our version being, to our eyes, substantially more exciting, adventurous and, dare I say, less melodramatic. I shall go into these aesthetic and generic subtleties later on in this chapter. The term used by Spanish speakers to refer to 'all of them', whether American, British, Australian, Venezuelan, Mexican or Brazilian, is *telenovela*, whereas Brazilians across all domains use *novela*, with the exception of Brazilian academia, which favours *telenovela*. There is a reason for that, which is the fact that *novela* is used in academia as a technical term for a specific literary form, which is in fact the same in English, though spelled with one extra *l*, that is, *novella*.

When communicating in English, both Spanish and Portuguese speakers will invariably translate both terms, *telenovela* and *novela,* to *soap opera*, adding its nationality when wishing to distinguish between varieties. However, *telenovela* has become a very widely

used term across the world to refer to the vast numbers of Latin American stories that are exported. As it appears, *telenovelas* and *novelas* are generally seen by non-Latin Americans as something other than *soap operas*, pretty much in the same way that prime-time North American soaps are not seen or referred to by Latin Americans as soaps, but rather, as *serials* (in English) or *séries* (in Spanish and Portuguese), not to be confused with the English term *series*, which is usually translated to Spanish and Portuguese as *seriado*.

In addition, *telenovela* is also a term which is commonly used by both viewers and broadcasters in Brazil to refer to the imported (to Brazil) Spanish speaking variety, as opposed to the Brazilian variety, referred to as *novela* by both viewers and broadcasters. *Novela* also has an added layer of prominence, employed with the preceding definite article (i.e. *the novela*) as a synonym to the most prominent variety of *soap opera* in Brazil: Rede Globo's prime-time *soap* or *telenovela*, or *novela*.

Finally, the phrase *prime time* is never used in Portuguese in conjunction with the word *novela*. Instead of *prime time*, the actual time is used (i.e. eight o'clock), which is in fact not the actual time. Again, here my urge to sometimes employ the Portuguese for "eight o'clock" instead of prime-time, together with *novela,* instead of *telenovela*, as in *novela das oito*, is simply based on the actual term that is actually used pretty much by every single Brazilian on Earth, including academics at home.

I have been using the aforementioned terms somewhat interchangeably as a deliberate choice. My intention, however, is by no means to be unclear. Rather, what I have been doing somewhat inadvertently, is trying to preserve a sense of naturalness in relation to the terminology which has been widely adopted by both viewers and broadcasters in Brazil (i.e. novela), albeit not by academia (i.e. telenovela).

3.2. Rede Globo: The King of the Land

When people ask each other "did you watch the *novela* last night?" there is no need to be any more precise than this, although Rede Globo alone offers four distinct options of daily programmes which would generally fit in the definitions and descriptions of soaps and novelas outlined and discussed below. Other major TV channels such as Record, SBT, Rede TV and Bandeirantes also have their own soaps and novelas, imported or otherwise, broadcast daily as well and yet there is absolutely no need at all to ever ask which novela one might be referring to. 'The novela', everyone knows, refers to Rede Globo's *novela das oito*.

Watching the eight o'clock soap opera is part of virtually anyone's daily routine in Brazil. People watch it even if they are not actually watching it because there will be a TV set tuned in to Globo, perhaps in the kitchen, perhaps in the living room, in the bedroom upstairs, in

the bar, at the gym, the supermarket or the petrol station. 'The novela' is there, everywhere. People comment on the latest developments at school, at work, home and the street. Some will even act like certain characters, acquiring their slang, dressing like them, looking up to them to the extent of naming their children after their favourite character (cf. Andrade, 2003; Lopes et al., 2002). The magnitude of the power of influence of Globo's prime-time soap opera is hard to ignore, hence my writing on this. It has served to create a "televisual national", as Lopez (1995) puts it, in which the imagined community rallies around specific images of itself. As she recounts,

> Following the footsteps of radio and cinema, television increasingly makes "living" the nation a tangible and daily possibility. In other words, the otherwiseinvisible unity of the (political) idea of the nation becomes a part of everyday daily life. In this mode, the telenovela has become a privileged site for the translation of cultural, geographical, economic, and even political differences into the discourse of nationeness.
>
> (*Ibid*, p. 262)

It is in this context that Globo emerges as the dominant force superceeding TV-Tupi at a time, Lopez goes on, when Brazil was governed by a strict military regime, whose need to rally a "new" nation coincided with Globo's desire to interpellate the nation through the airwaves of its network and as potential consumers in a way which was in fact not so naturally coincidental (*ibid*).

Ever since, Brazilian television has been undisputedly dominated by Rede Globo. Part of Marinho family's media conglomerate, Organizações Globo, the giant TV network is not far behind Murdoch's News Corporation or Azcárragas's Televisa (Allen, 1995: 3; Martín-Barbero, 1995: 276). The economic power and the political influence that Rede Globo has had over Brazil can be best summarised by the events that took place in Brazil following the production and broadcast of Hartog's documentary *Beyond Citizen Kane* (1993)[26] for Channel 4. Centering around Rede Globo and its owner Roberto Marinho, the documentary uncovered obscure political connections, substantial allegations of illicit lobbying and the like, causing the course of the country's history to change on several occasions. In a quick move, Globo managed to buy the exhibition rights and kept the story in the dark. The

[26] The title of the documentary is an obvious allusion to Wells's Mogul, Charles Foster Kane from *Citizen Kane* (1941). Although it has not been released on sale, multiple copies of the full-length documentary are widely available on the internet (e.g. http://www.youtube.com/watch?v=049U7TjOjSA – 21.09.2014). Its full transcript has been translated to Portuguese and published in Mello (1994) and more recently the case has been discussed from a Peircean Semeiotic perspective in Santos (2010).

Museum of Image and Sound in São Paulo eventually managed to organise a couple of special screening sessions, but, to everyone's surprise, its second screening was prevented by the culture secretary of the state, under the allegation of copyright issues (Mello, 1994). In that sense, whilst studying soap operas, I believe it is important to continue to bear in mind something that appears to have been gone from academic debates about television serial dramas in general ever since the discourse of the Frankfurt School went out of fashion (cf. Gripsrud, 1995), which is the fact that there are indeed multiple interests involved in the fabric of the design, the production and the distribution of these attractive texts.

The appeal of Globo's prime-time soaps stem in part from the fact that, since censorship began to fade in the mid-1980s, they have become more 'realist' by touching on still controversial political and social themes such as agrarian reform, racism, abortion, drug abuse, environmental degradation, homosexuality, corruption, cloning, immigration, the list goes on (Hamburger, 2005), in conjunction with its typical themes of passionate romance, intrigue and betrayal, with justice and love always triumphing in the end, like in any classic melodrama (Sadek, 2008). This offers the opportunity for viewers to debate and reflect on many relevant contemporary issues, which may or may not be framed in certain ways, perhaps with some didactic purpose or interest in mind, which may be commercial, political, moral, etc. (cf. Rêgo, 2003; La Pastina et al., 2003).

Whichever way, whilst watching the novela, people are on the one hand forgetting about their worries and their own realities to a certain extent, and on the other, they are engaging in a common fictional reality, collectively designed, produced, distributed and consumed, albeit in rather distinct ways. Nevertheless, for different reasons, the prevailing sense appears to be that not only soap operas, but TV in general, together with video games do more harm than good (Bennett et al., 2009: 150).

3.3. The Origin of a Genre

Discovering the exact origin of the soap opera as a genre, from which the telenovela is apparently derived, is an undertaking that almost nearly rivals attempting to discover the exact origin of mankind as such, except telenovelas are more recent phenomena than humans. My point being, of course, the fact that both apes and soaps have evolved from something else and continue to evolve, together with culture, society, time, space and contextual factors. Therefore, to make sense of them, one would have to go back all the way to the dawn of time and attempt to retrace the steps of the fascinating practices of representation and storytelling that humans have gradually developed, perfected and diversified in so many ways over the course of millennia, from oral narratives to handwritten

ones and their respective devices, all the way until the invention of the printing press and the subsequent rise of the realist novel, followed by the invention of the radio, the television and the rise of the soap opera, without forgetting film, cinema and video, obviously – not to mention the rise and rise of the interconnected, multimodal, multimedia, virtual worlds on the internet, heaving with interactive gaming, forums, podcasts, animated gifs, blogs, tweets, youtubes, vines, to name but a very few.

Thankfully, however, a few very accomplished scholars have been taking care of that (cf. Havelock, 1986; Ricoeur, 1984-6 and Wiliams, 1974; see also Cobley, 2001a). Whereas they have shown the commonalities of the process through their anatomies of textual forms, identifying integral mechanisms through their thorough archaeologies of linguistically and visually based narrative genres, I shall attempt to identify and comment on "the specificities of the genre in question" (*ibid*, p. 29), despite its equally open, dynamic and dialogic potential.

Allen, who has written and edited a great deal specifically on soap opera (e.g. 1985; 1989) and its various forms around the world (e.g. 1995), asserts that the genre soap opera originated in US commercial radio of the early 1930's when it was referred to as 'daytime (dramatic) serials', with the actual term 'soap opera' probably appearing for the first time in the late 1930's in the entertainment trade press, with 'soap' referring to the sponsors of these serials, manufacturers of household cleaning products like Procter and Gamble and Colgate-Palmolive, and 'opera' probably alluding to perceived similarities between the two forms, such as their emphasis on emotions and 'matters of the heart', and a leaning towards hyperbole or the excessive (*ibid*, 1985: 8-10), also probably amplified by the dramatic music in the absence of any visuals. Cantor and Pingree (1983), cited in Hobson (2003), talk about the influence of commercial interests as well, writing that

> The story of the soap opera (and of all other programming) after radio became a 'mass medium' in 1930 is the story of American manufacturers' need to find nation-wide consumers for their products, and of a few individuals' applied creativity and imagination in response to that need.
>
> (Cantor and Pingree, 1983: 34, quoted in Hobson, 2003: 8)

Years later, down south in Latin America, the commercial logic employed was pretty much the same, despite a few peculiarities, as Fernandes (1987), Ortiz et al. (1989) and Távola (1996) among others recount, with things apparently having kicked off in Cuba. According to Cuban telenovela writer Délia Fiallo, the genre had a peculiar precedent in Cuba, with the widespread *lectores de tabaquería* (*lit*. tobacconist's readers), who would read out romantic

novels in order to entertain the workers who spent long hours rolling hundreds of cigars day after day (Fiallo, 1995: 16). This might have potentially contributed to keeping attendance levels high, with readers perhaps calling it a day with a skilful cliff-hanger, or perhaps more likely, this would actually motivate the poor workers to continue to roll a few extra dozens of cigars for another two or three hours into the night until the end of the written chapter, who knows. Either way, the fact of the matter is that these readers were doomed to be substituted by fewer lucky ones with the advent of the radio. Following that, though, this practice continued with programmes such as *La Novela del Aire* (*lit*. The Novel on Air), which now offered not only a wider variety of semiotic modes in the form of enacted dialogues, sounds effects and music, but also previously unpublished stories such as *Chan Li Po*, *La Serpiente Roja* and *El Derecho de Nacer*, written by Félix B. Caignet, which were to become major successes, as Fiallo recounts (*ibid,* p. 17).

Interestingly enough, Baccega (1998) adds that scripts of unpublished stories such as these ones, among many others, were brought to Brazil, translated and adapted, without their authors' consent, by this woman called Maria Magdalena Iturrioz, who worked for Colgate-Palmolive in Cuba as a 'script selector' and who, upon her arrival in Brazil, becomes Glória Magadan, a successful new talent who 'wrote' novelas for the radio, sponsored by Colgate-Palmolive, as well as, eventually, the so called telenovelas, which were adaptations of these same stories for this new weekly programme called *A Novela na Televisão* (*lit*. The Novela on Television), also sponsored by Colgate-Palmolive (*ibid*, pp. 42-46), broadcast live on this new incredible technological marvel, which very few people could afford, albeit not for very long.

Within a few decades, following the so called 'economic miracle' (cf. Hamburger, 2005: 22), also known as 'the horrors of the dictatorship', Brazil[27] would become, for many years to come, the country where there were more homes with TV sets than refrigerators[28], only losing such a position in 2012[29].

[27] See Castro (1992) and Morais (1995) for extremely detailed historical accounts of 20th century Brazil in the form of biographical narratives of two major Brazilian figures from the world of media and communications, respectively, iconic journalist, playwright and novelist Nelson Rodrigues, and media mogul Assis Chateaubriand, also known as Chatô, who kick-started television in Brazil.

[28] Source: Brazilian Institute of Geography and Statistics. The complete publications of the latest census are publicly available at: http://www.censo2010.ibge.gov.br/en/resultados (last accessed on 21.09.2014).

[29] Following the 2010 census where the percentage of homes with TV sets was 95.1 per cent and the percentage of homes with refrigerators was 93.7 per cent, the IBGE projected that these figures would be close to equal by 2012.

Distribuição dos domicílios particulares permanentes segundo a existência de bens de consumo duráveis, Brasil 1960-2000

Bens duráveis	1960		1970		1980		1991		2000	
	Abs	%	Abs	%	Abs	%	Abs	%	Abs	%
Rádio	3912238	28.98	10386763	58.92	19203907	76.17	28729548	82.69	39107478	87.45
Televisão*	601552	4.46	4250404	24.11	14142924	56.10	27650179	79.58	38906707	87.00
Geladeira	1479299	10.96	4594920	26.06	12697296	50.36	23910037	68.82	37202742	83.19
Automóvel*			1594465	9.04	4809652	19.08	8018457	23.08	14604006	32.66
Telefone					3182256	12.62	6476056	18.64	17774403	39.74
Maq lavar roupa							9116375	26.24	14799668	33.09
Videocassete									15787151	35.30
Microondas									8659309	19.36
Microcomputador									4748780	10.62
Ar-condicionado									3332643	7.45

Fonte: Censos demográficos do IBGE

* Em 1980 e 1991 existe a discriminação entre TV preto e branco e TV a cores.

** automóvel particular

Figure 5: Distribution of permanent households according to existing consumer durables, Brasil 1960-2000.[30]

Since then, not only has the television programme in question experienced considerable changes in terms of its material aspects such as its form and content, but so too have its social aspects, including the TV network business model (perhaps the most probable reason why the programme has changed in the first place), as well as the viewers or consumers.

In addition, academic studies as an intrinsic part of society and culture seem to have also gradually changed from being, at times, somewhat reluctant to acknowledge the importance of new forms of semiosis as they emerge, towards a more open-minded attitude so to speak, with online gaming (cf. Perron and Wolf, 2009) and social media (cf. Baym, 2010) as the most recent examples. In a way, this comes as no surprise, considering the fact that academic institutions are to relatively varying degrees subject to external forces such as politics and the economy, and thus tend to facilitate the availability of funding for research in more established or highly regarded areas than in those which are beginning to emerge or are regarded as unimportant by the establishment. This has certainly been the case with soap operas and telenovelas, with specific research on them first published only in the 1980s (e.g. Hobson, 1982; Cantor and Pingree, 1983; Allen, 1985; Leal, 1986; Mattelart and Mattelart, 1989).

[30] Source: Brazilian Institute of Geography and Statistics. Full publication available at: http://biblioteca.ibge.gov.br/visualizacao/livros/liv3124.pdf last accessed on 21.09.2014).

3.4. Popular Perceptions of a Genre

As one of the founding members and former coordinator of the Centre for Telenovela Studies[31] at the University of São Paulo, Baccega has discussed the struggle to turn the telenovela into an authentic object of academic study until 1992 due to, among other factors, the prejudice against the genre (1998: 50). According to her, despite the hard-earned support from the university's board of governors, with substantial research being carried out, a considerable portion of the prejudice still remained six years down the line, with stereotypes such as 'alienating trash for women' still prevailing among academics (*ibid.*). Fast-forward a decade and opinion polls conducted and published on a weekly basis by the Brazilian Institute of Public Opinion (IBOPE)[32] show a dramatic change in the demographics of novela viewers, particularly in the large urban centres, with a consistently more diverse audience[33], not only in terms of gender but also income and education levels. This is also partly due to the fact that the genre has also changed as I discuss below.

The people I interact with in daily life in the UK – colleagues, students, neighbours, and friends – have often found it 'peculiar', 'amusing' or 'exotic' that my research looks at telenovelas, whereas those who I interact with in Brazil – mostly online these days – have tended to consider it 'pointless' at its worst to 'perplexing' at its best. As one of my relatives recently put it, "If they have become the object of your academic studies, I suppose the novelas must be getting better". Without dwelling on the correlations between academic study and the need for its object to have a certain level of 'quality', however that might be defined, although his comment remotely acknowledges the possibility that 'it might be worth checking them out', such a remark, as well as those of the others, still indicate a pervasive cultural stereotype that soap operas and telenovelas are 'lame' and, conversely, so too are those who watch them, as I have heard and read repeatedly.[34]

The topic below, for instance, created in the Orkut community "I Don't Watch Novelas", posted by someone who is either a fan of novelas or just a 'troll' – as social media users refer

[31] http://www.cca.eca.usp.br/nucleos/cetvn (last accessed on 21.09.2014)

[32] http://www.ibope.com.br/pt-br/conhecimento/TabelasMidia/Paginas/default.aspx (last accessed on 21.09.2014).

[33] cf. Figures from the Brazilian Institute of Public Opinion (IBOPE) "Adults, married and single" showing demographic details, published on 18 April 2012. Available at: http://www.ibope.com.br/pt-br/noticias/Paginas/Adultos%20solteiros%20e%20casados.aspx (idem).

[34] See Appendixes 3a, 3b, 3c and 7. Selected from Orkut communities such as *Eu Odeio a Rede Globo* (*lit.* I Hate Rede Globo) with over 60,000 members, and *Eu Não Vejo Novela* (*lit.*I Don't Watch Novela) with over 50,000 members. Available respectively at: http://www.orkut.com/Main#Community?cmm=44944 and at: http://www.orkut.com/Main#Community?cmm=49796 (idem).

to those who interact with the sole purpose of winding people up, often in rather nasty ways (cf. Bishop, 2013) – is an ironic contradiction in terms, for it provides a list of adjectives routinely used by the members of that community to account for the stereotypes of those who do watch novelas, as opposed to the members of this community:

> *Topic: Women who hate novela*
>
> *Every woman who hates novela is:*
>
> 1. *A nerd*
> 2. *Fat*
> 3. *Ugly*
> 4. *Unloved*
> 5. *Daft*
> 6. *Unwanted*
> 7. *Butch*
> 8. *Boring*
> 9. *Lonely*
> 10. *Weird*
> 11. *Dull*
> 12. *Despicable*
> 13. *Unsympathetic*
> 14. *Grumpy*
> 15. *Moody*
> 16. *Unhappy*

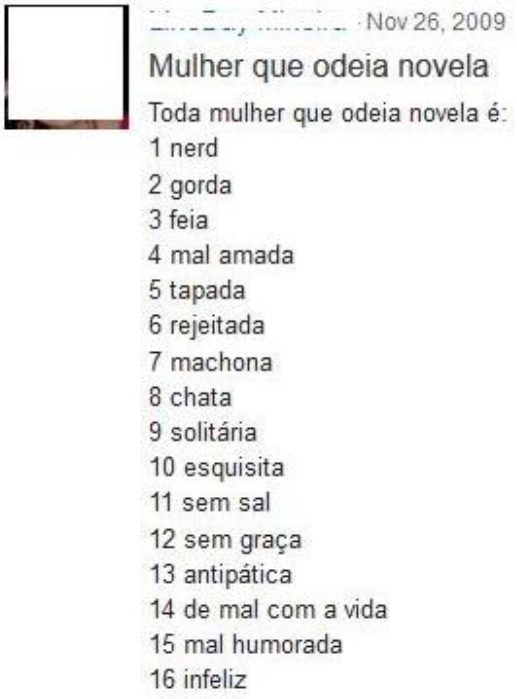
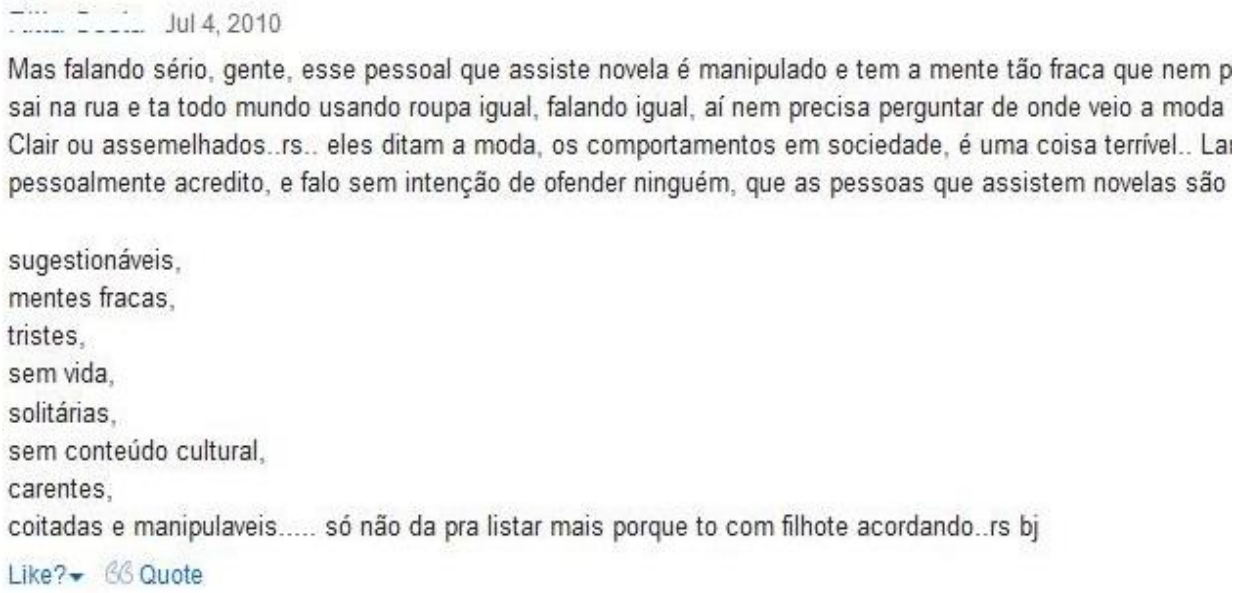


Figure 6: "Women who hate novela"[35]

[35] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5408456924910795159 (last accessed on 21.09.2014).

In the replies that followed, the community members continued to mock at themselves in the same ironic spirit, until a slightly earnest young woman added:

> *Now, seriously, these people who watch novela are manipulated and have such a weak mind that they don't even realise... You go out in the streets and everybody is wearing the same clothes, talking the same slang and you don't even need to ask where all these fads came from... Janete Clair [author] and the like... lol... They dictate the fashion, social behaviours; it's a terrible thing... I am really sorry... I personally believe, and say this without the intention to offend anyone, that those who watch novelas are:*
>
> *Gullible, weak-minded, sad, lifeless, lonely, lacking culture, needy, miserable and easily manipulated... I could carry on, but my boy is waking up... lol... kiss.*


Jul 4, 2010

Mas falando sério, gente, esse pessoal que assiste novela é manipulado e tem a mente tão fraca que nem p
sai na rua e ta todo mundo usando roupa igual, falando igual, aí nem precisa perguntar de onde veio a moda
Clair ou assemelhados..rs.. eles ditam a moda, os comportamentos em sociedade, é uma coisa terrível.. La
pessoalmente acredito, e falo sem intenção de ofender ninguém, que as pessoas que assistem novelas são

sugestionáveis,
mentes fracas,
tristes,
sem vida,
solitárias,
sem conteúdo cultural,
carentes,
coitadas e manipulaveis..... só não da pra listar mais porque to com filhote acordando..rs bj

Like? Quote

Figure 7: "People who watch novela"[36]

This negative perception of a majority of telenovela viewers by a minority of telenovela haters[37] can be seen as grounded in the aforementioned division between highly regarded cultural manifestations and refined taste in relation to low cultural forms, bad taste,

[36] *Ibid.*

[37] Brazilian Institute of Public Opinion (IBOPE), http://www.ibope.com.br/pt-br/conhecimento/TabelasMidia/Paginas/default.aspx (last accessed on 21.09.2014) – This is arguably echoed by the number of Orkut communities celebrating novelas in relation to the number of counterparts attacking them (see Appendixes 7 and 8).

judgement, etc, with high-taste culture seen as promoting rationality and low-taste culture taken to promote emotionality (Jenkins, 1992: 15), often suggesting for instance that "these people" cannot think or act rationally and independently, whereas "we" can because we are a *distinct* group or class of people who do not watch this "harmful trash". Interestingly enough, those who criticise the genre and ridicule its viewers generally seem to know quite a lot about the goings on of each new story and their always popular stars, although, in fairness, it is virtually impossible to remain oblivious to all the reactions and counter reactions that the *novela das oito* sparks as each 'new' plot gradually unfolds, semester after semester, so much so that on that Friday evening when that (not so) long-awaited last episode is finally on, the whole country stops, pretty much like during every FIFA™ World Cup match when Brazil are playing (no matter how humiliating it might be). There is barely any traffic in the streets, appointments and commitments are either cancelled or postponed; anything can – and will – wait. Even those who despise novelas, like those who despise football, will voluntarily choose to put up with it – probably enjoying it in secrecy whilst making the occasional parodic remark (Sconce, 1995 in Bennett et al., 2009: 134) – for all their friends and family will be watching it wholeheartedly anyway.

As I discuss in detail over the next chapters, there is much more to the viewing practices themselves than to the telenovelas themselves, so much so that, in a way, this is almost like talking about the weather in Britain: It does not matter how invariably dull it might be, people will passionately discuss each shade of grey, wind speed and direction, humidity percentages, pollen levels, atmospheric pressure, and if a weather warning happens to be issued, then, brace yourselves for the extensive coverage across all TV channels, radio stations and websites! Despite the ironic tone of this last remark, the point I am trying to make is a serious one, albeit pretty straightforward. Yet, it is not always prevalent in theory, although it is undoubtedly so in practice. It has been taken into account in fairly different ways by some theorists while it has been deliberately brushed aside by others too, and it has been very well summarised by Kress:

> Meaning arises in social environments and in social interactions. That makes the social into the source, the origin and the generator of meaning. 'The social' is generative of meaning, of semiotic processes and forms.
>
> (2010: 54)

Let us then turn to the commentators who have been occupying themselves with studying what I am referring to as the primary text genre of this research which sets out to look at it from a social semiotic perspective.

3.5. Academic Perceptions of (a) Genre

Speaking of novelas, Baccega (1998), rather than attempting to come up with a clear-cut definition, points out that the NPTN – Núcleo de Pesquisa de Telenovela (*lit*. Centre for Research on Telenovelas) at USP, the University of São Paulo, currently divides the social history of the Brazilian telenovela into two main eras, namely *traditional* and *sociocultural*:

> The first telenovelas, which we refer to as *telenovelas tradicionais*, the world view was essentially Manichean, with the characters divided into good guys and bad guys, with no possibility for change. The dialogues were poor and the situations were based on conservative and sexist social stereotypes: men rationalise and make decisions whereas women are emotional and dependent; there are exclusively masculine professions and exclusively feminine professions; doctors are always self-sacrificing and the politicians are corrupt; the family is nuclear based, with the father, the mother, the son, the daughter, etc. By contrast, in the subsequent so called *telenovelas socioculturais*, we begin to notice the presence of social complexity across all spheres: characters develop multiple facets and become the masters of their own 'destinies', whilst interacting with the socioeconomic and cultural context which is shared with the viewer. New, contemporary issues are addressed and the melodramatic structure and the episode structure change. The family also receives new multiple configurations, which reflect the changes in society; corruption and evil deeds are not necessarily punished; there are no longer strictly good or bad characters and, perhaps above all, a number of subplots is created and become an important part for the process development of the story, generating the possibility for multiple debates about a wide range of issues. The central love story does not disappear, but becomes complex and multifaceted. This is the Brazilian telenovela.
>
> (*Ibid*, p. 48)[38]

Almeida (2002) elaborates on this ever growing diversity of cultural content and lifestyles which allow for a wide range of readings and understandings of the textual fabric by its viewers and consumers, though in a highly structured manner. How diverse are these readings and understandings, she questions (*ibid*, p. 257), or to use Allen's phrase, how far does 'perspectival openness' actually go (1985: 174).

According to Robert Allen, what makes a soap opera a soap opera is its distinctive narrative structure: its segmentation interrupts the 'reading process' (1995: 1), that is, the narrative is

[38] My translation.

segmented into various episodes sequentially broadcast a number of times per week for a certain period of time, which, depending on the case, lasts from months to years or even decades, while its 'story' goes on. His updated all-encompassing definition for the introduction of *To be Continued… Soap Operas Around the World* certainly suits, at least in part, the Brazilian variety, which perhaps would not have been the case according to his 'four elements' whose combination would render "any given text legible to its readers as soap opera" (Allen, 1985: 137). These can be summarised as:

1. absolutely resistance to narrative closure;
2. contemporary setting and 'domestic' concerns;
3. didactic discourse promoting a commercial logic with moral values;
4. designed for and enjoyed by women at home.

Since Brazilian telenovelas (1) will definitely come to a closure within up to eight months, (2) their settings can be but are not necessarily contemporary and their concerns certainly go beyond the domestic realm; – although, on second thought, they are actually predominantly domestic in nature if what Allen means by this is a recurrence of thematics surrounding home and family, parentage and romance (*ibid*, p. 138) – since (3) the didactic discourse has been considerably watered down, particularly in relation to moral values, albeit there are indeed undeniable reminiscences, and since (4) they are undoubtedly designed to be enjoyed, not only by Brazilians of any gender, but by most adults across at least 100 different countries in the world (cf. Allen, 1995; Filho, 2001), there is little doubt that Brazilian novelas do not sit very comfortably within this definition.

In her updated "definition of soap opera in its purest sense", Dorothy Hobson describes the genre as

> a radio or television drama in series form, which has a core set of characters and locations. It is transmitted at least three times a week, for fifty-two weeks a year. The drama creates the illusion that life continues in the fictional world even when viewers are not watching. The narrative progresses in a linear form through peaks and troughs of action and emotions. It is a continuous form with recurring catastasis as its dominant narrative structure. It is based on fictional realism and explores and celebrates the domestic, personal and everyday in all its guises. It works because the audience has intimate familiarity with the characters and their lives. Through its characters the soap opera must connect with the experience of its audience, and its content must be stories of the ordinary.
>
> (Hobson, 2003: 35)

The Brazilian telenovela generally has a core set of characters and locations, is broadcast six times a week throughout the year, although it will invariably last less the 52 weeks, in fact seldom any longer than 36 weeks, possibly creating the illusion that life continues in the fictional world, though not necessarily. The narrative does not necessarily progress linearly either, with both peaks and troughs sometimes taking place in the form of flashbacks, and catastasis only takes place once, roughly at about two-thirds towards its invariable closure, which may be slightly delayed if the ratings are spectacularly high, but not for much longer than five or six weeks. It is not based on fictional realism and it only explores the domestic, personal and everyday to a limited extent, dedicating most of its time to adventurous passions and melodramatic scenarios, with some especially dedicated space to the good old product placement and, more recently, the incorporation of one or two social causes into the plot. It does work due to the impression of intimate familiarity between the viewers, the characters and their daily lives, although most characters' lives will tend to be considerably more exciting and glamorous. The telenovela certainly connects with aspects of the experience of its viewers thorough a vast cast of characters and a wide range of plots and subplots. However, its content invariably goes much beyond stories of the ordinary, to the delight of many and the disgust of others, as evidenced in coming chapters.

Because the British variety of soap opera has a considerable degree of uniqueness, Hobson's definition of what a soap opera is "in its purest sense" applies only marginally to the Brazilian variety which is roughly more in line with the North American (prime-time) model, albeit the latter is shot on film, which is in itself an extremely relevant aspect for the distinction between what is and what is not perceived to be soap opera in Brazil, together with its finite format, which is, in turn, precisely one of the defining features of what is *not* soap opera both in the UK and in the US. Incidentally, the powerful impact that the use of either film or video has on Brazilian viewers' perception of what is and what is not soap opera appears to have been completely overlooked in soap opera academic literature, with commentators who have touched upon this only discussing the higher-quality images effect in terms of adding a touch of gloss to the glamorous settings of, say, *Dallas*, *Dynasty*, or *Falcon Crest*, thus not picking up on the impact of this on genre. Gripsrud (1995), for instance, in his analysis of *Dynasty*, points out that

> Unlike daytime soaps, prime-time soaps come in weekly episodes, not daily, take summer breaks and are shot on film. However, the fact that they are still called soap operas points to a perception of them as a variation within the genre, not a transcendence of it.
>
> (*Ibid*, p. 166)

By the same token, Ang (1985) refers to the special attention given to the visuals of *Dallas*, in contrast to daytime soaps. According to her, *Dallas* "looks chic" because of the high production values, which generally apply to prime-time programmes, and it is made with "filmic expertise" (*ibid*, p.55). Yet, despite its premium aesthetic characteristics, there are "sufficient structural similarities" between *Dallas* and its daytime counterparts to justify calling it a prime-time soap opera (*ibid*, p. 56). She goes on to point out that one of the defining features of the genre is its narrative structure which is "dictated by the endless character of the serial" (*ibid*.). In addition, there is the melodramatic dimension of the genre with personal life in soap operas being dominated by conflicts and catastrophes, which are blown to improbable proportions:

> None of the following sensational problems has not yet occurred in *Dallas*: murder, suspicion of murder, marital crisis, adultery, alcoholism, rare disease, miscarriage, rape, airplane accident, car accident, kidnapping, corruption, psychiatric treatment, and so on.
>
> (*Ibid*, p. 60)

Ang sums up by saying that as prime-time soap, then, *Dallas* combines the ideological problematic and the narrative structure of the daytime soaps with the visual style and glamour which is typical to the prime-time programmes.

Meanwhile, in Brazil, although the so called ideological problematic described above is present in its entirety across all varieties of the genre, both *Dynasty* and *Dallas*, as well as *Falcon Crest* were not perceived as soap operas at all, for the simple fact that they didn't "look like" soap operas. They "looked like series" as some Orkut users make it loud and clear while complaining about the fact that *Dallas,* "the old American series" would be back on soap opera channel Viva, which should be showing soap operas instead, for there is a dedicated channel for series, where *Dallas* should be aired instead:

> *I think it's wrong to show these American series instead of soaps, especially considering that there is plenty of stuff in the archives of Globo which suit much better the purpose of the channel. We've already got TCM for that. There was no need for Dallas to be on Viva (...) It's just typical to prioritise these series because of the quality standards(...)*

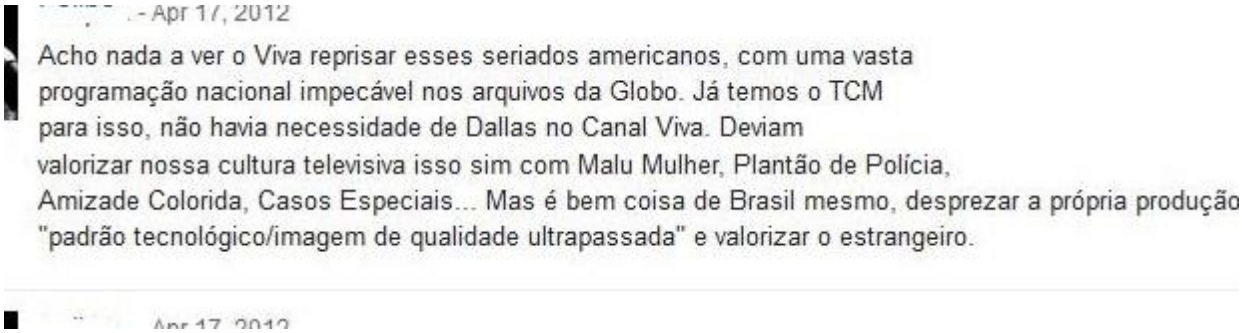


Figure 8: *Dallas*, a 'series' that should not be there.[39]

It is true, however, that prior to viewers in Brazil having the opportunity of 'seeing for themselves', *Dallas*, as well as *Dynasty* and *Falcon Crest* had all been labelled by Globo as series. Yet, it was left to the viewers to decide *what* made these series instead of soaps.

By the same token, British and American soaps are quite different from each other, particularly due to the typical social realistic character of the British variety and yet, they are both perceived as soaps in relation to Allen's criteria above, i.e. they are marked by absolute resistance to narrative closure and concentrate on domestic concerns.

Likewise, there is a 'programme' called *Malhação* (*lit*. Workout) on Rede Globo, which is broadcast daily, from Monday to Friday at five o'clock. Unlike the novelas which come to an end every six odd months, *Malhação* has been on air since 1995. It has got a core set of characters and locations such as a school, a gym and a café and the stories revolve around the daily lives of these young boys and girls. Despite all the similarities with all the features of soap operas discussed above, *Malhação* has been labelled by Globo as a 'teenage series', for the key defining feature of a soap opera in Brazil is that sooner or later it has got to come to an apotheotic end. It is common knowledge that this is what is expected from a novela. People long for its last episode. It has got to be there, and *Malhação* does not provide that, so therefore it is not a soap opera in the Brazilian sense, which is probably one of the reasons for non-Latin Americans to distinguish them from soap operas usually referring to them as telenovelas instead.

In the case of *Malhação*, it is interesting to notice for instance that there is plenty of online debate showing that the vast majority of those who watch it agree that although *Malhação* is not a novela (because it has no end or because Globo says so?), "it looks like one":

[39] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=45517&tid=5730986798561207605&na=3&npn=6&nid=45517-5730986798561207605-5732114583733434625 (last accessed on 21.09.2014).

> *[Malhação] does look like a soap [novela] but it is in fact a teenage series which depicts the daily dramas which teenagers go through in such a way so that teenagers identify themselves with the series because they are the target audience of this story.*

In a subsequent reply another community member expresses his concerns that *Malhação* may be turning in to a kind of *Rebelde* (Rebel), (a notorious Mexican teenage soap which also ran for two years):

> *"It looks promising", yeah, right. A bunch of kids living in a massive house… all it needs is a band and there you have a* Rebelde…

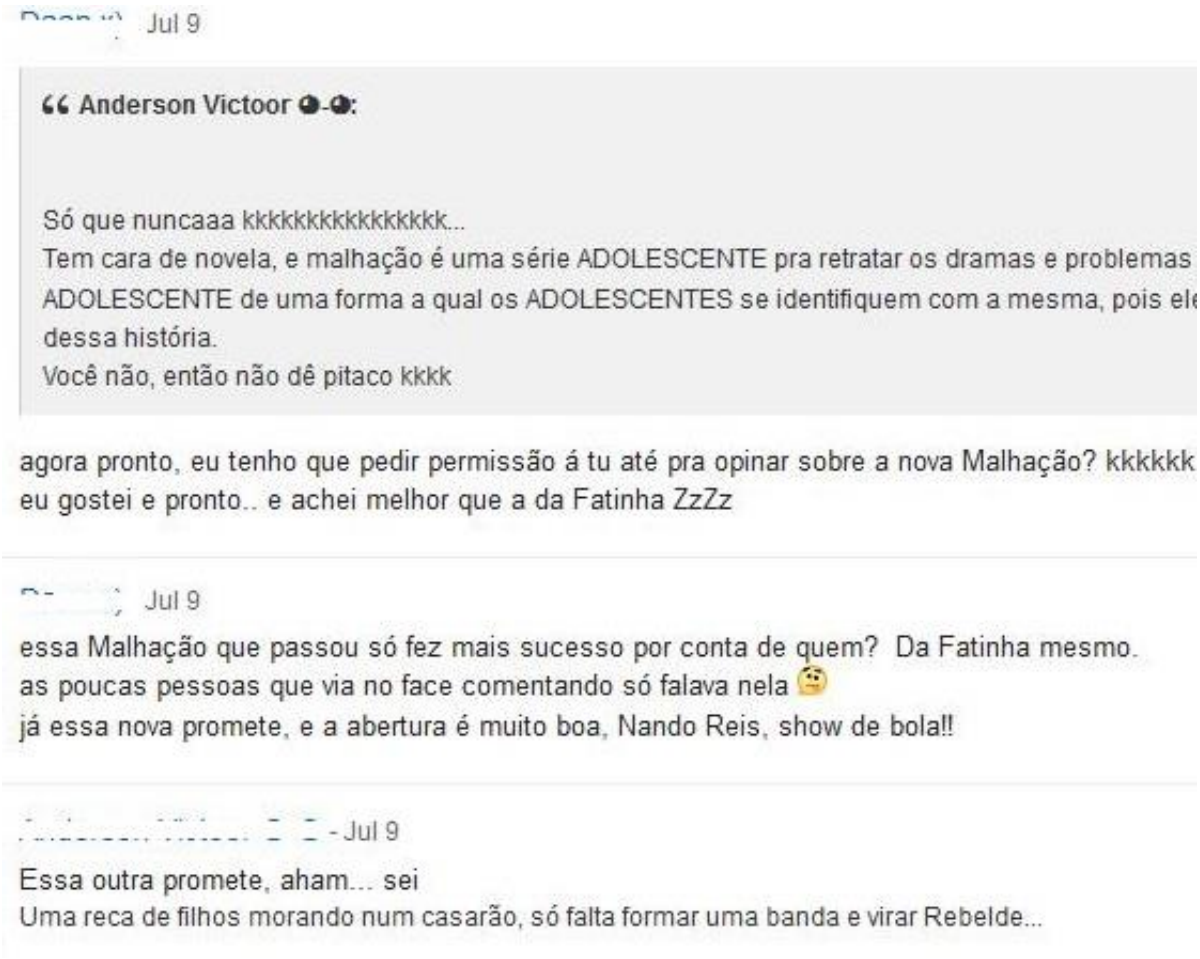


Figure 9: *Malhação*, a 'series' that "looks like a soap"[40]

[40] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=30292155&tid=5898541581866972403&na=3&npn=2&nid=30292155-5898541581866972403-5898585476467986303 (last accessed on 21.09.2014).

The comments from these viewers about *Dallas* and *Malhação* in relation to the academic descriptions and definitions, on the one hand, and the generic labels employed by Rede Globo, on the other hand, clearly point to the dialogic nature of these genres. What is more is that these genres afford these possibilities through different orientations in complex juxtaposing ways. It is here, when attempting to understand these characteristics and how they appear to be working together to consist a whole in the form of a particular genre – or perhaps, a predominant perception of a genre – that a framework for analysis, which is dialogical in nature, is required. As I discuss in detail in chapter 7, it is in that sense that I attempt to adapt and employ the analytical framework developed by English to analyse genre in academic writing (2011), for it provides a robust structure encompassing these different aspects working together dialogically.

In the case of *Dallas*, for instance, it is clearly seen as a prime-time soap opera both in the US and in Europe, but not quite in Brazil, whether by Rede Globo which does not label the programme as a soap, or by its viewers who do not perceive it as a soap either (inevitably influenced to a certain degree by the actual fact that Globo authoritatively declares it a series as opposed to a soap since the outset). Yet, in this exercise of design and redesign which feeds perceptions and reading formations, Globo may or may not realise *Dallas* as a series instead of a soap for different reasons than those of its viewers. These include a wide range of elements whose aspects may be of predominantly social or material nature, and depending on which they are, their different orientations manifest in different ways through a series of employed and perceived elements.

The same goes for *Malhação*, although the details of the case are slightly different. In spite of *Malhação* being Globo's own production, as opposed to *Dallas*, which is an import, the dialogical issues here are pretty much the same. There is an authoritative voice asserting in advance that what will be watched is not a soap opera. That assertion may or may not be disputed for various reasons by different viewers interacting with the text and with each other, naturally discussing social and material aspects of this text and its respective orientations through a variety of elements which will afford as well as limit perceptions in such a way that may lead to the conclusion that, for instance, this is indeed a soap opera although it is not branded as such, or perhaps that this is not really a soap opera although it does look like one, and so on.

I shall go back to this discussion later in the light of the analytical formulations of chapter 6 and the adapted framework described detail in chapter 7, but for now, what I hope to have been able to show thus far is that:

1. taking genres for granted as mere textual phenomena can be problematic in many ways;

2. this is by no means a new realisation (e.g. Bakhtin, 1981; Titunik, 1973 ; Altman, 1984);
3. yet, is not difficult to inadvertently fall into analytical imbroglios such as the ones above;
4. one possible way of avoiding this when studying textual interactions and genres in order to better understand communication and the realisation of meanings through a variety of forms is to attempt a structured analysis which thoroughly accounts for the inescapable dialogic nature of this process in terms of:
    a. the social aspects of text genres and their respective contextual and discursive orientations;
    b. the material aspects of text genres and their respective thematic and semiotic orientations.

As English explains, genres mediate between the social and the material in the process of communication and in so doing 'orient' towards doing things in particular ways (2011: 88).

Before going into this, however, it is important to clarify a few points in relation to the ever so slippery concept of *genre* itself and how I attempt to employ it here. Drawing on Kress (2010) and English (2011), more than a category based on patterns and expectations, genre is seen here as a social semiotic resource in the sense that it can also be appropriated and employed for the design and production, as well as the consumption of texts, like mode and medium. That is to say, as texts are designed, produced, distributed and received, genre also communicates through its inherent affordances and limitations, that is, through the possibilities that are available to be chosen and combined in specific ways, as well as around the possibilities which are not available. I discuss this perspective in more detail throughout the next section.

3.6. Genres of Genres

It would not seem like an exaggeration to state that from the very early stages of humanity and the emergence of consciousness, there has been a major concern with the classification and/or categorisation of all sorts of things and phenomena, probably because of our likely unique capacity of abstraction to develop concepts. As English (2011) points out, the work of Vygotsky and Luria focused precisely on how things are conceptualised as 'types' of things.

As she recounts

> Their work suggests that human concept formation involves classification and that classification depends on what we pay attention to, the specific aspects or features of things that are most salient to us. This, they argued, is

> strongly influenced by the experience, social, cultural, educational, of whoever is doing the classification. In other words, the decision to classify this way or that is contextually determined depending on what is most relevant to the classifier at the time.
>
> (*Ibid*, p. 68)

That is to say, ordering and classifying both concrete and abstract phenomena is inevitably relative to those who classify and the context of the classification, thus rendering definitions and classifications as only relatively safe and clear.

As an example of concrete phenomena, take an apple for instance, or a pipe, or a hat for that matter. Incidentally, the fact that I have just picked these objects to exemplify what I am talking about here is already in itself saying something about my sociocultural references, although they could well have been a random coincidence which means something more in the eyes of the reader of these words that I am writing because of *your* sociocultural references lead *you* make such a *connection*. Or perhaps the other way around, that is, I know what I am talking about but you do not quite follow what I mean; or maybe both, that is, you know what I mean and I know that you know what I mean. Anyhow, whether an apple, a pipe or a hat, each of these objects can be classified according to different criteria for different purposes. The apple then might be classified as a type of food, a type of fruit, or even as a mythological symbol. The pipe might be classified as a type of smoking apparatus, a collector's object, or even as part of a group of objects associated with Sherlock Holmes. Likewise, the hat may also fall into the category of objects associated with Sherlock Holmes (particularly if the hat you and I have in mind happens to be a bowler hat), but it may be seen just as a fashion accessory or as part of a uniform. Because apples are found almost everywhere in the world, it is difficult to conceive of someone who does not know what an apple is, apart from perhaps a child coming across it for the first time. In principle, everyone knows what an apple is and what it is not; what it does and what it does not; what is done with it and what is not done with it; what should and should not be done with it. However, this apple may be conceived differently in terms of its colour, texture, flavour, smell, uses, benefits, harms, etc. Over the course of time, apples may become more or less popular, cultivated in different ways, with extended uses and so on. It may develop differing connotations meaning for instance that presenting a teacher or tutor with an apple is seen as a sign of respect and admiration in some places, whereas elsewhere it might be seen as offensive and disrespectful.

Similarly, more abstract and elaborate concepts and definitions will be even more relative and dynamic, with increased potential disagreements upon definitions, usages and so on. Unsurprisingly, 'genre' is one of those terms which has been the subject of extensive debate

amongst theorists who have inevitably altered the meanings of the term as they attempted to clarify their understandings through such debates. And likewise, the various names and terms attributed to the different types of genres are just as relative and dynamic, although they are often seen as definite and stable. As English points out,

> There is a sense of stability that a genre name gives to a text which can be helpful in that it provides a reference point but at the same time it can be misleading because it implies a kind of fixed solidity, suggesting that a genre actually exists as an entity. However, they don't actually exist, they communicate. They communicate a chain of expectations based on the participants' knowledge and experience of what that kind of text is.
>
> (2011: 68)

In that sense, certain texts may or may not be seen as 'belonging' to a certain genre according to certain characteristics. However, if the reading or viewing process is to be understood as dialogic, then such features are not all to be found within the material realm of texts, but so too in their social realms.

Whilst discussing "the limits of genre" in relation to the soap opera, Allen asserts that genre "describes not so much a group of texts or textual features as it does a dynamic relationship between texts and interpretative communities" (1989: 45). On this basis, he suggests that 'soap opera' as a text is appropriated within several discursive systems which also vary from one culture to another and, furthermore, the term 'soap opera', or its translation is also applied to distinct ranges of texts across different countries/cultures. Therefore, in the eyes of different cultures or interpretative communities, perceived distinctions between different types of soaps may give birth to subcategorisations such as telenovelas and novelas, prime-time telenovelas, historical or period telenovelas, sociocultural telenovelas and so forth, which are, of course, far from stable or solid definitions as discussed before, but which nevertheless may be of some help in order to predict what to expect or not to expect, thus guiding viewers – or listeners in the case of, say, radio stations, readers in the case of, say, magazines, etc. – towards deciding whether they wish to engage with a particular text or not according to their individual tastes (i.e. buying a political thriller at the airport, watching a romantic comedy starting as you turn on the TV, accepting a friend's invitation for a gig of an unknown band, etc.). Likewise, this can be of some help towards designing and producing texts for particular purposes, for instance, in order to decide whether one wishes to conform or transgress certain features or patterns that are 'typical' of particular genres or subgenres within a particular context (e.g. writing an academic essay, or a PhD thesis for that matter; shooting a documentary or an action scene of a superhero blockbuster, composing a folk song or a mobile phone ringtone, delivering a wedding speech or a university lecture, etc.).

In his discussion of genres, Todorov, refers to them as "nothing other than the codification of discursive properties" (1978: 18), adding, in the case of literary genres, that

> It is because genres exist as an institution that they function as "horizons of expectation" for readers and as "models of writing" for authors.
>
> (*Ibid*.)

Although Todorov's choice of words may provide the impression that he sees genres as fixed entities, particularly in terms of the so called models of writing, he at least in part acknowledges the reader's role in contemplating this horizon of expectations.

Discussing the inherent dialogism of narrative genres with emphasis on the forces acting on the reader, Cobley (2001b) points out that

> Generic meaning is derived partly from competence in reading other narratives in the genre but also from a more diffuse set of knowledges, attitudes, values and experiences brought to the reading of a specific narrative, all of which are in a complex interplay. As such, then, genre is properly an "idea" or an "expectation" harboured by readers.
>
> (*Ibid*, p. 486)

Such a complex interplay, Cobley suggests, can be accounted for through the pursuit of a theory which incorporates crucial aspects highlighted and discussed in the work of, among others, Altman (1984, 1987, and 1999) and Bennett (1987b, 1990). They concern, Cobley goes on, (1) "reading formations" (as mentioned above), (2) "verisimilitude" (i.e. what seems coherent to what is expected within a given genre), (3) "syntactic/semantic aspects of genre" (i.e. the compound of structural elements on the one hand and ways of depicting and realising textual elements on the other), (4) the "dominant" (i.e. what is perceived to be predominant within a given 'scene', given that genres and perceptions tend to overlap) and (5) the foreshortening of generic production in history through a seemingly unjust, albeit inevitable process of canonisation whereby texts are selected as representatives of a given genre to the detriment of the hundreds – if not thousands – of other texts which are not picked as representatives by decision makers (2001b: 487-498).

These are, without a doubt, rather helpful notions which I have incorporated into my analysis even if indirectly through my own reading formation. Yet, there is more to it if I am to expand the concept of genre in order to be able to unpack and make sense of my online empirical data about telenovelas, which is seen as textual and communicational genres with which and in which viewers of telenovelas interact.

3.6.1. Genre Enhanced

As stated before, I want to look at telenovelas and the process of textual interaction with this popular genre from the perspective of a social theory of language and communication. From such a perspective, genres are seen more broadly as linguistic categories consisting of patterns of sequences of interactions so to speak. This crucial notion developed by Halliday and Hasan (1989) is neatly summarised by English (2011) in her thorough review of genre theories. As she recounts, in their work

> Genre emerges out of everyday social interactions and becomes an established set of textual everyday exchanges such as the 'service encounter'. In the same volume, Hasan develops the idea of 'contextual configuration', which comprises a series of linked utterances that together enact a recognisable communicative event. Genre, in this case, is the social framing of the 'contextual configuration'. It is *what makes participants make their text in the way they do*.
>
> (*Ibid*, p. 69, my emphasis)

In that sense, within the textual level of a given novela, there are the everyday genres of interactions between different actors which may or may not reflect varying levels of verisimilitude in conjunction with other semantic/syntactic aspects of the text and its dominant according to varying viewing formations for instance. These aspects and conditions will offer a number of (limited) possibilities for the episodes to be written, recorded, edited and broadcast in specific ways.

Furthermore, as the episodes are written, recorded, edited and broadcast, there is a large number of fairly diverse viewers with access to technology also interacting with each other through the medium of online communities within the Orkut platform. Such interactions also take place in certain ways which are governed by the options that the medium offers on the one hand and by the choices of modes and genre that these viewers and writers make as they communicate. Over the course of time, people enter and leave different Orkut communities about telenovelas until they find themselves 'at home', at least temporarily. When seen as genres, these online interactions in these communities that I have studied also seem to, sort of organically nurture different expectations as to how one participates or is expected to participate, rather similarly, I believe, to person to person interactions in a particular place such as, say, a church or a temple, a poolside or a public park in the summer, a library or an academic conference, a street market or an underground train, etc., except this is done through the dominant of the written mode of a multimedia platform. As English puts it,

> The framing which the genre provides prepares the participants for the communicative event itself and certain 'verbal phrases' (or motifs, or gestures, etc.) come to be associated with it and serve as a *key* to the communicative event that is being enacted. This prepares the participants for their participation. It puts everyone in the 'right' frame of mind. It gives a sense of either reassurance if the genre key is familiar or confusion if the key is unfamiliar.
>
> (*Ibid*, p. 70, her emphasis)

This social linguistic perspective in relation to genres is a crucial one which clearly relates to the ideas of cultural and subcultural capital, prestige, distinction, inclusion, exclusion, etc. For instance, in certain contexts such as work and school environments, those who are able to 'speak the genre' may be one step ahead of those who are unable to make it out for various reasons. As I look and attempt to unpack the mechanics of these online interactions across these communities from a social semiotic perspective, it becomes apparent how important the structures and functions of genres are "in establishing, maintaining and challenging power through literacy practices" (*ibid*, p. 77).

More importantly, however, as I briefly discussed in the introduction of this thesis, looking at the primary and secondary genres that I have been dealing with (i.e. novelas and online discussions about novelas) as social semiotic *resources* in the light of the work of Kress (2010) and English (2011) has been crucial not only for my own understanding of these intricate processes, but also for the originality of this research.

3.6.1.1. Genre as a Social Semiotic Resource

In *Social Semiotics*, Hodge and Kress define textual genres as "typical forms of texts which link kinds of producer, consumer, topic, medium, manner and occasion" (1988: 7) and point out that textual genres "control the behaviour of producers of such texts, and the *expectations* of potential consumers" (*ibid*.). This idea of 'behaviour control' is more carefully developed in Kress and Van Leeuwen's multimodal framework for textual analysis (2001) which considers the design, the production and the distribution of text genres in relation to the affordances and limitations of different modes of representation (e.g. spoken, written, visual, etc.) and media (e.g. paper, screen, telephone, etc.). Hodge and Kress's assertion that textual genres have a direct impact on the behaviours and expectations of text producers and consumers, implicitly points towards the existence of specific affordances and limitations of genres in addition to the affordances and limitations of representational modes and media as they discuss. English (2011) elaborates on this asserting more explicitly that "genres are

chosen because they frame a text in particular ways that both shape and are shaped by that frame and this is what identifies a particular genre" (p. 78).

Of course that, depending on certain factors, genre as a semiotic resource for textual design, production and distribution may not be available as an actual 'choice', just like different media (e.g. a magazine) will both afford and limit different possibilities in terms of the availability of representational modes (e.g. words and pictures but no sound). Nevertheless, when it comes to genres and their respective affordances and limitations, certain levels of 'transgression' of certain 'generic laws', so to speak, may be more or less accepted or tolerated (Todorov, 1976, cited in English, 2011: 97), depending on contextual factors such as, for instance, the level of control that is normally exercised in the particular environment where a given process of textual development and/or consumption takes place. In order to illustrate this further, let us look at two rather distinct examples of textual genres from two rather distinct contexts.

Take the final 'product' of doctoral research and assessment as the first example of a textual genre. In contrast the concise conventional theses from the first half of the 20th Century, a PhD thesis as it is today, will afford vast, albeit limited, amounts of linear space for ideas and arguments to be thoroughly developed and laid out (Kress, 2012: 249-250). Requirements might vary depending on the field (e.g. sciences vs. humanities), with some allowing a slightly higher degree of flexibility than others. In certain cases such as arts and practice-based doctorates, different forms of text – in the broadest sense of the term – are expected as the final product of the research. If a conventional PhD thesis were to transgress certain aspects of its semiotic materiality, new affordances might emerge through the uses of additional modes and media, which could in turn have an arguably positive impact upon the genre in the course of time. Someone doing doctoral research in media and communications and looking at multimodal communicative acts surrounding a popular genre of television programme from a social semiotic perspective, for example, might consider a digital space such as a blog or a website as one very suitable option for dealing with the data on the one hand, as well as for presenting the work and the analyses in a convenient multidimensional way, with hyperlinks directly connecting each mention and reference to the actual sources such as authors, publications and institutions, as well as to all the raw data in its real form, location and so on. Things might turn out in different – though no less interesting – ways with both direct and indirect implications, not only for the current ways in which a student could be assessed for his knowledge, ability, competence and so on to become a Doctor of Philosophy, but also for other important aspects, such as accessibility of the research, access to the research, generic issues, representational issues, ethical issues, so on and so forth (cf. Andrews et al., 2012). Commenting on the potential implications of similar aspects at a time that feels quite transitional, Kress (2012) 'provisionally' concludes that

> Every aspect of what the PhD was securely 'about', even some twenty years ago, is now a matter of careful positioning: socially, medially and modally. All this, while the very status of the award itself is subject to constant challenge.
>
> (*Ibid*, p. 257)

In another less metalinguistic example from a considerably less tightly regulated context, avant-garde cinematic movements such as the Danish Dogme Manifesto will afford new communicative possibilities, precisely through the limitations that it imposes upon those who adhere to the manifesto, ultimately rendering their films into what could be perceived as a new genre that aims at foregrounding the story and the acting by doing away with virtually everything else. According to the idealisers of the movement, Lars von Trier and Thomas Vinterberg, great stories and acting often tend to dissipate in current mainstream cinema which has been inundated by all sorts of distractions ranging from music and special effects to editing and even filming itself (cf. Hatfield, 2006). As with the PhD thesis example, what is at stake here too, is the effect of genre in terms of how texts are designed, produced and distributed with the resources that are made available for different reasons, on the one hand. Equally important, on the other hand, is how generic affordances and limitations such as these directly affect the designers and producers themselves, not only in the process of textual development, but also over the course of interactive practices of text consumption such as reading, viewing, listening and so on.

In the context of soap opera production, Nochimson also illustrates this point somewhat inadvertently while commenting on some generic perceptions in relation to her own experiences as a developer of this particular narrative genre:

> Unfortunately, the people who make soap operas do not themselves have easy access to language that allows them to conceptualise what they are doing. This is a situation common to all marginalised endeavours and peoples. People who do not fit the mainstream categories are 'stuck' trying to express their own desires and to organise their experience with a set of categories that pointedly exclude them. In the soap opera community, the result has been that the inordinate power of groundless mainstream ideas has riddled that community with cynicism and self-deprecation, obstructing self-knowledge among the majority of soap opera professionals, even those who are excellent at what they do.
>
> (Nochimson, 1992: 4, quoted in Gripsrud, 1995: 169)

As a former producer of soap operas herself, it would appear that Nochimson's justifications for the genre to be seen as repressed and marginalised lie precisely on the limitations of certain resources which cease to afford the desired possibilities and, in turn, not only reflect

upon the design and production of the texts but also on the designers and producers themselves – rather negatively, it seems, in this particular case – through a specific combination of elements.

Likewise, when it comes to the considerably less tightly regulated and more spontaneously developed collective textual productions from viewers of telenovelas, according to my empirical observations of both the novelas themselves and the predominantly written interactions surrounding these novelas, genre is seen and understood as a social semiotic resource. As such, novelas appear to be used by online community members for various purposes besides merely chatting about novelas. The dynamics and intricacies of the environment where these texts – which I refer to as my secondary texts – are produced and consumed are discussed in detail in the next chapter.

3.7. Conclusion

This chapter presented a compact historical and contextual panorama of the narrative genre which is at the heart of this research and which has been studied at length from a variety of perspectives. A brief review of these research perspectives is thus provided together with a discussion about how the genre might be perceived as such by researchers as well as by viewers.

The diverse and, at times, contradictory views that emerge with regard to the genre in question point towards what might be seen as a somewhat misguided perception of the concept of genre itself. Therefore, a broader discussion on how genre as a concept might be understood and applied more effectively is provided in the light of some helpful theories which I have come across through Cobley (2001b) and English (2011) in particular.

As the main points of these relevant theories of genre are reviewed, a discussion on the impact of genre upon our choices in conjunction with the impact of our choices upon genre is provided through a fairly wide range of examples looking at genre both from a reader/viewer's perspective as well as from a writer/designer/producer's perspective. It is this dialogic perspective on genre as a social semiotic resource which enables me to look at some of the intricate ways in which the Brazilian telenovela is used by both their producers and consumers.

Before moving on to explore some important developmental aspects of my empirical work, a full and rigorous explanation of the methodological approach and its associated research methods is necessary. The next chapter serves for this particular purpose.

4. METHODOLOGICAL APPROACH AND RESEARCH METHODS: THE CASE FOR TEXTUAL ETHNOGRAPHIES AND NETNOGRAPHY

A specimen may be badly representative of the whole, or it may be technically bad, but it cannot lie.
(Alasuutari, 1995: 63)

This chapter provides a detailed explanation of the combined methodological perspectives that were adopted in this research. In order to enable the reader of this thesis to see the subsequent accounts and theorised descriptions of the following chapters as an integral part of this exercise, this chapter also details and justifies the methodological procedures that were carried out at each stage of the process. By the end of this chapter, the primary concern of this thesis as an exploration of the social and the material aspects of communication involving processes of more formal textual interactions in relation to more informal textual interactions should have become clear. It will also have become clear that the Brazilian telenovela is seen here as the vehicle through which the discussion concerning the nature of the production and the reception of communicational genres is evidenced, ultimately pointing to important issues in the broader relationship between language use, communication, teaching and learning.

4.1. Introduction

As outlined in the first chapter, this research deals with textual interactions from a social semiotic perspective. The core data for this thesis consists of two sets of texts, which I refer to as my primary (i.e. telenovelas) and secondary (i.e. online interactions about telenovelas) texts. As far as the core data for my research goes, it is important to emphasise here that I have not been able to meet or conduct interviews with any of the individuals involved in the production of the telenovelas themselves. I have not been able to observe them while they were writing, filming or editing any of the four texts which I have occupied myself with either. Likewise, neither have I been able to meet, interview or observe in person any of the hundreds of viewers of telenovelas whilst they interacted with the then current novela and with each other online, day after day. Although a very large proportion of these online interactions was observed at the same time and in the same place or (virtual) environment 'where' they took place, day after day, for a prolonged period of time lasting longer than two

years, so called computer-mediated observation is not considered fieldwork-based research. This, it would appear, disqualifies this type of research as ethnographic. Nevertheless, like Blommaert (2008), I am also of the opinion that this is a misguided view for the reasons that follow.

As Blommaert points out,

> (…) reducing ethnography to fieldwork yielding a particular kind of data reduces ethnography to a collection of *methods and techniques*. It so discards most of what is valuable about ethnography: the fact, for instance, that it is (and always has been) *a theoretical perspective* on human behaviour.
>
> (2008: 24, his emphases)

In addition, he goes on

> [Texts] appear often to be seen as just the accidental outcome of a far more interesting 'practice'. Therefore, when the practice is not observable, analysis is thrown back to formal description and cannot be ethnographic. This line of argument rests on a *prima facie* distinction between processes and products which denies a rather elementary set of observations: that 'practices' always yield 'products', that such 'products' therefore contain traces of practices and can disclose the nature of such practices, and that the 'products' themselves yield practices. The whole idea of text is so deeply connected to ideas we have about cultural transmission and social reproduction that extracting them from that complex of practices amounts to the de-materialisation of such processes. It also leads to a view which is even less sustainable: that of the 'context-less' text. There are no 'context-less' texts: every text displays features of its unique context-of-production as well as of the potential it has to move across contexts. Thus, even a text of which we have no 'contextual' information will be analytically contextualised. The fact that we don't know its authors, the language in which it was cast, its original function and audience, its uptake by that audience – all of that does not mean that the text has no context; it means that we have to contextualise it, fill in these contextual blanks by means of rigorous ethnographic interpretation.
>
> (*Ibid*, p.25)

Evidently, both the primary and the secondary text genres that I have dealt with are rather different from the ones to which Blommaert is referring. For one, my television and computer mediated multimodal texts are collectively and continually produced and

consumed. Yet, the reasons stated above are equally valid to argue for the ethnographic nature of my work as I shall attempt to demonstrate more explicitly below. In addition, there is a substantial amount of academic literature, including ethnographic research on both the production and the reception of soap operas and telenovelas, to which I refer throughout this thesis. These have been instrumental in the development my academic formation, which, paired with my own background knowledge of the sociocultural contexts in point, have enabled me to fill in these aforementioned contextual blanks by means of rigorous ethnographic interpretation. The questions that have guided my analyses, as well as their purposes and objectives outlined in the introductory chapter of this thesis, undoubtedly conform to the theoretical position described above, even if the core of my data consists of mediated texts and my analytical perspective is social semiotic.

As for the methodological procedures and the associated research methods themselves, if the ethnographic approach is to be considered purely ethnographic only when containing face-to-face interactions as the core of its data, then it may be useful, instead, to refer to the set of methodological procedures and associated research methods employed here as predominantly 'netnographic' (cf. Kozinets, 2010). The following sections present a detailed account of such procedures discussing the reasoning behind my choices, as well as issues concerning their appropriacy for this 'predominantly netnographic' study of the Brazilian prime-time telenovela and its online mediations from a social semiotic perspective for the purposes of informing communication theory and critical literacy practices.

4.2. A 'Blended Netnography'

According to Hine (2000), the so called 'virtual ethnographer' inhabits a kind of middle world, where one is simultaneously an outsider and a native, having to sufficiently acquire the culture being studied to understand its dynamics, whilst also having to sufficiently distance oneself to be able to conduct research. In this particular sense, the next chapter of this thesis provides a detailed account of what I see as my own development as a 'virtual ethnographer', also known as 'digital ethnographer', 'webnographer' or 'netnographer' (Kozinets, 2010: 5). Choosing 'netnography' as his preferred neologism, Kozinets defines it as

> (…) participant-observational research based in online fieldwork, using computer-mediated communications as a source of data to arrive at the ethnographic understanding and representation of a cultural or communal phenomenon.
>
> (2010: 60)

However, since I combine computer-mediated communications as a source of data (e.g. the core of my secondary texts) with other sets of data here (e.g. my primary texts, i.e. the telenovelas themselves), employing the term 'netnography' mainly indicates my acknowledgement of the increasing prevalence of online social communication in the lives of many Brazilians who, voluntarily or not, almost invariably engage with telenovelas more often than not.

Because I look at the telenovela itself from a social semiotic perspective, in conjunction with my online participant-observations of different groups of viewers interacting with the primary text genre and with each other, also from a social semiotic perspective, this would then be considered a 'blended netnography', according to Kozinets (*ibid*, p. 67). In addition, as I mentioned in the introductory chapter of this thesis, these procedures are grounded in the so-called practice approach (e.g. Jankowski, 1991). This is because my research is an attempt to provide a better understanding of phenomena arising as a result of these spontaneous communicative practices that revolve around this highly popular and culturally significant media text genre, which is continually designed, produced and distributed by a highly powerful and culturally significant organisation. Finally, before moving on to the details of each individual stage of this process, it is also worth reemphasising that all my online empirical data has been approached from a so-called specimen perspective, as opposed to a factist perspective (cf. Alasuutari, 1995). This means that I have looked at my online participant observations as instances of thought, scrutinising the data in its own right, thus rendering truthfulness and honesty as irrelevant notions here. This is due to the fact that this research is primarily concerned with exploring potential implications of different communicational genres as different groups of people interact with the telenovela and with each other, in addition to the further implications for the teaching and learning of language and communication discussed in the last chapter of this thesis.

The following subsections aim at clarifying and detailing three fundamental aspects of this blended methodology, namely (1) data collection, (2) data analysis and (3) ethical procedures.

4.2.1. On Data Collection

Both the primary and secondary texts which have been the object of study of this research, and which eventually became part of this thesis, were simultaneously collected and organised for analysis in relation to each other following a prolonged period of observation, as briefly described in the first chapter. Before I proceed, however, it is important to emphasise here that the processes of data collection and analysis were inevitably intertwined

as I struggled continually to understand these textual interactions from a dual perspective of a native viewer of Brazilian telenovelas with decades of experience, as well as a regular user of social media with years of experience as an active member, owner and manager of multiple online communities, on the one hand, and a scientific observer attempting objectifying precision, on the other hand.

It is in this sense that I felt it was crucial to include in this thesis a largely autobiographical personal reflection on online community membership, interaction and management, as captured in a multitude of subjective recordings of online experience. This has been referred to as 'auto-netnography' by Kedzior and Kozinets (2009) and is the subject of the next chapter of this thesis as I mentioned above. As they suggest, this practice can be very useful in terms of deepening one's understanding of "the subjective experience of 'being' an avatar in a virtual world environment" (*ibid*, cited in Kozinets, 2010: 97). From a social semiotic perspective, these relate directly to issues of discursive identity and agency that are discussed in detail in chapters 7 and 8.

For the purposes of this section, I shall refer to these informative sets self-referential 'reflective field notes' (cf. Kozinets, 2010: 113) as my 'tertiary texts'. These are complemented with respective sets of both archival and elicited data in the form of early online communities, topics and postings that are used as illustrative examples in the contextual discussions of the next chapter, as displayed below in Table 1.

In addition, reflective field notes were also kept as I engaged with the primary text genre (i.e. the telenovela on TV) on my own, on multiple occasions, as well as together with other viewers in person, on four separate occasions, as also displayed in Table 1 below. Added to these, reflective and descriptive notes combining what I saw on both primary and secondary screens (i.e. TV and computer) with what I experienced as a researcher in Brazil (abroad?) and in the UK (abroad?) were also continually kept to be used in the theorised accounts and descriptions that follow in chapters 5 and 6, as well as in the subsequent analytical chapters 7 and 8.

Although they inevitably overlap, the table below attempts to account for and display these reflective observational notes in an orderly fashion in relation to what refer to as the primary and secondary texts that form the core of my data and which have been the direct object of study for this research.

	Reflective/Observational Field Notes	**Naturally-Occurring/ Archival Data**	**Instigated/Elicited Data**
Primary Texts (i.e. telenovelas)	Telenovela viewing notes: • Own viewing • Obs. 1 (nuclear family) • Obs. 2 (extended family) • Obs. 3 (friends abroad) • Obs. 4 (public place)	Telenovela episodes: • *A Favorita* (2008-9) • *Caminho das Indias* (2009) • *Viver a Vida* (2009-10)	Telenovela informal discussions: • Observation 2. • Observation 3.
Secondary Texts (i.e. telenovela-related online communities)	Community interaction observational notes: • Com. 1 • Com. 2 • Com. 3 • Com. 4 • Com. 5 • Com. 6 • Com. 7 • Com. 8 • Com. 9 • Com. 10	Community topics and postings: • Com. 1 • Com. 2 • Com. 3 • Com. 4 • Com. 5 • Com. 6 • Com. 7 • Com. 8 • Com. 9 • Com. 10	Community topics, postings and polls: • Com. 1 • Com. 2 • Com. 3 • Com. 5 • Com. 7
Tertiary Texts (i.e. telenovela-unrelated online interactions)	Self-reflective contextual and discursive notes on: • intercultural perspectives • the perceived role and importance of media conglomerates and the narratives, fictional or otherwise, that they design, produce and distribute • the rise of social media • the development and transformation of language and communication, etc.	Relevant online social communications: • Email groups of friends and acquaintances • More recent online community interactions of personally known members • More recent online community interactions with both known and unknown individuals across different platforms or 'services'	• Own created and managed online communities • Own topics and postings • Online informal discussions on online behaviour, attitudes, practices, etc. • Offline metadiscussions

Table 1: A summary of the relevant collected data as discussed above

As I mentioned in the introductory chapter of this thesis, the vast majority of both these primary and secondary texts consist of naturally-occurring data in the form of (1) three continually designed, produced, distributed and viewed or consumed television texts, and (2) predominantly written interactions about these television texts also continually and collectively designed, produced, distributed and read or consumed across ten telenovela-related online communities created by different types of viewers on the social networking

service Orkut. In order to provide further depth and detail to both my theorised descriptions and the subsequent analyses of these complex textual interactions, a small amount of researcher-instigated data was also collected as listed above.

4.2.2. On Data Analysis

This section provides an explanation as to how my data analysis was carried out and how the different types of data listed above were related to one another during this analysis. At the risk of sounding repetitive, I believe it is worth reemphasising that, given the nature of the highly interactive textual productions investigated here, the processes of data collection, analysis and interpretation are inevitably intertwined.

More than just analysing media texts as many have done, and more than just analysing the reception of media texts as many have done too, this research has attempted to understand these communicative practices in relation to each other from a social semiotic perspective, with the ambition to inform, not only communication theory, but also critical literacy practices. In order to do that, the initial step was to attempt a theorised description of the core of my empirical data, which I refer to as my secondary texts, that is, the different views of viewers of telenovelas and, more importantly, the different ways in which they interacted both with the primary text genre of the telenovela and with each other on a regular basis, thus collectively producing the secondary texts described in detail in chapter 6.

Such description, it can be argued, is indeed partial and contains analytical commentary which is both disperse and superficial. This is because, on the one hand, I wanted to be able to present a rich overview of the multitude of social and material aspects taken into account in the detailed analyses of the subsequent chapters. On the other hand, though, as I provided a theorised description of this data in conjunction with these initial analytical remarks, what chapter 6 clearly does is to further contribute to the reflective depiction of my own struggle as I attempted to combine objectivity and subjectivity so to speak. This was eventually achieved through the development of an adapted version of English's analytical framework (2011), as discussed in detail and employed in the demonstrative analyses of chapters 7 and 8 respectively discussing the primary and the secondary text genres in turn.

With the framework adequately adapted to fully accommodate these text genres accounting for the further dimension of their consumption or reception, data analysis could be carried out more systematically. Each one of the three selected telenovelas representing the primary text genre was then analysed from a social semiotic perspective looking at the genre as a social semiotic resource continually appropriated by those who interacted with them across different contexts including online social interaction across the ten communities selected for

observation. These, in turn, had their most active topics, that is, those with most entries or postings, selected for analysis in relation to any of the three selected telenovelas they would be relating to as the theorised descriptions from chapter 6 indicate. More importantly, through this analysis, different social and material aspects of these genres were foregrounded providing a detailed picture of these dynamic textual and generic interactions in terms of the different ways in which they appeared to orient each other as these texts were continually produced and consumed whilst also continually informing each other in the process.

For the purposes of presenting the analysis in the thesis itself, some choices had to be made in relation to the order of the things, as well as in relation to the level of detail and the number and the variety of illustrative examples. In order to present a fully detailed analysis, my decision was to focus on *A Favorita* as the main example for a thorough discussion of the different aspects of a telenovela with concrete examples of each aspect, and the respective online community that was more prolific in relation to this particular novela as the main example for an equally thorough discussion of the different aspects of the reception or consumption of this genre and the subsequent redesign and production of secondary text genres. As I presented this analysis in detail, however, parallels were traced and additional remarks made regarding the other observed telenovelas and online communities also selected for analysis as listed in Table 1 above.

As for the choices of data presented in the main body of the thesis and how these relate to the data in the appendixes, as well as what was (and what was not) included in the appendixes, choices also had to be made. I believe that presenting selected excerpts in the main body of the thesis in order to illustrate a particular point being discussed makes for a more comfortable reading. More often than not, however, the selected topics from the selected online communities were rather lengthy, ranging from around fifty postings or messages up to more than four thousand of them. Therefore, whenever specific excerpts are discussed, they appear in line, with an extended excerpt of the topic in question in the appendixes. When data was still being collected, some of these selected topics were still active, so any subsequent postings were obviously excluded. When the selected topics were rather long, with hundreds or even thousands of postings, not all postings could be included in the appendixes for reasons of space. The solution found was to include in the appendixes, longer illustrative translated excerpts of the topics from the ten communities discussed in chapter 6 (appendixes 1 to 10), and then the two full topics that corresponded to the last two episodes of *A Favorita* as selected for the detailed analytical discussions of chapter 7 and 8. These have been included (appendixes 11 and 12, respectively), not only in their entirety, totalling

over five thousand postings, but also in their original language, with their long relevant excerpts discussed in the analytical chapters, evidently translated, presented in line.

In addition to this, together with each one of the transcribed and translated excerpts presented in the main body of the thesis, an accompanying screen print of the excerpt or part of it in its original language is also presented together in most cases. By doing so, an added visual dimension is provided to the reader of this thesis and, perhaps more importantly, an additional level of authenticity is also lent to each passage. On the other hand, though, this is one of several ethical dilemmas which have had to be considered. These are discussed in the next section.

4.2.3. On Ethical Procedures

This project has endeavoured to consider the recommendations from the Economic and Social Research Council (ESRC)'s Framework for Research Ethics (2010) where possible, but not without its challenges, particularly with regard to the treatment of online data. For the purposes of a more careful consideration of this particular type of data, the updated version of the recommendations from the Association of Internet Researchers (AoIR) Ethics Working Committee (Markham and Buchanan, 2012) has been particularly useful. As they suggest in their 'process approach', when pondering upon ethical dilemmas such as the ones I have faced here (i.e. the capturing of community members' postings and whether these so called 'public' communities are effectively public),

> (…) the uniqueness and almost endless range of specific situations defy attempts to universalise experience or define in advance what might constitute harmful research practice. We take the position that internet research involves a number of dialectical tensions that are best addressed and resolved at the stages they arise in the course of a research study. In saying so, we reiterate the value of a casuistic or case-based approach.
>
> (*ibid*, p. 7)

By reflecting upon these ethical dilemmas more explicitly, I now attempt to elucidate some important points.

As far as privacy is concerned, on the one hand, the telenovela related online communities that I have observed can be seen as virtual public spaces in the sense that whoever wishes join any of them can do so with the click of a couple of buttons without the need of any permissions, and even if one does not wish to join the community, s/he can still visit each of these spaces freely, accessing any of the topics, reading all the previous postings as well as

observing the ongoing interactions taking place. On the other hand, these virtual spaces can also be seen as collective textual fabrics, or even as a collection of individual messages belonging to individual participants posting them through the use of their individual virtual profiles. Either way, that is, whether they are seen as conversations in a space or texts authored by individuals, they are publicly available data gathered in a publicly accessible site. Nevertheless, two questions arise to be considered here.

Firstly, those interacting in any of these observed communities may have varying degrees of concern regarding their own privacy. Often, this is partially dealt with by the community members themselves through the use of a pseudonym and an alternative avatar. In any case, though, in order to ensure anonymisation, for each interaction described and discussed, participants are always renamed as User 1, User 2 and so on, with their names and avatars always respectively crossed out and covered on the screenshots that accompany each translated excerpt in the main body of the thesis. However, in order to provide direct reference to the entirety of each publicly available topic described and discussed in this thesis, links to each publicly available page are provided as footnotes.

Secondly, it is worth pointing out that Google's Orkut, the social networking service where these online communities are found, is obviously a commercial website. Generally speaking, Orkut provides a free service as a means of attracting audiences to their advertisers. In order to gain access to these pages, however, users are required to accept the company's 'terms of service[41]'. Unsurprisingly, there are multiple limitations outlined in these agreements, particularly with regard to copying its content, distributing, reproducing, republishing, downloading, scraping, displaying, posting, transmitting, the list goes on. Upon a brief examination of these policies, it is clear that any other use of the contents from the service for other unspecified purposes, such as a PhD research for instance, would be prohibited unless prior permission is obtained or its use is permitted by law. Fortunately, in UK copyright law, there are exceptions that allow fair use and dealing of this type of data for non-commercial research and private study[42]. Likewise, Brazilian copyright law also offers similar exceptions[43], and the same goes for the USA[44], where Google's Orkut was originally based.

[41] Cf.: http://www.google.com/intl/en-GB/policies/terms/ (last updated on 14 April 2014).

[42] Cf.: https://www.gov.uk/guidance/exceptions-to-copyright#fair-dealing

[43] Cf.: https://www.planalto.gov.br/ccivil_03/Leis/L9610.htm (Portuguese).

[44] Cf. http://infojustice.org/wp-content/uploads/2013/03/band-and-gerafi-2013.pdf

Finally, it is also worth mentioning in this discussion the fact that concerns with regard any form of potential harms or risks associated with this linguistic and communicational study have been considered carefully. By adopting a specimen approach, as previously mentioned, this already considered harmless piece of research is seen to involve even fewer risks, for besides dealing with typical daily routine activities such as televisual and online text interactions, this predominantly observational research has not directly involved the collection of identities in association with response data.

4.2.4. On Interpretation/Extrapolation

As stated earlier in this chapter, the Brazilian prime-time telenovela as the primary text genre of this research was chosen as such, not only due to its popularity beyond comparison, but also, as described in the previous chapter, because of its background, its history and it cultural influence. As such, this primary text genre is appropriated by viewers and manipulated as a social semiotic resource for different purposes in different contexts. In other words, the Brazilian telenovela is seen in this research as the vehicle through which the discussion of the nature of the reception and production of genres in particular contexts is evidenced. Moreover, the detailed descriptions and the subsequent analysis from the upcoming chapters point to important issues in the broader relationship between learning and language. These are treated in the last chapter, which attempts to illustrate the potential implications of this research into online groups, and their interactions with a popular text genre of such magnitude in the informal realm, for more formal educational contexts dealing more or less directly with language and communication.

As I hope it will become clear, it is not claimed here that this research provides the basis for the development of a new teaching method. Rather, what it does is to contribute to a social semiotic approach to the teaching and learning of language and communication related subjects. In addition to further informing communication theory, this research suggests that multiple forms of more or less direct critical literacy practices across different contexts can benefit from a thoroughly informed use of these resources for such practices.

4.3. Conclusion

This chapter presented an account of the methodological approach and the respective research methods adopted in this research. It began by presenting an informed view of ethnography as a theoretical perspective, which has informed the combined research methods that are employed here, referred to as a 'blended netnography' (e.g. Kozinets, 2010). This is subsequently described in detail with a discussion of all the stages of data

collection, including what types of data were collected, followed by an explanation of how the data analysis was carried out and how different data types are related to one another in the theorised descriptions of the next two chapters and the subsequent analyses in chapters 7 and 8. In addition, this chapter also presented an important discussion about the ethical dilemmas that were considered, the ethical procedures that were followed, and their respective justifications. Further to these justifications, I then reminded readers of the underlying reasons for these explorations arising from their perceived importance in the broader relationship between language and learning. The next section moves on, then, to a more detailed account of my online explorations prior to this research effort, but which became an informative part of it as the aforementioned tertiary texts of my data outlined in Table 1.

5. THE AGE OF SOCIAL MEDIA: REVIEWING INTERNET RESEARCH AND REFLECTING ON MY KNOWLEDGE AND UNDERSTANDING OF THE ONLINE ENVIRONMENT AS A SOURCE OF EMPIRICAL DATA

Ele morrerá e eu morrerei.
Ele deixará a tabuleta, eu deixarei os versos.
A certa altura morrerá a tabuleta também, e os versos também.
Depois de certa altura morrerá a rua onde esteve a tabuleta,
E a língua em que foram escritos os versos.
Morrerá depois o planeta girante em que tudo isto se deu.
Em outros satélites de outros sistemas, qualquer coisa como gente
Continuará fazendo coisas como versos e vivendo por baixo de coisas como tabuletas.

[*He shall die and I shall die.*
He shall leave his signboard and I shall leave my poems.
Eventually his sign will die and so will my poems.
After that, the street where the sign was will die.
And so will the language in which the poems were written.
Then the whirling planet where all of this happened will die.
On other satellites of other systems, something like people
Will continue to do things like writing poems and living under things like signboards.][45]

(Campos, 1928/1997)

5.1. Introduction

This chapter provides a reflective account of some of some of the most relevant episodes for the development and formation of my compound emic and etic perspectives, so to speak. Its primary purpose is to disclose what is seen as a very useful, if not essential, critical reflection upon my evolving knowledge and understanding of the dynamics of the online environment where my empirical data was taken from. Incidentally, this chapter also functions as a link between the predominantly theoretical first part of this thesis and the more descriptive and analytical second part that follows.

Although I understand that some readers of this thesis may take issue with the anecdotal tone of some of the passages that follow, it is my belief that the relevance of these particular segments is justified in the sense that they document and preserve what I see as important aspects of the contemporary socio-political and cultural context out of which my research developed.

[45] My translation

As I drafted the introductory lines of this chapter at the British Library in the 'hot' Summer of 2013, I felt surrounded by an avalanche of both home and foreign affairs[46], which might soon be forgotten, but which, nevertheless, felt strangely historic. The G8 summit had just taken place in Northern Ireland amidst embarrassingly substantiated revelations that British intelligence had spied on delegates at two G20 summits in order to gain an advantage at negotiations. The source, American whistleblower Edward Snowden, had also revealed a few weeks before that the US National Security Agency had been developing a massive surveillance program of global electronic communications known as PRISM. According to the confidential documents released by Snowden and published on The Guardian newspaper, this program, in cooperation with, among other foreign intelligence agencies, the UK Government Communications Headquarters (GCHQ), obtained data from major so called tech companies, such as Google, Microsoft, Facebook and Apple, with the deliberate intention of circumventing national laws on personal privacy in ways that seem very much analogous to Orwell's seminal dystopia. More unsettling, however, was the minute coverage that this specific affair received in the media. As Jenkins wrote on *The Guardian*, this was due to the issuing of a so called D-notice (a warning against publishing anything that could damage national security) by the government, which was clear and evident, for instance, during a rather peculiar interview with the foreign secretary, William Hague, on BBC1, where there were no questions asked or any mention of the affair at all.[47]

Meanwhile, in a season of mass protests in several of the developing capitals of the world, Brazilians suddenly decided to take to the streets as well in order to voice their long-lasting manifold dissatisfactions. As it turned out, perhaps unsurprisingly, the three largest TV networks in the country, namely Globo, Record and Bandeirantes, appeared to exercise considerable caution in an apparent effort to play down the unfolding events for as long as they could. For nearly two weeks, viewers continued to be presented with rather modest accounts of isolated incidents repeatedly dismissed as plain acts of vandalism until when it became impossible not to report the whole affair as a national phenomenon whose intensity continued to grow by the day. In one of several pathetic episodes of what could be mildly referred to as a complete disregard for their viewers' intellect, TV presenter José Luiz Datena overtly condemned the protests which his programme *Brasil Urgente* was broadcasting live, promptly dismissing them as "pointless, unnecessary, disruptive behaviour displayed by

[46] No matter what exactly 'home' or 'foreign' may or may not imply to a Brazilian who has lived in the UK for nearly a decade.

[47] 'Britain's response to the NSA story? Back off and shut up', *The Guardian*, 19.06.2013. Available on: http://www.guardian.co.uk/commentisfree/2013/jun/19/uk-response-to-nsa-story-back-off-shut-up (last accessed on 21.09.2014).

groups of inconsiderate people", seconds before launching an interactive opinion poll about these very protests. The naïve poll deceivingly asked viewers whether they were for or against "this type of disruptive attitude". The subsequent combination of rocketing real-time figures in favour of the protests shown at the bottom of the screen and a an increasingly discredited presenter, desperately persisting with his rhetoric in the blind hope that those figures might ever revert, was not his finest hour. Furthermore, as it is often the case these days, the presenter's unfolding drama was recorded and uploaded onto YouTube, and within a couple of days it had "gone viral", being viewed and shared over a million times across all major social media services.

Figure 10: José Luiz Datena trying hard to persuade his viewers that protesting is wrong.[48]

As it is also often the case these days, public interactive reactions such as this one are substantially intensified not just thanks to the advent of the internet but, more specifically, through the uses of social media and their acknowledged potential to enable 'crowds', 'communities', 'tribes' and so on (cf. Adams and Smith, 2008) to organise themselves much

[48] *Brasil Urgente*, Rede Bandeirantes, 13.06.2013, available at: http://www.youtube.com/watch?v=7cxOK7SOI2k (last accessed on 21.09.2014).

more quickly and unexpectedly than they would have done without this facilitating tool and for a much wider range of purposes.

As I continue to witness the power and the scale of such a wide range of spontaneous popular engagements through social media across the globe, I inevitably recall a pre-internet episode of popular mobilisation which I proudly took part in back in 1992 in the naïve belief that it was a grassroots movement, when in fact it had been incited all along by the same TV network giants that these days seem to put so much effort into containing actual grassroots movements that are so swiftly mobilised through social media. Certain that I was helping to change the future of my home country as a high-school student at seventeen, together with most of my classmates and encouraged by our History teacher, on that memorable Tuesday morning of the 25th of August, we happily bunked off school and eagerly joined the so called 'painted-faces revolution (cf. Gohn, 2008). Marching alongside hundreds of thousands in Avenida Paulista, we chanted slogans calling for the impeachment of Fernando Collor de Mello – Brazil's first democratically elected president following three decades of military dictatorship, who had turned out to be a crook beyond belief – from the bottom of our hearts. Later on in the evening, from the comfort of our living rooms, we all tuned in to Rede Globo with our hearts pounding with excitement and waited for Jornal Nacional to show the images from the nationwide protests it had carefully announced the day before in an arguably deliberate effort to ensure such huge turnouts (cf. Mello, 1994; Santos, 2010).

Twenty years on, with the economy in a relatively solid state, extremely high levels of taxation and possibly even higher levels of corruption, very little improvement in the country's infrastructure and social changes which are only but superficial, these more recent and seemingly more authentic protests indeed came as no surprise. What seemed remarkable, however, was not just the fact that both the government and the media conglomerates appeared to be taken by surprise on that occasion, but rather, the crucial role that these relatively new decentralised forms of communication, usually referred to as social media, appear to be playing to an ever increasingly wider extent, year after year.

As Olaniran explains,

> Online connectivity via CMC [computer-mediated communication] is replacing the bimodal model with multimodal (many-to-many) communication networks. Virtual communities of interest groups (i.e. e-tribes) establish forums where the intensity of their influence can be exponentially increased as organisations dealing these groups are compelled to work with them.
>
> (2008: 50)

From the most trivial and frivolous mass 'trolling' of celebrities and 'flash-mobs' (cf. Baym, 2010: 96), to the most earnest and dramatic demonstrations, protests and revolutions (cf. Mason, 2013), to the ever more prevalent practices of 'second-screen' media interactions such as 'live-tweeting' TV programmes in general increasingly encouraged by broadcasters (cf. Ericsson, 2013), this rapidly evolving dynamics of interactive communication, whose complexities have only just begun to be explored at more length (e.g. Adams and Smith, 2008; Markham and Baym, 2009; Kozinets, 2010; Baym, 2010; Al-Deen and Hendricks, 2012), is bound to receive more attention from researchers, as for instance Kress (2012) has suggested.

By exploring in detail certain corners of cyberspace where, among an infinity of things, people avidly discuss and actively engage with popular TV programmes such as novelas, this research is also seen as a relevant and original contribution to studies that are more specifically concerned with the so called online digital media. This is because, to the best of my knowledge, this research is the first attempt to look at these specific spaces from a multimodal social semiotic perspective, not only aiming at providing a better understanding of communicational phenomena but also hoping to contribute towards improving the teaching and learning of certain aspects of critical literacy as defined here.

5.2. About Virtual Communities

According to Kozinets (2010), the term 'virtual community' was developed by Internet pioneer Howard Rheingold, who defined virtual communities as "social aggregations that emerge from the net when enough people carry on… public discussions long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace" (Rheingold, 1993: 5, quoted in Kozinets, 2010: 8).

As Rheingold notes,

> People in virtual communities use words on screens to exchange pleasantries and argue, engage in intellectual discourse, conduct commerce, exchange knowledge, share emotional support, make plans, brainstorm, gossip, feud, fall in love, find friends and lose them, play games, flirt, create a little high art and a lot of idle talk.
>
> (2000: xvii)

That is to say, social practices observed in these so called virtual communities found in cyberspace, as Gibson first referred to this somewhat intangible realm (1984), in fact appear to be extremely similar to those from 'real life'. After all, despite a few unique characteristics

such as (relative) anonymity and (relative) accessibility as discussed below, virtual communities are ultimately intrinsic part of 'real life', even more so these days. As Rheingold details his 1990s description further, he adds that, in virtual communities

> You can't kiss anybody and nobody can punch you in the nose, but a lot can happen within those boundaries. To the millions who have been drawn into it, the richness and vitality of computer-linked cultures is attractive, even addictive.
>
> (*Ibid*, p. xviii)

A couple of decades later, much of the description above continues to make sense when I look at the fast evolving formats of virtual communities and their more elaborate hybrids, from Second Life[49] allowing for virtual kisses and punches and more (cf. Jenkins, 2007 and Boellstorff, 2008), to the latest generation of online video games providing unparalleled immersive social experiences (cf. Crawford et al., 2013).

With so much of our lives being conducted through the medium of interconnected computers, from commerce and entertainment to distance learning, to practical tasks such as planning a celebration or a holiday trip, making a formal or informal conference call, as well as any other collaborative task, it is no surprise that plain, ordinary and even frivolous forms social interactions such as gossiping or talking about any interests in common would not happen online either. Yet, as it seems to be the norm with the advent of new forms of communication, some earlier researchers from the 1980s (e.g. Kiesler et al., 1984, 1985; Rice, 1984) had seen the online environment with suspicion and cynicism, as a context that created task-oriented, 'impersonal', 'inflammatory', 'cold', and 'unsociable' interactions, as recounted by Kozinets (2010: 22), thus probably contributing to some extent to enrich the allegories of the cyberpunk genre.

In addition, perhaps also contributing to this mythology, another early stream of research (e.g. Dubrowsky et al., 1991, cited in Kozinets, 2010: 23) suggested that, given the anarchic nature of the online environment and the general lack of social context clues, online interactions saw barely no social differences, with the participants in online communities being subject to a so called 'status equalisation effect', described as "a flattening of hierarchies where social status equalised, social differences minimised, less rule-following occurs, and no leadership is possible" (*ibid.*).

[49] cf. http://secondlife.com/

However, as it also tends to be the case, further more empirical research, which questioned these assumptions by looking at online content more thoroughly, revealed that rather than this idea of inhospitable worlds, online communities were actually quite the opposite, thus very much resembling offline interactions in terms of their social practices, (e.g. Markham, 1998; Baym, 2000), despite the fact that such interactions tend to take place primarily in the written mode.

As Baym points out,

> The perspective that mediated communication is a diminished form of face to face communication ignores many other factors that affect mediated communication, such as people's familiarity with the technology, whether they know one another already and what sort of relationship they have, whether they anticipate meeting or seeing one another again, their expectations and motivations for interacting, and the social contexts in which interactions are embedded.
>
> (2010: 56- 57)

Moreover, she goes on to assert quite rightly how surprising it is that, in this day and age, the so called 'communication imperative' (Walther, 1994) continues to go unrecognised when it comes to analysing the limitations of the new forms of communication that emerge (Baym, 2010: 57). In other words, adversities inspire creative solutions, as humanity is incredibly adaptable to all sorts of situations. Be it a prison environment, a badly planned camping holiday, a sudden loss of sight or hearing, the advent of a portable device or a virtually costless medium of global communication, people are naturally driven to make the most of the affordances of what they are presented with, whilst also finding ways around obstacles and limitations. In that sense, communication satisfaction tends to be maximised in ways which push the limits of the available media and their respective modes, also continually developing and influencing communicational genres whilst being influenced by them in turn.

5.3. A Theorised Account of my Understanding of Online Social Interactions

Broadly speaking, there are two main types of online social interactions, as adapted from Kozinets (2010). I use the word 'social' here to distinguish them from the private interactions such as emails and private messages on social network services in general. When it comes to these so called social interactions, what it is implied is that they take place in virtual 'rooms', 'groups', 'communities', 'pages', 'circles', etc., as opposed to hermetic dialogues between two or three people.

Therefore, leaving aside private conversations, online social interactions fall into two main groups in terms of the synchronicity of the exchanges and their level of ephemerality, so to speak, namely synchronous and asynchronous interactions, as follows:

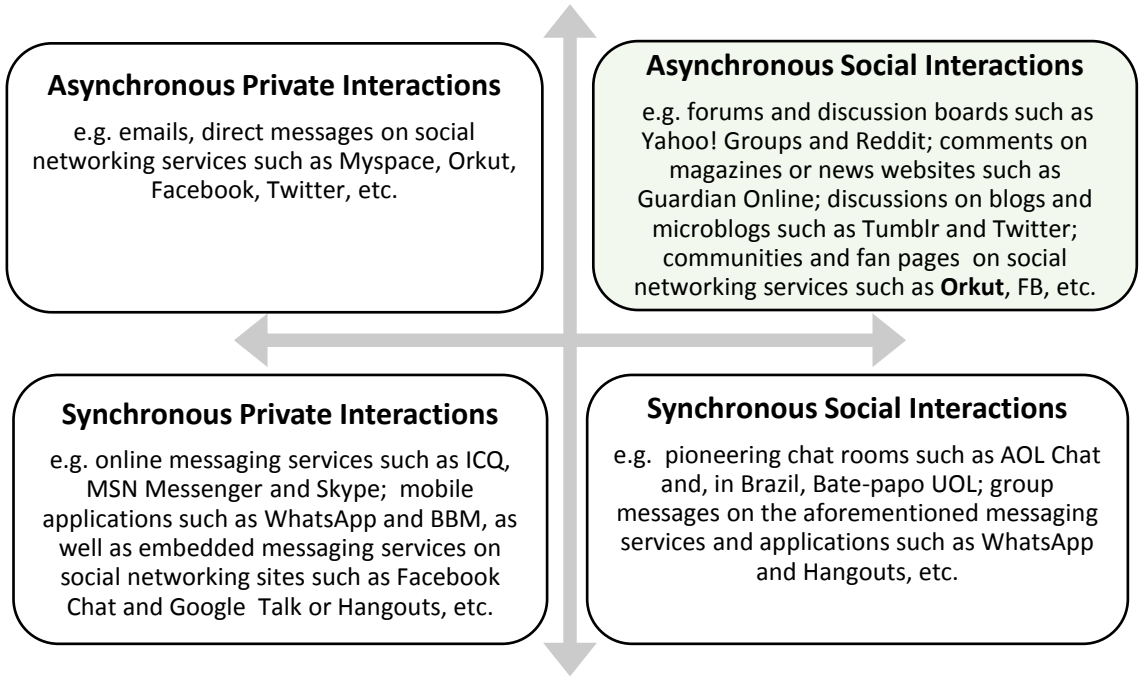


Figure 11: The Orkut Communities situated in the universe of online interactions (top right).

Real-time or synchronous interactions such as chat rooms and messaging services normally take place when parties are simultaneously connected and typically serve for more momentary purposes, usually being discarded almost immediately afterwards.

Asynchronous interactions, on the other hand, are staggered in time and remain in their respective virtual spaces for prolonged periods of time which may last for years, with people returning to continue the discussions as real events gradually unfold, as well as fictional ones, such as telenovelas. As interactions take place and time passes by, interlocutors not only gradually get to know each other better, even if just 'virtually', but also gradually develop their own social practices within that microenvironment where they interact on a regular basis. Perhaps more importantly, as far as data collection goes, these exchanges are recorded and remain publicly available, not only to those who may wish to join the discussions at a later point in time, but also to those interested in analysing these interactions for research purposes.

Although divisions and classifications are undoubtedly useful in terms of helping to describe, compare and contrast aspects of objects of study, in most cases there will be nuances and subtleties which will render systems of classification inevitably more or less imperfect. Therefore it is crucial that, as researchers, we try our best to acknowledge these nuances and

subtleties as opposed to ignore them. In that sense, I should highlight that the examples of online interactions I have referred to as (a)synchronous and/or private and/or social are *predominantly* (a)synchronous and/or private and/or social ones. There are options and possibilities for predominantly private interactions to turn into social interactions just as well as predominantly asynchronous ones to gradually develop into more synchronous interactions, and vice-versa.

These forms of interaction are continually developing as technologies quickly evolve and platform users creatively push their boundaries and adapt themselves to their respective evolving possibilities or affordances and their inevitable limitations. One clear example of this hybridity is found in the so called live-blogging platforms such as ScribbleLive[50] and 24Liveblog[51], among others, where published content is or can be semi-moderated and interactions take place semi-synchronously so to speak.

As Kress and Van Leeuwen put it,

> It is only when certain marginal or marginalised fields, or during times when new discourses, new designs and/or new modes of production and distribution are needed, that a more immediate link between discourse and production is maintained or reinstated, and that other less prescriptive and systematic semiotic principles come to the fore.
>
> (2001: 10)

For the purposes of this research, whose main bulk of empirical data comes from a considerably less conventionalised environment so to speak – even if presented predominantly in the written mode – it is certainly relevant and useful to begin this exploration by providing a thorough understanding of the dynamics of this particular environment, both diachronically and synchronically.

5.3.1. Online Social Interactions as a Novice User

My first and rather brief experience with online social interactions was with the Brazilian adapted version of the pioneer AOL chat rooms, known as Bate-papo UOL [*lit.* Chat UOL][52] back in the mid-late 1990s. What seemed like a rather odd environment full of other

[50] http://www.scribblelive.com/

[51] http://www.24liveblog.com/

[52] http://batepapo.uol.com.br/

unknown 'real' people writing stuff in real time somehow failed to capture my attention. Those people 'looked' like they were all there just for a laugh without much purpose, although that was pretty much the same reason why I was there as well. However, perhaps because of the fact that I was rather young in relation to the majority of those who were there and, to a much greater extent, because I was probably not nerdy[53] enough, in the good sense of the term, it did not take long for me to grow bored. In other words, the fact that I seemed to lack the necessary ability to interact in a rather unfamiliar genre in a rather unfamiliar environment where all those people had strange nicknames and where multiple simultaneous conversations took place in the form of rather frenetic, though reticent exchanges, felt slightly overwhelming. In addition, the profuse employment of acronyms and abbreviations both in English (e.g. BTW, AKA, LOL, IMO, IMHO, OMG, OMFG, WTF, TBH, tks, b4, l8r, etc.) [54] and in Portuguese (e.g. vc, tc, bjs, flw, glr, VTNC, VSF, T+, etc.) [55] posed a hurdle which then seemed virtually insurmountable despite the fact that the also constant use of the so called emoticons or smileys such as :) and :(as well as :| seemed more naturally understandable. – Quite amusingly, as I write this, I notice that Microsoft Word Processor automatically inserts actual smiley faces when the aforementioned combination of typographic characters ☺ , ☹ and 😐 are used. – Still, the result was unequivocal, with my beating a hasty retreat, not before several unsuccessful attempts at striking up a conversation, though. Looking back, it did feel like the chat rooms I had visited were pretty much replete with trolls, although I was not targeted or attacked in any direct ways. On the contrary, together with couple of school friends who had also had a go at it, we all had simply felt ostracised.

Nearly two decades later, with celebrity guests especially invited on certain days to attract more participants and sell more ads, Bate-papo UOL has continued to enjoy its relative success with thousands of thematic chat rooms still pretty active.[56] As I peek in some of these chat rooms again to get a sense of the current ways of interacting, my first impression is that little has changed and my rather uneasy relationship with the format appears to persist,

[53] See the Twitter corpus semantics experiment "On 'Geek' Versus 'Nerd'" by data scientist Burr Settles, as recounted on his own blog: http://slackprop.wordpress.com/2013/06/03/on-geek-versus-nerd/ (last accessed on 21.09.2014).

[54] "By the way", "also known as", "laughing out loud", "in my opinion", "in my humble opinion", "oh my god", "oh my fucking god", "what the fuck", "to be honest", "thanks", "before", "later".

[55] "você" (you), "teclar" (*lit*. to type, meaning to chat), "beijos" (kisses), "falou" (equiv. to "ta-ta" or "cheerio"), "galera" (guys, folks), "vai tomar no cu" (up yours), "vai se foder" (fuck you / fuck off), "até mais" (see you later).

[56] See Appendix 13 for a 'screen shot' of the aforementioned online chat portal (figure 69).

although it could be the case that I am now too old for this kind of interaction, or, perhaps more comfortingly, it may well just be that this once novel way of interacting with other people now looks and feels rather outdated in the face of so many other more attractive and more dynamic options.

5.3.2. Online Social Interactions as an Intermediate User

A few years later, already in the 21st century but already over a decade ago, more precisely in 2003, I would come across Yahoo! Groups[57]. One of my senior high-school friends had heard about this seemingly formidable way of keeping relatively large groups of people in touch and wanted to start an alumni group, ten years after our graduation. Out of the three hundred-odd alumni who had graduated in 1993 from the same school across ten different classrooms divided into the areas of humanities, exact sciences and biological sciences, about half of us effectively joined the group. Out of these, about a third or fifty of us have participated more or less actively in the group discussions and practices to this day, although only just, as most group members have gradually changed email addresses or transitioned over to a more recent version of the group in the formats provided by Facebook and subsequently WhatsApp. This has rendered the Yahoo! group virtually inactive recent years.

The e-group, as it is usually referred to by its users, was created with the mere intention of establishing a simple way of keeping the alumni in touch and, with a bit of hope, organising the occasional gathering. The format seemed quite convenient with messages automatically delivered to a chosen email address individually or as a single daily summary, so people could read and potentially reply in their own time. The e-group proved to be an immense success, not only in terms of how frequently people exchanged messages, but also in terms of how interesting, diverse and intense discussions often became. It certainly helped a significant portion of the group to keep in close contact and meet in person more often than anyone had anticipated. Perhaps more importantly, however, as it would be expressed by quite a few of us, as time went by, this virtual environment increasingly felt as if it replicated the classroom environment where we had spent so many hours of our daily lives over the course of several years.

The message below, written by one of the e-group users, is just one among the many examples that illustrate how online group communication and conviviality can develop in ways that are significantly similar to regular interactions in person, as opposed to what it was thought to be the case initially:

[57] See Appendix 13 for a screen print of the electronic group described (figure 70).

Hello!

How funny is this group! I've read lots of messages before writing this and I feel as if I was at school again!

I was encouraged to participate by [Name] *because of this party that you are trying to organise. I must confess that I still haven't overcome all the traumas from organising the graduation ball...hehehe*

But I can help, if necessary!

I saw some of you at [name]*'s gig, but we had no chance to talk...*

I graduated in Journalism from PUC-SP and work as a publicist with my own office [...]

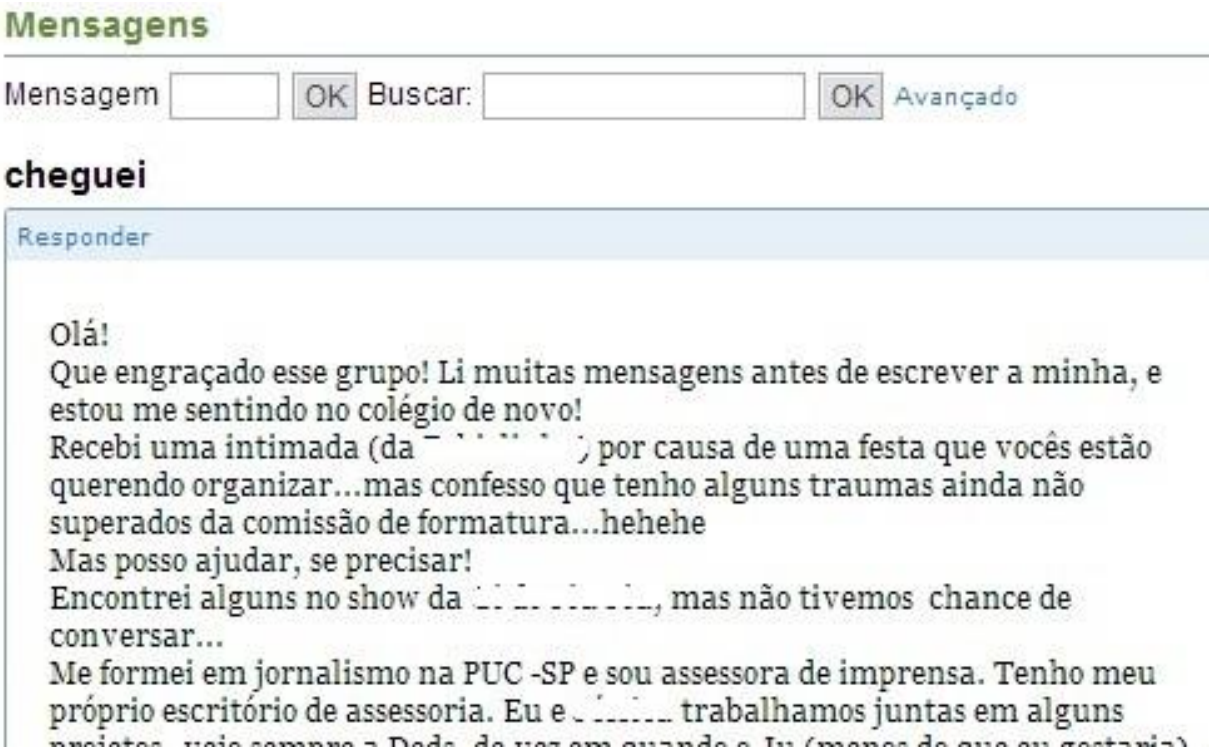


Figure 12: One offline extrovert school friend hesitates to join the conversation online.[58]

Besides expressing how the interactions within the group resembled the school environment, it is also interesting to note in that message that this particular member who was generally sociable and talkative at school had quietly enjoyed the group for a while just as a reader, only deciding to actively participate in the discussions following the persistent words of encouragement from a closer friend who had kept in touch with her offline. As I discuss in the next sections and in the next chapter in particular, this observation appears to support

[58] Source: Yahoo! Groups, stored on http://br.groups.yahoo.com/group/exalunos_band93/message/410 (last accessed on 21.09.2014 – accessible by authorised members only).

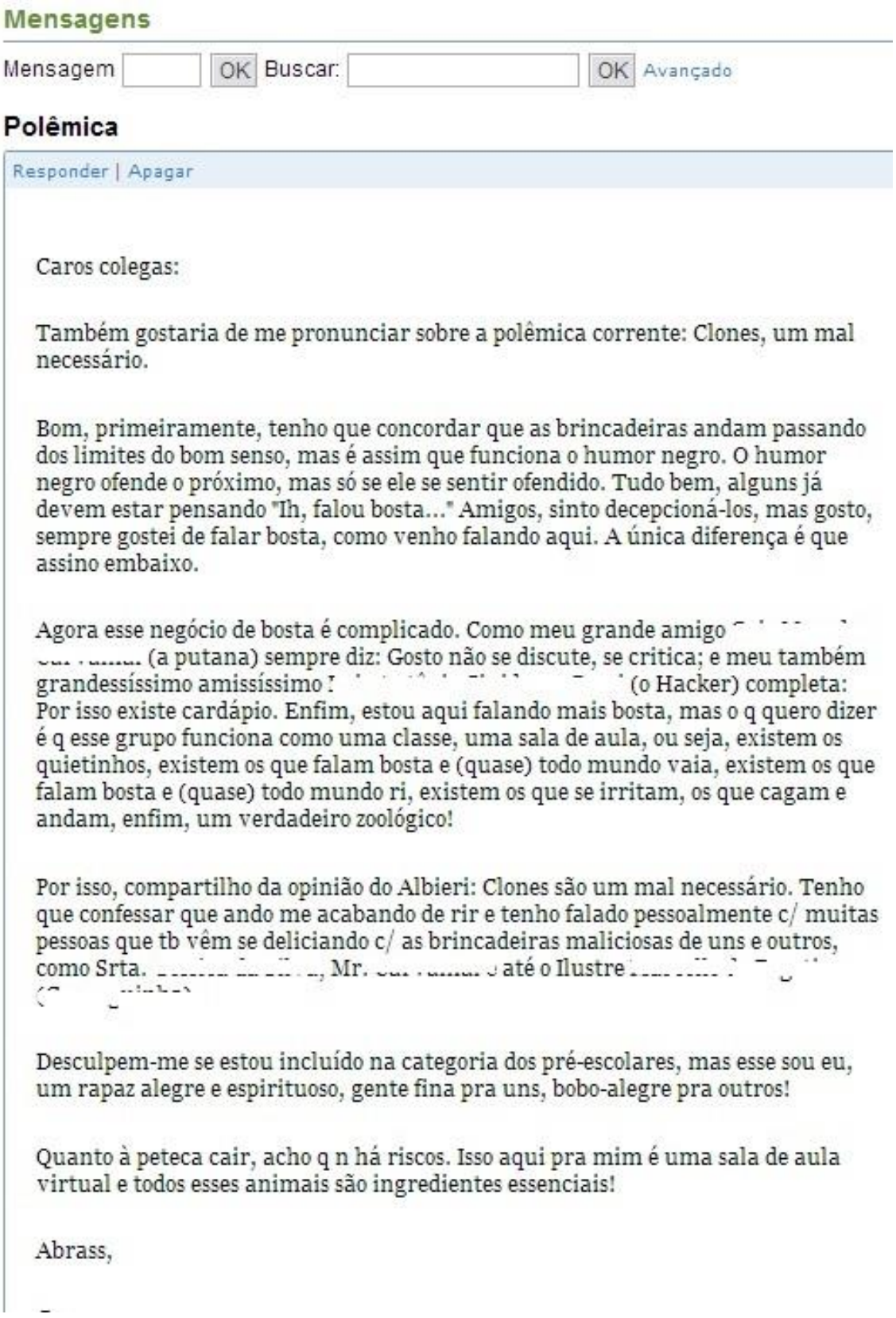
the ideas developed in Kress (2010) and English (2011) that there is a discrepancy between different modes of communication (e.g. written, spoken, visual, etc.), as well as between different genres of communication (e.g. classroom interactions, Yahoo! Group interactions, etc.), not only in material terms, but also social terms. In that sense, participants may develop different discursive identities as they feel different about themselves whilst interacting within a given genre, which in turn has an impact on their degree of agency or how they may conduct themselves by saying (or avoiding to say, for that matter) certain things in certain ways.

As with the physical environment where most of us had met each other, in the case of the currently moribund e-group, there were those who were great friends, there were those who were more like acquaintances, and then there were those who did not get on so well. Interestingly enough, some of those who belong to the latter 'class' actually interacted with each other and indeed there were some heated arguments which escalated quite badly on a couple of occasions, sparking more or less controversial reactions, such as 'flaming' (i.e. mildly provoking or winding up someone) and 'trolling' (i.e. bullying or gratuitously targeting someone more emphatically), causing in turn varying levels of discomfort among different members of the group (cf. Baym, 2010; Bishop, 2013). Nevertheless, perhaps the fact that these group members effectively knew each other in 'real life' helped towards regaining and maintaining harmony in this virtual environment.

The message reproduced below is an illustrative example of what took place on one of those occasions. It was produced and distributed following an escalated altercation which had begun with an intended joke from a notorious prankster from school who had just joined the group deceivingly using the name of another one of us. What seemed funny to some but not to others quickly got out of control as those who had found it funny decided to join in by assuming the identities of others from the group creating havoc as rude and bad-tasted self-deprecating messages under false identities kept on coming. This felt like a remarkable episode in the mediocre virtual lives of those former schoolmates, dubbed Attack of the Clones – named after the *Star Wars Episode II* (2002) which had been on the cinemas just the year before. The whole incident was also an unequivocal allusion to Glória Perez's successful telenovela *The Clone* (2001) which was broadcast in the same year, as the exchanged messages continually carried direct references to Dr Albieri, one of the leading characters who had secretly cloned a human being with the best of his best intentions, but had, of course, not foreseen the dramatic consequences of his Frankensteinesque experiment. The jokes, in the view of some, or attacks, in the view of others, went on for quite a few weeks until the message below was sent following the increasing number of members calling for the trolls – as anonymous virtual pranksters are normally referred to

these days – as well as their real authors to be expelled from the group. Fortunately, no dictatorial measures were necessary in that virtual democracy, for most clones eventually accepted that they had overstepped the mark, apologising and retreating voluntarily.

> *Dear Colleagues,*
>
> *I would also like to express my thoughts on the current polemic: Clones, a necessary evil.*
>
> *First, I must agree with the fact that the pranks have exceeded the limits of good sense, but this is how black humour works. It offends those who feel offended. Fine, some of you might be saying "you're talking shit…" Well, friends, I'm sorry if I disappoint you, but I do enjoy and have always enjoyed talking shit, as I am doing right here. The only difference is that I sign it.*
>
> *Now, this business of shit is complicated. As my great friend Mr* [Name]*, the Bitch says, taste is not to be discussed but criticised, and my also great friend* [Name]*, the Hacker adds, that's what menus are for. So, here I am, talking shit yet again, but what I'm trying to say is that this group works like a real classroom, that is, there are those who tend to be more quiet, there are those who talk shit and are booed, there are those who talk shit and cause laughter, there are those who get annoyed, those who couldn't care less and so on and so forth, in sum, a real zoo!*
>
> *That is why I share Dr Albieri's opinion on this matter: Clones are a necessary evil. I must confess that I have been laughing my head off and I have spoken to other members of the group who have also been delighted with the malicious jokes made by some of us, such as Mr* [Name]*, Ms* [Name] *and the honourable Mr* [Name].
>
> *I am sorry if I have been included in the pre-school category, but this is me, a happy and cheerful chap, a cool guy to some, a buffoon to others!*
>
> *As for the harmony of the group, I don't think there are any risks. For me, this is like a virtual classroom and all these animals are essential ingredients!*
>
> *Cheers,*
>
> [Name].



Mensagens

Mensagem OK Buscar: OK Avançado

Polêmica

Responder | Apagar

Caros colegas:

Também gostaria de me pronunciar sobre a polêmica corrente: Clones, um mal necessário.

Bom, primeiramente, tenho que concordar que as brincadeiras andam passando dos limites do bom senso, mas é assim que funciona o humor negro. O humor negro ofende o próximo, mas só se ele se sentir ofendido. Tudo bem, alguns já devem estar pensando "Ih, falou bosta..." Amigos, sinto decepcioná-los, mas gosto, sempre gostei de falar bosta, como venho falando aqui. A única diferença é que assino embaixo.

Agora esse negócio de bosta é complicado. Como meu grande amigo [redacted] (a putana) sempre diz: Gosto não se discute, se critica; e meu também grandessíssimo amissíssimo [redacted] (o Hacker) completa: Por isso existe cardápio. Enfim, estou aqui falando mais bosta, mas o q quero dizer é q esse grupo funciona como uma classe, uma sala de aula, ou seja, existem os quietinhos, existem os que falam bosta e (quase) todo mundo vaia, existem os que falam bosta e (quase) todo mundo ri, existem os que se irritam, os que cagam e andam, enfim, um verdadeiro zoológico!

Por isso, compartilho da opinião do Albieri: Clones são um mal necessário. Tenho que confessar que ando me acabando de rir e tenho falado pessoalmente c/ muitas pessoas que tb vêm se deliciando c/ as brincadeiras maliciosas de uns e outros, como Srta. [redacted], Mr. [redacted] até o Ilustre [redacted]

Desculpem-me se estou incluído na categoria dos pré-escolares, mas esse sou eu, um rapaz alegre e espirituoso, gente fina pra uns, bobo-alegre pra outros!

Quanto à peteca cair, acho q n há riscos. Isso aqui pra mim é uma sala de aula virtual e todos esses animais são ingredientes essenciais!

Abrass,

Figure 13: An active group member compares the online environment with the classroom environment.[59]

[59] Source: Yahoo! Groups, stored on http://br.groups.yahoo.com/group/exalunos_band93/message/474 (last accessed on 21.09.2014 – accessible to authorised members only).

Despite its slightly rude undertone, what is interesting to note in the assessment above, among other things, is the fact that it touches upon some important issues regarding virtual interactions, such as voice, identity, anonymity – which is in a way a form of identity – and positioning.

Although some researchers such as Lea et al. (1992) and Preece and Ghozati, (1998) have been adamant to show that the percentage of antagonistic messages in online social interactions is rather insignificant, as Baym discusses (2010: 58-59), the significance of these instances is not to be dismissed merely on the basis that they do not happen often enough. It is certainly relevant that online communities in general will work cooperatively and fairly democratically to ensure that their defining traits are naturally preserved, despite their inevitable dynamic and mutable character, after all, people change, become bored and tired, grow mature and old, etc. However, it is also particularly relevant that most of those who seem to take pleasure in antagonising, will normally take advantage of the virtually inexistent accountability (still) provided by the online environment in general. This has been particularly highlighted more recently, with the rapid expansion of Facebook and Twitter in particular, and the subsequent rise in the amount of online abuse. On a number of occasions, instances of online abuse have actually become fairly high-profile legal cases leading to controversial convictions[60]. Quite peculiarly, even in the above context, where everyone knew each other relatively well in person prior to interacting online, a noisy minority group of members seemed to have put considerable effort into concealing their identities in order to give abuse to some of their former schoolmates.

More interestingly, however, from the perspective of a fairly experienced internet user, what these online social interactions clearly showed on many occasions was that, not all the online 'written personas' corresponded to the respective offline personalities as we knew them. There was a noticeable number of outgoing and sociable people offline who presented themselves rather shyly online, and by the same token, perhaps more surprisingly, there was a significant number of notoriously shy characters from school who turned out to be delightfully outspoken online in various ways. It is certainly undeniable that people can change substantially within the course of a decade, especially at a young age. However, as we had the opportunity to meet again in person quite a few times over the course of those years, it became clear that some of us had in effect continued to come across quite differently from our physical selves during these online social interactions through written words.

[60] See for example, among many others, the article 'Internet Trolls: Convictions for Abuse Online, Facebook, Twitter Double in Five Years' on The UK *Huffington Post* of 12.11.2012. Available at: http://www.huffingtonpost.co.uk/2012/11/12/internet-trolls-conviction-section-127_n_2116323.html (last accessed on 21.09.2014).

5.3.3. Online Social Interactions as an Advanced User

What began somewhat accidentally at some point back in mid-2004, when I received an invitation from a friend to join Google's Orkut, would eventually grow into a rather useful, albeit informal, anthropological experience. The informal exercises described below are worth mentioning here because they have contributed significantly to the further development of my understanding of the dynamics of online social environments, where the empirical data presented in the next chapter was continually produced, stored and consumed.

Back then, Google's technological experiments seemed considerably less purposeful than they are now, about a decade later[61], and perhaps for that reason, Orkut has been deemed by many as a missed opportunity[62], despite its continued popularity in countries such as Brazil and India. As a mature and skilled computer and internet user, I was immediately captured by Orkut not only because of its (then) attractive interface and the innovative visual ways of reencountering online so many old friends and acquaintances from various distinct 'real-life' networks, who were all joining and enjoying the online social network, but also because of how much the service seemed to afford by enabling networked users to both show and tell, as well as to search and find out. From the written information about all kinds of things carefully and selectively completed and displayed on each individual profile divided into three separate sections, namely general, professional and personal, to the also carefully selected photographs on display, to a dedicated corner that displayed, visually, further interests and preferences in the form of online communities that a given user had joined – as illustrated below in Figure 14. These multiple possibilities of telling and sharing, as well as exploring and discovering, were quite unique then and clearly seemed to capture the attention of exponentially increasing numbers of people who were coming into contact with the service by the day.

Indeed, it felt strangely exciting to be able to learn and see so much about these friends and acquaintances' lives all of a sudden, even before contacting them directly. Moreover, it felt incredibly convenient to be able to keep in touch with people so easily, and it was also quite exciting to be able to physically meet again some of these people after catching up online. Although some of my closest friends, who I had kept in touch with before the advent of Orkut, did not quite approve of the service at first, arguing that it all seemed insincere and

[61] cf. Google's Research Areas & Publication. Available at: http://research.google.com/pubs/papers.html (last accessed on 21.09.2014).

[62] See for example the Quora Q&A thread 'Orkut: What Went Wrong with Orkut?' Available at: http://www.quora.com/Orkut/What-went-wrong-with-Orkut (idem).

ostentatious, and that 'real' friends should keep in 'real' contact, after years using the service on a regular basis, it is certainly fair to say that there is no way that I would have been able to get and keep in touch with so many people that matter to me if it were not for the fact that it had suddenly become so conveniently simple to visually browse and find, as well as contact these people through this innovative platform, especially considering the fact that I had been living abroad. I had already lived overseas before, when online communications were still rather scarce, and I had also lived in different regions of Brazil subsequently, already keeping in touch with people via email. However, the simplicity, the convenience and the new affordances of this new multimodal form of socially interacting with people felt beyond comparison.

Seemingly more fascinating than the real possibility of reencountering, learning and being able to effectively see and follow all these old friends and acquaintances' frequently updated – albeit sometimes tedious – visual narratives of their own daily lives, however, was the discovery of what would quickly become 'the real thing' about Orkut, namely the infinite dimensions of its online communities. This possibility seemed to open up a whole new chapter in terms of the ways of socially interacting with previously unknown people who would nevertheless have at least some kind of initial affinity as a likely reason for them to join and find themselves within the same community. Online communities were, of course, not a new thing, as discussed above and neither were online personal profiles, such as the ones from online dating services like the pioneer Match.com[63] (1995), as well as eHarmony[64] (2000) and so on. The way in which Orkut seemed to effectively innovate was by combining the attractive material aspects such as the visuals which were more typical of online dating websites, with the also attractive more social aspects of the written discussions from online forums and communities such as Yahoo! Groups.

In addition to this combination, there were further affordances realised through the creative uses of the platform and its respective materials as users interacted with each other discussing a multitude of topics. Orkut offered users the possibility of editing basic HTML code in a rather simple and straightforward way with helpful embedded instructions which afforded a number of options in terms of formats and colours to be employed by users. For instance, by bracketing words, sentences or paragraphs with the codes that were made available, users learned and taught each other to format the text of their messages with selected parts in **bold** (e.g. bold), *italic* (e.g. italic), <u>underlined</u>

[63] http://www.match.com

[64] http://www.eharmony.com/

(<u>underlined</u>) or coloured (e.g. <red>coloured</red>, <green>coloured</green>, <silver>coloured</silver>, etc.).

Figure 14: An example of an individual Orkut profile with the user's network of friends at the top right and the respective network of communities at the bottom right.[65]

To some users, these so called "formatting tips" seemed like pointless aesthetic fiddling, but it did not take long until new semiotic uses for these merely aesthetic choices began to emerge. An interesting example of this was the eventually rather frequent use of text deliberately formatted in the somewhat problematic "silver" colour. It would appear that this option had not been properly tested by the designers of Orkut, so words formatted by users in "silver" would become virtually invisible against standard light blue background of the platform. Taking advantage of this minor limitation, some users developed an amusing function for the uses of the invisible colour as a way of being more or less subtle, cheeky or ironic towards each other by saying (i.e. writing) but not actually saying (i.e. writing)

[65] Source: Orkut. Available at: http://www.orkut.com/Main#Profile?uid=14825542352654445652 (last accessed on 21.09.2014).

whatever they chose to format in "silver". This is illustrated in the extract below, taken from one of the communities of Brazilians living in London which I participated, and whose members at this stage had already physically met and become good friends in 'real life'.

In this particular topic, community members were inviting new people to take part in the second edition of a short ski break still being decided:

> *<User 1> I've already said it, I really want to come, but it depends on the price. Things are rather tight now… perhaps January or February..?*
>
> *<User 2> If you wish I can do a little research on the resorts and accommodation costs"*
>
> *<User 3> Yes, please!*
>
> [*But do it for real, don't just promise you will as our friend <User 1> had done* ;)]

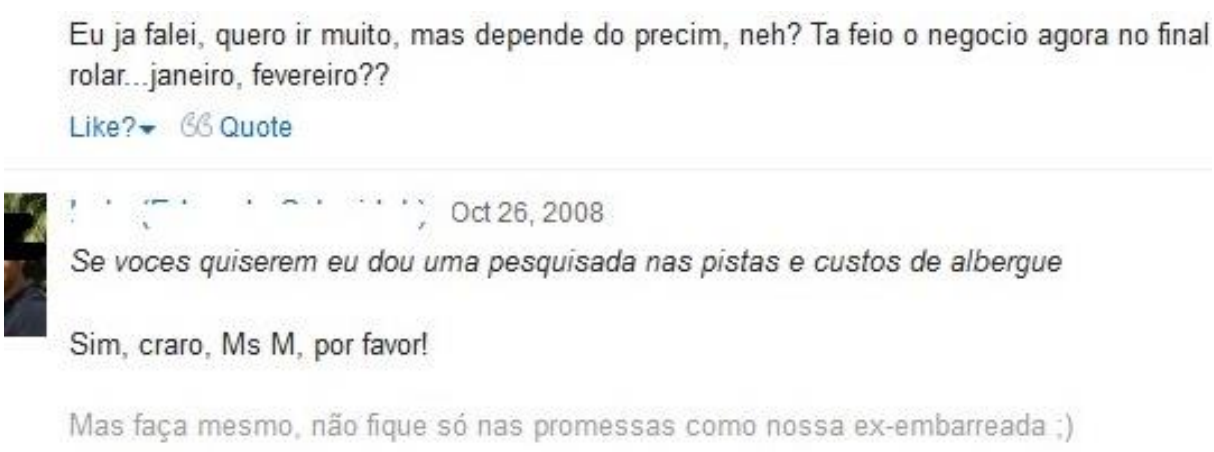


Figure 15: Text formatting on Orkut interactions assumes a secondary meaning.[66]

In the example above, the use of the last sentence formatted in silver worked as a gentle reminder to the person who offered to help with the planning to actually help for real rather than just offer help, as it had been the case with the other community member and friend.

Meanwhile, some users began to use the so called Orkut formatting tips so often and intensively that their style of interacting, which also combined the interspersed use of upper and lower case letters to express lots of love, fondness and excitement, and the deliberately exaggerated use of the letter "x" instead of "s" at the end and in the middle of most words to represent the phoneme /ʃ/ – thus mimicking an exaggerated version of Brazilian Portuguese

[66] Source: Orkut. Topic available at: http://www.orkut.com/Main#CommMsgs?cmm=38200&tid=5238251429710297467&na=3&npn=19&nid=38200-5238251429710297467-5261003370430558437 (last accessed on 21.09.2014).

accent from Rio de Janeiro, used and abused by a famous children's show presenter called Xuxa – eventually became a sociolect or weblect in itself, widely employed by certain groups of people whilst widely frowned upon and criticised by others, as it tends to be the case. Widely and ironically referred to as "Miguxês" (something along the lines of "Cutish"), this is an interesting example of the emerging social divide on the web and the subsequent phenomenon of online segregation which I discuss in more detail in the next section. In Miguxês (or Cutish), "muito lindo" (*lit*. "very beautiful"), for example, becomes "muItXúúú lindoóHhHh" or something like "veRyyy bEeEeAuTyfOoOoL", pronounced with lots of love and excitement, as the post below illustrates:

> [*Lit*. Very beautiful
>
> Don't even know you well but already lovadore you]

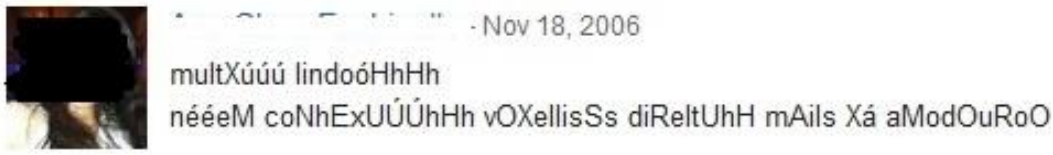


Figure 16: Miguxês: a weblect equally loved and hated[67]

In addition to their multimodal attractiveness and their social character, the virtual infinity of this cyber world of all kinds of communities about all kinds of things with all kinds of users, and the infinite possibilities of creating countless more communities about even more things by anyone, was also a particularly attractive factor in itself. By moving from one community to another with a purpose in mind via the embedded Orkut search engine "powered by Google", or more randomly, by exploring the related communities of a particular community, which featured at the bottom right-hand corner of its homepage and which was actually edited by the community creator and/or moderator, sooner or later one would come across interesting topics and/or people to interact with.

As I mentioned in the first chapter, my moving abroad soon after having come across Orkut had triggered me to explore communities of Brazilians living in London and in the UK as a whole, at first with more pragmatic interests at heart such as, for instance, finding more decent and affordable accommodation. As I browsed through the hundreds of topics across the fairly numerous communities of Brazilians living in the UK, I began to notice how different each one of these communities felt in terms of the ways in which members interacted with each other, which in turn seemed to reflect on the content found in each of

[67] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=8348361&tid=2493826606726652260 (last accessed on 21.09.2014).

these communities primarily created with the simple purpose of aggregating expatriated Brazilians to share experiences.

In fact, it was not difficult to find actual topics where community members discussed other communities of Brazilians in the UK in terms of how friendly or unwelcoming, how funny or daft, how interesting or dull, how elitist or diverse, how conservative or liberal etc. the content of these communities, as well as their members were perceived. There were clear episodes of what could be termed as online segregation, for reasons which perhaps could be considered more or less legitimate or acceptable and, in turn, these also seemed to be based on a more or less somehow legitimate or acceptable set of criteria. On some occasions, these episodes unfolded on a relatively large scale, both on micro and macro levels within the virtual world of social media and, to my eyes, these continuous processes clearly resembled the urban processes of population movements and displacements usually referred to as gentrification, although on a reverse direction, if that makes sense. Besides the theoretical perspectives discussed in the two previous chapters of this thesis, the empirical episodes described below should suffice in order to clarify these aforementioned insights which have gradually enlightened my understanding of online communities and their respective interactions in the context of contemporary media and communications.

5.3.3.1. On Virtual Migration

Although the above phrase is normally employed to refer to systems of information and technology which gradually migrate across "transnational virtual spaces" (cf. Aneesh, 2006), I have borrowed the term here to refer to the movement of internet users across virtual communities in the context of social media. It was Fragoso who first noticed and discussed this phenomenon taking place at a fairly large scale within Orkut in a paper entitled 'WTF, a Crazy Brazilian Invasion', presented at the Fifth International Conference on Cultural Attitudes towards Technology and Communication at the University of Tartu (Ess et al., 2006: 255-274), and which has been cited by prominent researchers in social media, such as Baym (2010) and Kozinets (2010). In that paper, Fragoso argued that the virtual demise of Orkut as a global phenomenon was due to this so called Brazilian invasion and the subsequent linguistic battles that followed across thousands of online communities within the social network service whose official language was English. As the increasingly higher proportion of Brazilians insisted in speaking Portuguese, English speakers gradually left the service for new emerging alternatives, such as Facebook, which would in fact quickly dominate the sector on an unprecedented global scale, as it is well known. As the overall American English speakers emigrated from Orkut to Facebook and beyond after losing these linguistic battles, which often turned into ugly racist virtual brawls, some of these

monolingual American English speakers blamed the invasion on the so called process of digital inclusion of the developing countries in the global networks, particularly Brazil and India, still the top two nations in terms of numbers of Orkut users.

As a matter of fact, the Brazilian government have indeed been investing heavily in order to effect this process of digital inclusion which aims at 'connecting' the whole country – often to the detriment of other more basic priorities such as health and sanitation[68], it has to be said. As a result of these relatively successful ongoing developments, it has become apparent that a process of online segregation, so to speak, gradually began to take place amongst Brazilians themselves. With the sharp rise in the number of internet users in Brazil and the subsequent sharp rise in the number and proportion of Brazilian users of Orkut, reaching its peak of 76 per cent overall by September 2005 and remaining at 50 per cent until September 2014 according to Orkut Demographics[69], the phrase 'digital inclusion' was appropriated by many Brazilian early adopters of Orkut and employed ironically to scorn the newly arrived users or 'newbies' who usually came from less affluent social backgrounds, thus having lower economic power and, in turn, lower levels of education, besides living in generally more deprived areas. As a result of this increasing virtual diversity, the unfortunate social contrasts of Brazil seemed like they were being played out in this virtual environment in terms of the practices and performances, or sociocultural capital, as discussed in chapter 2. Virtual 'scenes' that resembled the case of the 'Brazilian invasion' discussed in Fragoso (2006) gradually seemed to become common place.

As Firth notoriously stated, "you shall know a word by the company it keeps" (1957: 11), and indeed, a quick search within Orkut using the term "digital inclusion", for instance, demonstrates just that by instantly providing a reverse chronological list of fourteen pages with the term being employed by users across all communities. In the last pages dating back from December 2004, the term is seen as being used from a positive stance as in "implementing projects for the digital inclusion of the least fortunate ones" or "the target groups for digital inclusion efforts"[70]. The more recent pages, however, in fact nine of them, contain hundreds of entries, starting from early 2006, which display a wide range of negative

[68] E.g.. *Teletime Magazine*, 26.02.2010 'Em enquete do Planalto, inclusão digital é mais importante que saneamento' [Digital Inclusion seen as more important than sanitation according to poll]. Available at: http://www.teletime.com.br/26/02/2010/em-enquete-do-planalto-inclusao-digital-e-mais-importante-do-que-saneamento/tt/168776/news.aspx (last accessed on 21.09.2014).

[69] http://www.orkut.com/Main#MembersAll (idem)

[70] Orkut earliest search results of the term 'digital inclusion' available at: http://www.orkut.com/Main#UniversalSearch?origin=box&q=%22digital+inclusion%22&searchFor=F&pno=14 (idem).

and scornful phrases such as "bloody digital inclusion", "damn digital inclusion", "dammit digital inclusion", "godammit digital inclusion", "fucking digital inclusion", "cursed digital inclusion" and so on, in addition to their most common Portuguese counterpart "*maldita inclusão digital*" (*lit.* bloody digital inclusion), as illustrated below (Figure 17).

In effect, "*maldita inclusão digital*" has become a controversial catchphrase used in a wide range of radio and television programmes, from comedy shows, as one might expect, to humorous scenes from prime-time telenovelas produced by Rede Globo. Despite the fact that the latter purports to promote social equality through their award-winning entertainment education project called Social Merchandising[71] – whereby social causes feature in the plots of novelas and are didactically debated, as discussed for instance in La Pastina et al. (2003) and Joyce (2012), among others – comic scenes of privileged people scorning at the poor are by no means uncommon. Although it is arguable whether they might contribute to perpetuate social inequality, it would be fair to say that comic scenes incorporating such scornful phrases into the normality of their casual dialogues at least appear to be in direct contradiction with Rede Globo's so called social merchandising project.

Either way, searching Orkut for the aforementioned catchphrase, as I write these lines, immediately returns not fifteen pages of results, but rather, eighty-four of them, with thousands of examples. In addition to the term being used so often, possibly due to its pervasive use on television, another Orkut search for possible communities using the phrase as its title reveals over a dozen of them, as illustrated further below (Figure 18).

In those communities, one easily finds countless explicit examples of sociocultural segregation such as links to images and posts where other less affluent users are mocked at by the way they write (as in the case of the Miguxês weblect described above), by the way they dress, by the photos they take and the poses they strike, by the messages and web content they share, by the places where they go out to have fun, by the music they listen to and, of course, by the TV programmes that they watch, which obviously include telenovelas, and which leads to the unsurprising creation of very popular communities of both novela appreciation, as well as novela defamation so to speak, as described and exemplified in chapter 6 and discussed further in chapter 8.

These examples are undoubtedly less subtle than those which I witnessed first-hand, on a regular basis, before I had even begun to gather my data on novela viewers for this research, when I was just a regular participant of three main communities of Brazilians living in London, as previously mentioned and as discussed in more detail in the next section.

[71] See dedicated section on social responsibility on Rede Globo website, available in English at: http://redeglobo.globo.com/Portal/institucional/foldereletronico/ingles/g_rs_merchandising_social.html (last accessed on 21.09.2014).

Figure 17: Search results displaying scornful use of the term 'digital inclusion' across Orkut communities[72]

[72] Source: Orkut. Available at: http://www.orkut.com/Main#UniversalSearch?origin=box&q=%22digital+inclusion%22&searchFor=F&pno=8 (last accessed on 21.09.2014).

Figure 18: Orkut Search results display multiple communities entitled as "Bloody Digital Inclusion" (Port.)[73]

[73] Source: Orkut. Available at: http://www.orkut.com/Main#UniversalSearch?origin=box&searchFor=C&q=maldita+inclus%C3%A3o+digital (last accessed on 21.09.2014).

As increasingly more Brazilians leave Orkut for Facebook, the dynamics of this wave of virtual migration seems to follow a rather similar pattern to what went on with the Americans when they chose to leave Orkut as it quickly became infested with users from the developing world choosing to speak in their first language. Although, in this current case, there is no language barrier per se, the sociocultural subtleties at play are also linguistic and therefore, this virtual migration process does seem to follow along the same lines of the former. Such a pattern seems to function, I believe, very much like a process of reverse gentrification, so to speak.

The urban process of gentrification can be summarised as a more or less direct process of displacement of the poor inhabitants of a relatively deprived area as it gradually improves and consequently becomes exclusively affordable to a privileged minority, or the gentry in traditional terms. As a result of this process, the poorer classes who originally inhabited the formerly deprived area are pushed out to farther deprived regions in the outskirts of that given town or city (cf. Lees at al., 2010).

Conversely, in the virtual world of social media and online communities, what seems to be continually taking place is a rather similar process, though in the opposite direction, according to which, the privileged minorities with more access to education, information and technology, etc. are the first to gain access to a given virtual space. As the processes of digital inclusion gradually unfold, the less privileged classes or plebeians (used here ironically in contrast to the gentry) eventually gain access to these free virtual spaces as well. As a result, these spaces suffer a process of 'plebeification' – a term which I, for a brief moment, thought to have coined, but which, as it turns out, had already been used almost two centuries ago by Gerard Montgomery in his essay 'On Coleridge's Poetry', ironically published in the second edition of the periodic journal *The Etonian* (1822: 308).

Either way, the process of plebeification of the online social networks has also often been referred to by other sarcastic terms such as the "favelisation" of Orkut – in allusion to the favelas – and, more recently, the "orkutisation" of Facebook. Both these latter terms are widely and easily found on any online search, which will immediately return scores of rather tasteless and mean spirited jokes in the form of 'memes', which could be defined as a an internet comic genre consisting of the combination between pictures or drawings and a sentence or phrase. They are visually characterised by a similar set of material elements such as composition, modality, as well as framing, typography and so on (cf. Kress and Van Leeuwen, 1996) and tend to "go viral", spreading like wildfire as internet users not only share them, but also continually design and produce further adaptations and reformulations of either the visuals or the words. Typical examples of meme subgenres are "you're doing it wrong", "when you see it, you'll shit bricks" and, of course, the aformentioned "*maldita*

inclusão digital". So called memes of the latter type in particular, frequently shared across social media services, and often consisting of malicious jokes and ironic comments about other people's preferences, only serve to illustrate that 'good taste' and distinction, although perhaps more subtly these days than in previous decades and centuries, undoubtedly continue to "create, mark and consolidate social divisions" (Bennett et al., 2009: 259).

5.3.3.2. On Virtual Identities

In reality, distinction and differentiation, as well as identification with groups and ideas, are not new phenomena, on the contrary, as the discussion in chapter 2 shows. The question that arises here is whether it could be the case that the virtual environment of online communities might offer more possibilities than limitations for the expression of multiple fragmented identities, personhoods and varying positions, or stances, as people interact across different virtual environments in the same fashion, as Lahire (2011) argues. Looking back and reflecting at my own virtual experience as an advanced internet and social media user, this felt the case as I came across three apparently very similar Orkut communities dedicated to Brazilians living in the UK, namely, in chronological order, Brazilians Living in London[74] (created in April 2004), Brasileiros no Reino Unido[75] (*lit*. Brazilians in the UK, created in May 2004) and Londres na Boa[76] (*lit*. Taking London in Stride, also created in May 2004).

Each one of these three communities had at least five thousand members – and still did until September 2014, although very few members have continued to interact in more recent times – out of whom, however, something like up to about a hundred of them actively participated in each community, and about a third of those participated more or less actively across all three aforementioned communities, myself included. I joined the three communities around about the same time in early 2005, and it was not long until I noticed significant differences in terms of the dynamics of each one of them.

The first community, normally referred to as BLiL, provided the initial impression that it consisted mainly of arrogant and self-righteous settled Brazilians who considered themselves as of a distinctive kind and who could not bear any stupid or repetitive questions from the so called newbies who were normally submitted to a natural and organic process of initiation called *tijolada* (the equivalent for stoning someone but with bricks) which varied

[74] Community link: http://www.orkut.com/Main#Community?cmm=38200 (last accessed on 21.09.2014).

[75] Community link: http://www.orkut.com/Main#Community?cmm=57922 (idem).

[76] Community link: http://www.orkut.com/Main#Community?cmm=71766 (idem).

considerably depending on each new member's first questions in terms of how stupid and unnecessary or how clever and pertinent they were considered, as well as in terms of the newbie's performance, capacity of articulation, ability to gently return the bricks and so on. According to the old-school members, it was all just a big joke with the best of intentions, however, quite understandably, not many people tended to feel pleased about it.

The second community, normally referred to as BRU, was considerably more welcoming towards new people and it was rather lively but for some reason there appeared to be a considerable number of internal arguments and substantial competitiveness of viewpoints, with members not quite appearing to get on very well as a community, although most active participants there had been interacting for quite a while and, given the mutually hostile tone of the continued exchanges, they seemed to know each other's 'virtual personality' quite well.

Finally, the third community, normally referred to as LnB, consisted of the most incredibly helpful and patient people who took pleasure in answering all sorts of questions, no matter how repetitive or silly they might seem. They were there to help, as rare good Samaritans, but on the other hand, this was a rather earnest community with no room for irony or sarcasm of any shape or form, let alone the use of coarse language. Posts and topics which contained any of these were summarily deleted by the moderation, which operated a three-strike policy also summarily excluding those who insisted in misbehaving.

As a result of this ethos variation, those who, like me, participated in all three of those communities seemed to adopt different postures and attitudes according to each of these domains. In other words, it seemed as if people interacted or felt as if they had to interact in different subgenres within the communicational genre of Orkut communities, as briefly discussed earlier in 3.6.1, by combining different sets of communicative resources according to certain social and material aspects of these environments. Examples of such sociolinguistic attitudes included varying levels of formality and politeness, use of different registers and, perhaps most interestingly, variations in terms of identity and positioning or personhood of each of these interlocutors, which ultimately and inevitably reflected in the ways we as users and community members organised our ideas in the predominantly written mode. Even more fascinating, though, was to be able to eventually meet quite a few of these people in person and effectively realise how, in some cases, people could be so strikingly different from their written selves within those communities, both for the better as well as for the worse.

As a training linguist, I had personally sensed this semi-conscious change in attitudes as I wrote my own posts for each of the topics I participated in and, by talking to other people both in person and online, my suspicions seemed to be corroborated. In an informal attempt to understand this phenomenon, about one year after I had joined and participated in the

communities above, in January 2006, I began, somewhat inadvertently, an 'organic' social semiotic experiment through the creation of my own Orkut community. It was a community of Brazilians who struggled financially in London, intended as a kind of a self-referential joke.

Before moving on to the details of the following experimental phase of my informal study of the dynamics of this specific online environment, which has served as my source of empirical data on different groups of telenovela fans and critics, it is probably worth reminding the reader of this thesis of both the importance and the relevance of this exercise. As I mentioned above, in spite of what may be considered a rather anecdotal tone, it is my belief that both the importance and the relevance of these subsections are justified in the sense that they demonstrate the process of development of both my practical knowledge and my thorough understanding of the dynamics involved in these interactive practices.

5.3.3.3. The VPL Experiment

The acronym VPL stood for Vida de Pobre em Londres[77] [*lit*. A Poor Life in London] and the description provided in the community homepage basically suggested the hypothesis that no matter how badly or well off one was in Brazil, the bottom line was their living standards would be invariably inferior in London. To my surprise, two months after its creation, around two hundred people had joined in sharing their own self-deprecating jokes about developing world immigrants living in relative poverty in London. Interestingly enough, many of those who joined this community and actively participated reported to have been silent members or 'lurkers', as Baym calls them (2000: 8) of at least one of the other communities of Brazilians in the UK described above.

As this community presented itself as a somewhat anarchic alternative, it quickly attracted more Brazilians from all walks of life who felt at ease to do as they pleased. About a year later there were about a couple of thousand people there, out of whom, about a hundred different people participated more or less actively depending on the time of the year. According to its members, this form of entertainment was seen as an attractive alternative to television. As it became clear, quite a few Brazilians who had internet at home to communicate with their families in Brazil, did not actually own a TV set, for reasons which varied from not speaking English to being unable to afford the TV licence fees in addition to the actual TV set. As the years went by, though, most of those who neither had a TV set nor spoke the language

[77]Community link: http://www.orkut.com/Main#Community?cmm=7690330 (last accessed on 21.09.2014).

eventually managed both, and the topic "now on TV"[78], for instance, would prove very popular, with participants almost unanimously appreciating how extreme was the gap between this rather broad, vague and often intangible thing referred to as quality, more precisely, the high quality of British television in contrast to the low quality of Brazilian television.

Among the most highly praised TV programmes of British television, though by different people, were the BBC's wildlife seasonal documentaries presented Sir David Attenborough; the BBC and ITV's sports coverage in general, from Formula 1 to football, tennis and, surprisingly, snooker and darts, besides the superb 2012 Olympics coverage; but most certainly not any rugby, let alone cricket or golf. The BBC and Channel 4's dramas and series in general were also generally highly praised, with the, now defunct, *Spooks* proving a hit in particular, but the incredibly popular among Brits, *Doctor Who*, not quite understood. All BBC and Channel 4's news coverage was generally seen as an example of proper journalism, with Pick TV's *UK Border Force* proving to be a favourite highly entertaining choice among those Brazilians, not only for the most obvious reasons, but also because it seemed directly related to a popular Brazilian TV genre of sensationalist police and crime journalism. In addition, as far as reality or factual TV programmes go, the BBC and Channel 4's cooking programmes were highly liked, and so were the weight loss ones (which gave birth to one of the VPL thematic subcommunities discussed below) mostly by women, while, perhaps most unsurprisingly, the BBC's *Top Gear* car show was a favourite amongst the men, whereas all sorts of antiques, property buying and DIY shows seemed wholly despised by everyone in that community, virtually as much as the cricket, or as much as *Top Gear* by the female participants. Last, but not least, none of the three main current British soap operas, ITV's *Coronation Street* (1960-), the BBC's *EastEnders* (1985-), or Channel 4's *Hollyoaks* (1995) sparked any major interest and were generally seen as dull, boring and pointless, in sharp contrast to the overall opinion on the Brazilian soaps which, despite the occasional male grumble, were also often highlighted as one of the main reasons for these Brazilians to subscribe to a broadband internet provider as soon as possible. As far as British soap operas went, *EastEnders* was in fact the only one to feature somewhat positively in a discussion about Brazilians' intercultural perspectives, perceptions of multiculturalism in London and English accents[79]. Perhaps unsurprisingly, only those who had been living in the UK for a minimum of eight years or so had alluded to *EastEnders* in that discussion, somewhat

[78] Community topic: http://www.orkut.com/Main#CommMsgs?cmm=7690330&tid=5244744097421684965 (last accessed on 21.09.2014).

[79] Community topic: http://www.orkut.com/Main#CommMsgs?cmm=7690330&tid=5310990626469383905 (idem).

confirming the importance of the sociocultural references in the appreciation of realist soaps such as the British ones in particular (cf. Geraghty, 1995).

As time went by, those regular participants gradually and naturally built a new, unique, endemic ethos to that particular online community by influencing while at the same time being influenced by each other's written discourses, voices, identities, ways of telling stories, jokes, etc. as they played with the use of language and representation across hundreds of different topics through thousands of messages or posts.

Once again, I wish to emphasise that although these observations are only indirectly related to the analyses of online interactions about novelas that follow, they have had a direct impact upon the formation of my thorough understanding of the ways in which people interact in this medium both in material as well as in social terms.

The next phase of this informal, yet crucial, experimentation then saw the creation of nine thematic subcommunities over the course of a year or so. As each of them was gradually created, their thumbnails were added to the parent community's main page as related communities for people to browse and explore, thus attracting the attention of users who would click on the new links and join in the new thematic interactions within the genre of each of these subcommunities. As these known members of the parent community entered each of these new subcommunities, they would get into the mood of the particular genre of that particular community as if they were somehow being *oriented* by the available cues, which I was not quite able to precise then, but which were undoubtedly there, for participants would soon be performing, naturally and inadvertently, oriented by these genres, whilst inevitably influencing and orienting them in turn. In each one of these nine thematic subcommunities, as illustrated below (figure 19), participants did not just interact about different topics and themes as suggested by their visual and written labels and descriptions. Members also visibly changed the ways in which they interacted in terms of their uses of different aspects of language and communication as they switched microenvironments accordingly. In addition and perhaps more interestingly, as many of these participants reported, they would, in fact, feel more or less comfortable to interact in certain ways rather than others according to different variables which seemed to be directly related to their own individual experiences in conjunction with their own sociocultural formations. From being more or less acquainted with different topics of conversation to feeling more or less confident to employ different registers, to, perhaps above all, being more or less comfortable with the uses of certain genres of interactions, as discussed in 3.6, participants clearly felt oriented both socially and materially to perform in specific ways.

Despite the fact that some of these communities were more serious or mature than others which were just intended as frivolous parodies, the useful thing about this informal exercise

was my eventual realisation of this interplay between the social and the material aspects of these textual interactions and their respective orientations, which is discussed at length in the next chapter.

1. Cycling Everywhere in London
2. Paid Classified Ads in London
3. Getting it Wrong Everywhere in London
4. Having a Laugh in London
5. Entrepreneurs in London
6. Coarse Language in London
7. Weight Watchers in London
8. Visiting the Pope in London
9. A Posh Life in London

Figure 19: Orkut Experimental Communities appeared to orient the same users to act in different manners.[80]

Back then, I was still unable to pin down this multiplicity of communicative elements at play. However, as the architect of this minor experiment on the one hand, and as an actual participant in these communicational practices on the other hand, I was able to get a deep sense of how these generic orientations appeared to function in practice.

[80] Source: Orkut. Available at: http://www.orkut.com/Main#Community?cmm=7690330 (last accessed on 21.09.2014).

Although these experiences may not seem relevant at first sight, in fact they have been quite fundamental to the development of my grasp of how the social semiotic fabric I have been studying appears to function. By combining my initial observations from an insider's perspective, on the one hand, and my subsequent informal experiments and observations from an eventual more distanced perspective as a training researcher in media and communications, on the other hand, I have been able to add more depth to the analysis and interpretation of my formal empirical investigation into the viewers of telenovelas interacting in similar fashion across the online communities that I have observed.

5.4. Conclusion

This chapter has essentially presented a critical reflection upon what I see as a fundamental journey between the theoretical explorations of the first part of this thesis towards the more applied knowledge and experience that I believed to have gained through the empirical research which I discuss in detail over the course of the next chapters.

As a native internet and social media services user, on the one hand, and as a training researcher primarily concerned with how we learn through language and communication in their multiple forms, on the other hand, I wanted to emphasise the relevance of this learning process having equipped me with an essential understanding of the specific sociocultural dynamics, without which, the analyses that follow would have been greatly impaired. Had I not participated so extensively in this particular dimension of the so called virtual world, where most of my data on telenovela viewing and viewers is taken from, my emic knowledge and experience of this specific sociocultural context would not have been sufficient. As a result, despite my relatively solid theoretical basis and my consolidating skills as a researcher, the work presented here could have risked turning into a rather more superficial, merely descriptive, classificatory sort of analysis, than the reasonably thorough study I believe to have succeeded in developing eventually.

In this way, with a rather well informed perspective and substantial practical knowledge to be able to make the most of this incredibly fertile virtual environment as a source of empirical data for this research on telenovela viewing practices as textual interactions, let us now move on to the empirical explorations of the online communities directly related with the ways in which novelas are consumed by different groups of viewers.

6. TOWARDS A SUITABLE ANALYTICAL FRAMEWORK: A THEORISED DESCRIPTION OF THE EMPIRICAL DATA

Believing, with Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not experimental science in search of law but an interpretative one in search of meaning.

(Geertz, 1973, quoted in Kozinets, 2010: 11)

6.1. Introduction

As I had briefly mentioned in the introductory chapter of this thesis, in order to contribute towards the main purpose of my research effort, which is to inform critical literacy practices as social processes of textual interaction, I had decided to explore the communicational dynamics of the spontaneous interactive practices surrounding the viewing process of the phenomenally popular prime-time Brazilian novelas. This was done for a period of two years by observing and at times interacting with viewers, primarily through computer-mediated communication as described in the previous chapter, but also through annotated participant observations in locus. These latter participant observations, as explained in the first chapter, have been of fundamental importance to supplement the dimensions of computer-mediated communications that are not observable. As with the practices of watching novelas in different contexts, the practices of interacting online about novelas are also seen as linguistic processes within wider sociocultural practices. Nevertheless, the contextual dimension of each online interaction will be just as unique as the contextual dimension of each textual interaction that I have observed in locus. As Blommaert points out,

> (...) even a text of which we have no 'contextual' information will be analytically contextualised. The fact that we don't know its authors, the language in which it was cast, its original function and audience, its uptake by that audience – all of that does not mean that the text has no context; in means that we have to contextualise it, fill in these contextual blanks by means of rigorous ethnographic interpretation.
>
> (2008: 25)

In that sense, besides the discussions more or less directly related to a given telenovela, there is much more going on in these online communities in terms of the communicative practices themselves, much like the 'physical world' communicative practices where people meet on a regular basis and get to know each other as they attend a course at a given college or university, or as they teach and/or learn science at a given primary school (cf. Ogborn et al.,

1996; Kress et al., 2001; Kress, 2003). Reading online commentary across ten different communities about telenovelas, written by unknown people would have little to offer without the contextualising inferences that I provide in this chapter. These are based on a range of hypotheses about what the observed details that I present mean in relation to wider frames of textual interaction. Such hypotheses are constantly formulated in the light of the more theoretical knowledge that I have been gaining, as discussed in chapters 2 and 3, in addition to the more applied forms of contextual knowledge that have also been gaining, as presented in the previous chapter. This chapter thus essentially attempts to combine both as I explore and present in detail a wide range of observed social and material aspects from my empirical data about different groups of viewers of prime-time Brazilian telenovelas.

6.2. Online Communities About Novelas

As anyone who joins Orkut can immediately start a community about anything they wish, there are millions of them[81], out of which, over a thousand are intended for discussions directly or indirectly related to novelas, as Figure 20 shows. A few hours of research through these thousands of novela-related community show that the vast majority of them, roughly two thirds, are actual fan communities of all kinds where members celebrate everything they like about novelas, e.g. old novelas from previous decades which became big classics, such as *Roque Santeiro* (1985)[82] and *Vale Tudo* (1988)[83]; memorable characters from these classic novelas, such as "Sinhozinho Malta"[84] and "Heleninha Roitman"[85]; and of course, multiple communities of all the latest novelas and their respective heroes, their villains, their soundtracks, their catchphrases, so on and so forth. The remaining third (i.e. those whose participants are not fans of telenovelas) consists of about two thirds (or just under 25 per cent of the total number of communities about telenovelas) of earnest critics so to speak (i.e. those who tend to discuss at length all the evil and destruction continually caused by this awfully hazardous threat called novela to the helplessly naïve viewing public, their respective families, their children, their neighbours, their endangered communities, so on and so forth), with the other third of a third (or just over 10 per cent of the total number of novela-related communities) consisting of parody and mocking communities.

[81] Source: Orkut Demographics: http://www.orkut.com/Main#MembersAll.aspx (last accessed on 21.09.2014).

[82] Community link: http://www.orkut.com/Main#Community?cmm=56584 (idem).

[83] Community link: http://www.orkut.com/Main#Community?cmm=65680 (idem).

[84] Community link: http://www.orkut.com/Main#Community?cmm=1017649 (idem).

[85] Community link: http://www.orkut.com/Main#Community?cmm=65919 (idem).

Figure 20: A search for Orkut novela-related communities returns over a thousand results.[86]

[86] Source: Orkut. Available at: http://www.orkut.com/Main#UniversalSearch?origin=box&searchFor=C&q=novela (last accessed on 21.09.2014).

One example of such is the community "*Vó, o telefone é na novela*!"[87] (*lit.* "Grandma, the phone is on the novela!"), which was actually one of the biggest communities in the whole universe of Orkut, featuring at the very top of the novela-related community search results in December 2008 when the screenshot above (Figure 20) was taken. Still with over 100,000 members nearly six years later, albeit dead quiet like a ghost cyber-town, this was once a jolly community which had been set up as a joke to celebrate the hard-of-hearing grandmothers, who would often get up from the sofa to answer the phone, unaware that the ringing sound was in fact coming from TV broadcasting the novela. By 2010, however, this community had been invaded and destroyed by an army of spammers and flooders – as it tends to happen to every nook and cranny of cyberspace which is left unattended – so it could no longer be considered as part of the sample for this study.

6.3. The Selected Sample

As previously pointed out in 1.5, my selected sample of secondary texts, produced by viewers of novelas who discussed them online, had been gathered according to a straightforward, yet fairly cautious criterion. They had to be numerically significant and, more importantly, currently active, not with spammers, but with authentic participant interactions. In other words, besides being populated, these communities should have a substantial number of active participants who not only read but also took part in the discussions by effectively interacting with other participants in addition to the texts in the form of posts and topics, also producing content in the form of posts and topics to be read and discussed by other participants on a regular basis as the novela was broadcast. Therefore, not only were disconsidered large communities with virtually no interaction, but also those where interactions were dominated by spams and ads which invariably frustrated users in general and eventually killed these communities, as with the example provided at the end of the previous section.

In the end, the top ten active communities selected for observation and analysis, in relation to the primary texts broadcast on Rede Globo in the evenings, were the ones listed below in Table 2. They have been organised and are displayed according to their total numbers of (not necessarily active) members, as follows:

[87] Community link: http://www.orkut.com/Main#Community?cmm=14544751 (idem).

Name and Date Established:	English Translation:	Number of Members: Dec/08 – Apr/10 – Sep/14
1. Novela – Viver a Vida[88] (May/06)	Novela "Live the Life"	129,853 – 156,033 – 153,636
2. Novela – Tempos Modernos[89] (Jun/06)	Novela "Modern Times"	77, 412 – 97,488 – 74,378
3. Eu ODEIO a Rede Globo! [90] (Apr/04)	I hate Rede Globo	53,808 – 67,398 – 62,551
4. Viver a Vida [91] (Jul/05)	"Live the Life"	27,431 – 33,591 – 25,469
5. Novelas! [92] (May/04)	Novelas!	8,672 – 13,250 – 12,946
6. CENTRAL GLOBO de NOVELAS[93] (Apr/05)	Central Globo Novelas	N/A – 9,292 – 9,265
7. Eu não vejo novela. [94] (Apr/04)	I don't watch novelas	N/A – 63,406 – 51,983
8. Eu Odeio Novelas da Globo[95] (Sep/05)	I hate Globo novelas	N/A – 3,530 – 3,680
9. VC Ñ VALE NDA + EU GOSTO DE VC[96] (Apr/07)	You're worthless, but I like you	N/A – 91,657 – 81,617
10. Viver a Vida | Rede Globo[97] (Sep/06)	"Live the Life" | Rede Globo	N/A – 48,458 – 38,088

Table 2: The ten Orkut communities about novelas selected for observation

[88] http://www.orkut.com/Main#Community?cmm=12825129 (last accessed on 21.09.2014).

[89] http://www.orkut.com/Main#Community?cmm=14775233 (idem)

[90] http://www.orkut.com/Main#Community?cmm=44944 (idem)

[91] http://www.orkut.com/Main#Community?cmm=3262826 (idem)

[92] http://www.orkut.com/Main#Community?cmm=50784 (idem)

[93] http://www.orkut.com/Main#Community?cmm=1779860 (idem)

[94] http://www.orkut.com/Main#Community?cmm=49796 (idem)

[95] http://www.orkut.com/Main#Community?cmm=489562 (idem)

[96] http://www.orkut.com/Main#Community?cmm=30173403 (idem)

[97] http://www.orkut.com/Main#Community?cmm=20174283 (idem)

In each of these ten novela-related communities, textual and social interactions took place on a daily basis, in "a constant round of making and remaking in a flow of social semiotic activity" (English, 2011: 85). It did not really matter how fun and entertaining, how serious and politicised, how boring and tedious, how daft, superficial, childish, pointless or dull and so on these interactions might be considered by other people with other opinions about other people as well as other opinions about novelas. None of that really mattered in the sense that, as Kress puts it, "the banal, the everyday and the unremarkable is always the best site to anchor theory" (2010: 67). My intention there was to attempt to unravel the complex details involved in these dynamic communicative events surrounding the Brazilian prime-time telenovela.

Although there were tens of thousands of members in most of these selected communities for observation, in fact only a small percentage of them would actively engage in conversations. It is, of course, impossible to know how many more lurkers were out there browsing and engaging with texts but not with participants, so the actual concrete material sample of interactions which I have dealt with ultimately consisted of ten groups of around forty people on average, interacting with and about novelas in their own ways. The discussions I have looked at ranged from all sorts of topics more or less directly related to the current prime-time novela at the time, to novelas in general, with different topics sparking more or less interest and causing varying degrees of responses, which would in turn cause further more or less intense responses and so on.

As I observed these interactions at this initial stage, simply trying to get a sense of what seemed to be at play, soon it became apparent that, besides their fairly specific purposes (i.e. to either celebrate or criticise novelas), each one of those communities had its own dynamic style, that is, a kind of collective identity which seemed to emerge out of the combination of those who were there and the respective ways in which they communicated. From my initial assessment, the influence of certain traditional social markers such as gender and age seemed to be playing a role there together with perhaps more subjective aspects such as social class and linguistic competence or level of articulation. For instance, although all ten communities seemed fairly heterogeneous, the overall proportion of women was generally higher, apart from the communities dedicated to criticise novelas, where although the proportion in terms of the number of members seemed broadly equivalent, the proportion of men who actively participated in the topics was visibly higher. By the same token, the proportion of male novela fans, although lower than the women, seemed higher than one might expect. As for the age groups, these seemed more clearly defined, with certain communities generally concentrating a considerably younger audience than others, which seemed to reflect quite clearly in terms of the ways in which these groups interacted (i.e.

more or less childish and frivolous interactions vs. more or less mature and engaging discussions). As for the more subjective markers such as class and language, proportions also seemed equivalent, although there seemed to be an apparent divide in those terms there, which I wanted to try and comprehend.

6.4. Some General Observations on my Participant Observations

Following a prolonged immersion into the culture of these communities as a participant observer for months on end, as one novela ended and a new one began; as some of these communities changed their names to keep up to date with the current novela; as plots and subplots unfolded, concluded, were celebrated and criticised; as characters, songs and catchphrases became big ephemeral sensations; as record-high and low viewing rates were explained and justified; as stars, authors, producers, advertisers, the TV network and viewers as well were praised and attacked; as real-life gossips and scandals caused the occasional upheaval, so on and so forth, some varying patterns of interaction and communication within each community appeared to emerge.

To begin with, there was the most obviously antagonistic distinction between those who loved and those who loathed novelas and everything that relates to them in the first place. When choosing a community to participate here, there was no apparent middle ground. One was always well and passionately positioned, either as a fan of this fantastic, multifaceted, rich and diverse, charismatic and most democratic form of entertainment, or as a critic of this most outrageously immoral, devious and perverse timewasting cultural product.

In addition, there also seemed to be some further more subtle characteristic markers than the ways in which these communities and their respective participants positioned themselves in relation to novelas. As far as the more evident love and hate for novelas go, there was a noticeable spectrum of intensity in those positions across these communities, with some mild to moderate criticism, as well as some mild to moderate appreciation on either side of this clear divide. As for the more unclear – albeit still noticeable – differences, making sense of them and attempting to sort them out and pin them down seemed far from unproblematic.

The characteristic ways in which members of different communities seemed to engage and interact about novelas and with each other were initially thought in terms of two categories or measuring criteria in an attempt to distinguish between patterns of content on the one hand and expression on the other, bearing in mind nevertheless that there is an element of expression in content, just as well as there is an element of content in expression. Thus, in this first attempt at schematising observed patterns across these interactions between

viewers of novelas, some communities were seen as quite distinct from others particularly in terms of the following two tentative criteria:

(1) how mature or how frivolous these exchanges about novelas appeared to be;

(2) how articulately expressed these – seemingly mature or seemingly frivolous – conversations appeared to be.

With television occupying the position of "a negative asset in the processes of cultural capital formation" (Bennett et al., 2009: 150) and with soap operas and telenovelas stereotypically seen as "TV for the thinking impaired" (Baym, 2000: 64), a commonsensical view of these two distinct classes or groups of people (i.e. those who criticise the genre for everything it represents on the one hand, and those who love it for everything it represents on the other) could be visually represented by a deliberately simplistic and straightforward diagram, with the critics on a higher level than the fans, as follows:

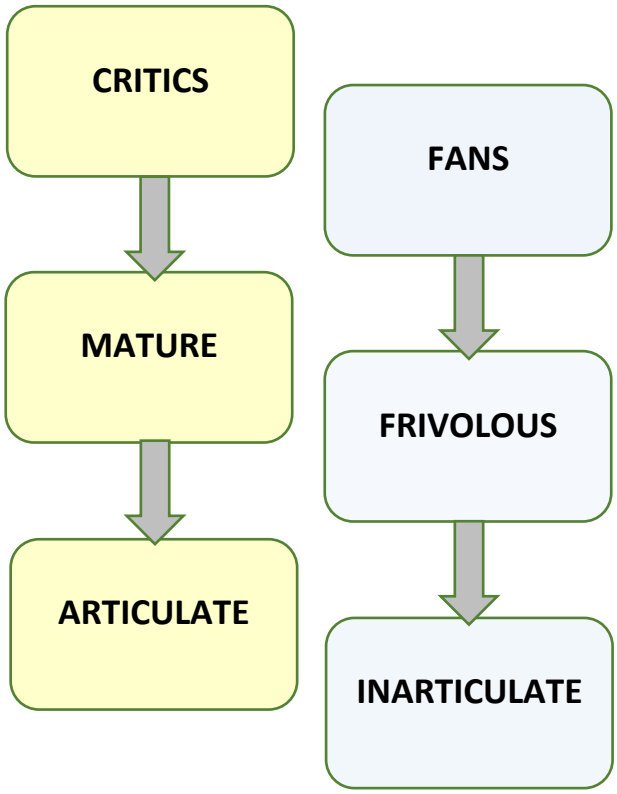


Figure 21: A stereotypical representation of soap opera and novela fans vs. critics

However, the fact of the matter is that the real picture is actually covered in nuances and multiple variations including, perhaps to the surprise of some, fans of novela who are mature and articulate, as well as critics of novela who are frivolous and inarticulate. Moreover, the fact that certain groups of people or communities may be predominantly more mature in their discussions does not necessarily mean that they will converse in articulate ways and, by

the same token, those who choose to entertain themselves by playing silly games and discussing frivolities in general in some of these communities, do not necessarily do it inarticulately, which in turn does not mean that those represented in the stereotypical schema above do not exist either, on the contrary. Finally, there is of course the issue of discursive perspectives in the sense that what may be considered as a mature discussion to some may not be so to others, just as well as what may be seen as frivolous or otherwise. The term 'mature' itself admittedly offers some room for ambiguity and poses a mild contradiction in the sense that it is used to refer to sexual content of TV programmes and books for instance, whilst contents of that sort may also considered as frivolous by some. Yet 'mature' seems more appropriate here than 'serious' for instance, for often the seemingly mature conversations observed across different communities were also 'humorous' (i.e. not serious). Likewise, there are also different material aspects to be taken into account when considering how articulate or otherwise certain forms of expression may appear to be in conjunction to those who employ them more or less frequently across the analysed topics and posts of each one of the observed communities discussed in the next section. Therefore, the diagram below is a slightly more accurate and detailed attempt at a visual representation of the observed sets of social and material aspects that appeared to be orienting both communities and users to predominantly interact in the specific ways that they have, as I describe and comment below.

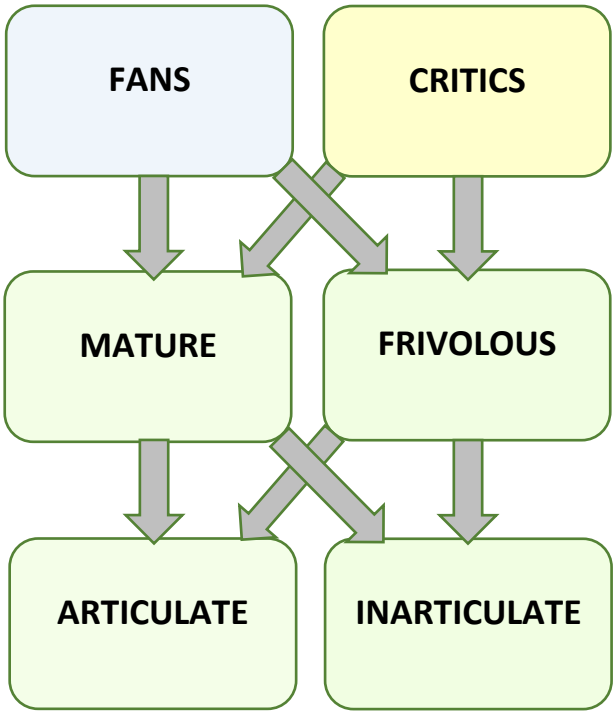


Figure 22: Orkut communities: a first attempt at systematising online social interactions about Brazilian novelas.

6.5. Specific Observations on my Participant Observations

In this section I present a detailed description of each one of the ten aforementioned communities of viewers of novelas and the respective observed ways in which participants appear to interact as suggested above. As I introduce and comment on each set of data, both in terms of their material as well as their social aspects, the specific ways in which these interactions about novelas seem to orient these communities whilst seemingly oriented by them gradually begin to emerge.

6.5.1. Community 'Novela – *Viver a Vida*' [Novela *Live the Life*]

This is the largest of the ten selected communities with over one hundred thousand members and it is currently called "Novela *Passione* – Rede Globo". As it is often the case, Orkut communities celebrating novelas will change their names according to the current novela. When I first began to follow the discussions here, this community was called *A Favorita* (2008-09), subsequently changing its name to *Caminho das India* (2009), then *Viver a Vida* (2009-10) and finally *Passione* (2010-11), at which point its moderators seemed to have lost interest in the community, for although there have been six subsequent prime-time novelas as of 2014, the name and the picture on the community's front page has remained unaltered ever since. Somewhat surprisingly, despite the absence of active moderators, this community still managed to remain as a civilised site for discussions revolving around novelas for over a year until it finally subsumed into the ever expanding territory of spammers and flooders across poor doomed Orkut[98]. Despite its large number of members, active participants have always represented a minute percentage of the order of 0.05 per cent, or something like around fifty people, with the remaining 99.95 per cent apparently happy and satisfied with just being able to display the thumbnail of the current novela das oito on the front page of their Orkut profiles as one of the communities which they *belong* to (Bennett et al., 2009: 145).

As far as its discussions go, according to the schematic representation above, this community was considered to be predominantly FFA, that is, a community of *fans* who interact in a predominantly *frivolous* but *articulate* fashion. At the time of observation, participants thoroughly enjoyed watching Rede Globo's prime-time novelas and their interactions tended to be predominantly frivolous in the sense that the daily discussions that used to take place in that community were generally not intended to be taken too seriously, although some occasional topics were slightly more serious or mature. Generally speaking, the vast majority

[98] On 30 June 2014 Google officially announced that from 1 October 2014 all Orkut communities will become read-only archives. See http://en.blog.orkut.com/ for details (last accessed on 21.09.2014).

of thoughts and ideas from thousands of messages across hundreds of topics, no matter how frivolous their content might be, seemed well written and clearly articulated, more in accordance with the rules of the standard variety of Portuguese than its often frowned upon contemporary varieties such as 'Internet Portuguese' or *Internetês* (cf. Komesu, 2006; 2009; Bisognin, 2009) and its sub-variety 'Orkut Portuguese' or *Orkutês* (cf. Abreu, 2012) although both these latter varieties were also moderately used here, slightly more or less often by different participants.

Examples of typical interactions illustrating these characteristic markers include users creating fake profiles of characters from the current novela, joining the community and impersonating them to ask participants their thoughts and opinions on their performances the night before in terms of their attitudes, decisions and so on. Such was the case with Yvone from *Caminho das Índias*, a celebrated psychopath played by actress Letícia Sabatella, whose personal mission was to teach unfaithful men a lesson. Following the execution of one of her rather mean-spirited plots against the character of Raul, played by actor Alexandre Borges, which consisted in handcuffing him to his bed in a clichéd game of seduction, only to leave him there to be found by his wife hours later[99], "Yvone" posted a topic in this community to ask participants whether they had enjoyed what she had done to Raul.

The subsequent replies were unanimously in support of the deed, as the translated exchanges below show:

Topic: Yvone – Opinion

<Yvone> Did you enjoy what I did with Raul? Kisses, call me!

<User 1> You were a diva there!

< User 2> He is an idiot this Raul, well deserved.

< User 3> I loved it, it was one of the best scenes of the novela hahaha!

<User 4> I loved it, it was one of the best scenes of the novela hahaha! [2]

<User 5> I loved it, it was one of the best scenes of the novela hahaha! [3]

<User 6> I loved it, it was one of the best scenes of the novela hahaha! [4]

<User 7> I looooooove it! The "was it good for you" was the best part!

[99] This whole scene remains available to be watched on the official website of *Caminho das Índias* at: http://globotv.globo.com/rede-globo/caminho-das-Índias/v/yvone-prende-raul-com-algemas/1047755/ (last accessed on 21.09.2014).

<User 8> I loved it! It was a great example of how easy it can be to be deceived by psychopaths like you. I wonder if people can see that or just think this only happens on novelas?

<User 9> I loved it, it was one of the best scenes of the novela! [5]

<User 10> Yvoneeeee… I love uuuuuu….. I was expecting you to do this soon… You, Flora and Nazaré are all my divas… Love uuu…

Figure 23: Excerpt of community user replies to the topic "Yvone – Opinion"[100]

[100] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=12825129&tid=5344374419914231642&na=4&npn=1&nid=12825129-5344374419914231642-5345456283026163913 (last accessed on 21.09.2014).

In another less frequent and more mature or serious exchange about the same novela, participants who seemed unsure about some cultural details regarding the Indian caste system, in relation to the plot of *Caminho das Índias*, search for some answers in the following topic:

> *Topic: [Query] Laksmi and Shankar*
>
> *<User 1> Can anyone tell me why Laksmi could not marry Shankar in the past if both belong to the same caste?*
>
> *<User 2> I want to know as well. I thought it was because their families had already fallen out back then, you see? But I'm not sure :(*
>
> *<User 1> Oh, yes, I seeeee. Thank you.*
>
> *<User 3> But has it been confirmed that Shankar belongs to that caste? Who knows, he might actually be a Dalit! I'm asking because I don't recall ever seeing evidence of his caste…*

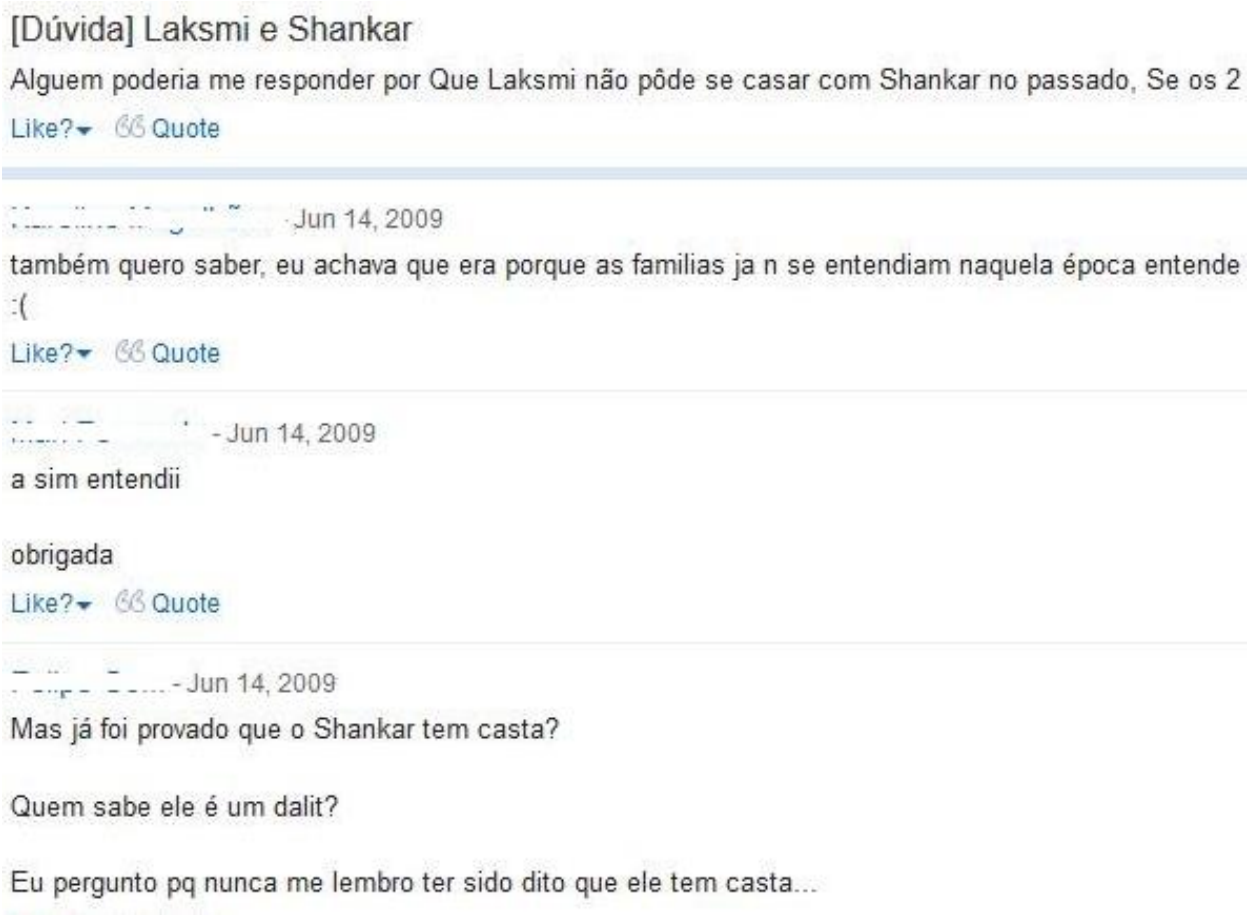


Figure 24: Excerpt of community user replies to the topic "[Query] Laksmi and Shankar"[101]

[101] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=12825129&tid=5347100053040795656 (last accessed on 21.09.2014).

6.5.2. Community 'Novela – *Tempos Modernos*' [Novela *Modern Times*]

Still currently named after the novela *Tempos Modernos* (2010), which was in fact a seven o'clock novela, this community has been through some radical changes as well. It used to be named after the prime-time novela *Duas Caras* (2007) until late 2008, when I began my observations, although *Duas Caras* had already come to an end and *A Favorita* was already causing a sensation. The community name was eventually updated to *A Favorita* halfway through the narrative, which came to an end in January 2009, to be superseded by *Caminho das Índias*. However, from that point onwards, this community shifted towards the more light-hearted novelas featured in Rede Globo's seven o'clock slot. The community thus had its name changed to *Caras & Bocas* (2009), followed by *Tempos Modernos*, at which point it was abandoned by its moderators much in the same fashion as the community discussed above.

Following this change of heart in 2009, this community began to attract a younger but not so prolific crowd, who seemed predominantly interested in playing frivolous games such as "who does the person above resemble"[102], also popular in some of the other communities discussed below. However, during the time when it was still named after *A Favorita*, this community had very high levels of engagement, with daily topics created for comments on each single episode receiving hundreds of replies on average, with the topic created for comments about the penultimate episode of *A Favorita* (15.01.2009) reaching over one thousand replies within a period of twenty-four hours[103] and the topic for the last episode (16.01.2009) reaching over four thousand comments in the same period of time[104]. In the former, prolonged simultaneous exchanges discussed plots, subplots, as well as characters and preferences, in anticipation of the last episode, whilst memorable scenes were also mentioned and nostalgic remarks were made, as the excerpt below illustrates:

> *Topic: Commentary 15/01*
>
> *<User 1> The important now is to wait for Flora's end!*
>
> *<User 2> […] I would miss one episode and go crazy because there was no recapitulation.*
>
> *<User 3> Ohh, I'm so anxious about tomorrow, but at the same time I don't want it to come :|*

[102] E.g. http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5494550356449639417 (last accessed on 21.09.2014).

[103] http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291519989622829941 (idem)

[104] http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573 (idem)

<User 4> Maybe… but I still think the scripts are rather poor. Anyway, the novela is alright. But I don't think the final episode will be anything but conventional.

<User 5> Flora: UNFORGETABLE.

<User 6> The script is actually full of inconsistencies, and today, stalling with those ants on the clothes was pathetic. Fortunately there's Flora to save the whole novela.

Figure 25: Excerpt of community user replies to the topic "Commentary 15/01"[105]

[105] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291519989622829941&na=3&npn=110&nid=14775233-5291519989622829941-5291577902571860488 (last accessed on 21.09.2014).

According to the above schematic representation (Figure 22) then, all in all, "Novela – *Tempos Modernos*" is a community which changed from being predominantly FMA (*fans* who interact in *mature* and *articulate* ways), towards becoming a community predominantly FFI, (*fans* who interact in a rather more *frivolous* and *inarticulate* fashion). That is to say, previously, when this community was still called "Novela – *A Favorita*", their active members would generally interact more engagingly, taking their discussions more seriously, although there was also plenty of room for humorous comments and performances from fake profiles impersonating memorable characters from the past to the delight of most active members, as with Laura Saboya Trajano, the villain from *Por Amor* [For Love] (1997) who loved to make an appearance in the community attesting good comments made in the discussions, with her catchphrase:

I second that.

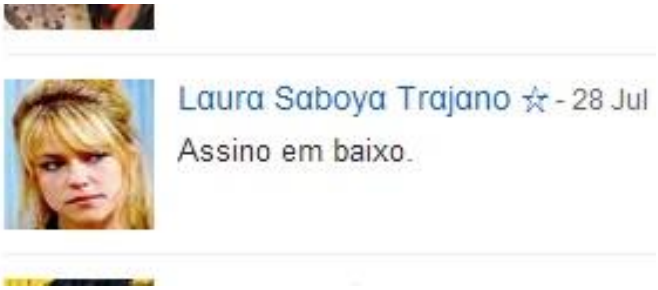


Figure 26: One of the Orkut user parody profiles impersonating a villain from *Por Amor* (1997). [106]

As for their levels of articulation and linguistic competence, most comments and replies were generally laid out in clear and articulate ways, not only in terms of the basic grammatical rules of Standard Portuguese, but also with regard to cohesion and coherence. That is to say, thoughts were clearly organised and generally easy for newcomers to follow and join in the conversations. However, it was not rare to see comments made by newcomers, challenging thoughts and opinions of old-timers, being met with derision, as in the example below:

To begin with, the character's name is HALLEY, so learn to write first!

[106] E.g. http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5591429700308644785 (last accessed on 21.09.2014).

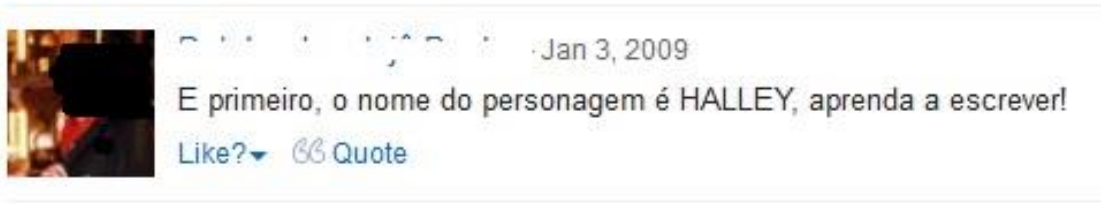


Figure 27: A community member dismisses an alternative view by mocking at its author's writing skills.[107]

In fact, on some occasions, members of this community would also overtly distinguish themselves from the "low-level audience" of novelas, blaming them for the dull scenes that *had* to be included in every episode in order to accommodate this numerous 'class' of viewers. Speaking of João Emanuel Carneiro, the author of *A Favorita*, one of the participants of this community says, for instance:

> *Although he has innovated his narrative style to a great extent (which explains the lower average viewing rates throughout the whole story), some things must remain the same so that the low-level public are not excluded.*

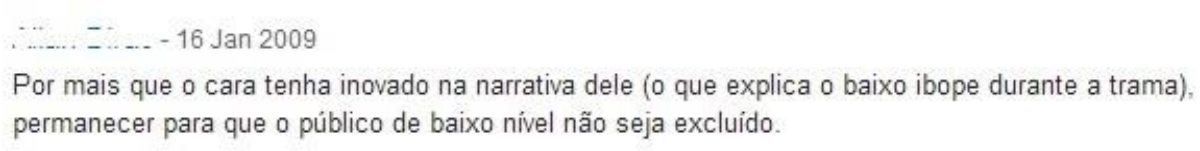


Figure 28: A viewer distinguishes himself from the generally "low-level public" of novelas[108]

Following the aforementioned top-down change of heart that took place in this community after the end of *A Favorita*, a substantial increase in the number of rather frivolous topics can be seen, with considerably more frequent and intense use of slang, unconventional abbreviations and deliberate instances misspelling. Here, there is barely any argumentation of any points or further developments of any thoughts. The list of topics that were created around one month after these changes included for example:

[107] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5286767509166305221&na=3&npn=4&nid=14775233-5286767509166305221-5286775721143775173 (idem).

[108] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291519989622829941&na=4&npn=109&nid=14775233-5291519989622829941-5291578276632414401 (last accessed on 21.09.2014).

- *Which character is the darkest for you?*
- *Just to annoy you*
- *Which character is the dearest in* Caras & Bocas?
- *Which is the worst group of characters?*
- *Nick in underwear*
- *Top 10 the hottest boys in* Caras & Bocas

Figure 29: A change of direction in the community attracts a new younger crowd and results in the creation of multiple topics of frivolous nature and with rather inarticulate replies becoming the norm.[109]

[109] Source: Orkut. Available at: http://www.orkut.com/Main#CommTopics?cmm=14775233&na=3&npn=60&nid=14775233-899744830-5357498366314997811 (last accessed on 21.09.2014).

Rather than engaging discussions about, say, the possible reasons why a particular character was considered to be the darkest, the dearest or the hottest, indicating a minimal level of articulation of members' thoughts and opinions, however, most replies to these topics simply consisted of mere names of characters, occasional interjections and bursts of onomatopoeic laughter, with no further comments on each other's choices or opinions at all.

Over the course of time, the number of members of this community increased by around twenty thousand people, with the usual proportion of about one per cent of its members actively participating in the discussions. This new generation of younger participants, who seemed more dynamic in their own ways, clearly took over that space and, although few of the old-time members physically left the community by clicking on the 'unjoin' button, the vast majority of them remained there but went dead quiet, clearly indicating that they had abandoned the community and most likely Orkut altogether in a probable episode of online segregation and subsequent virtual migration due to the so called plebeification of Orkut, as discussed above in 5.3.3.1. In fact, by clicking on the avatars of many of these old-time active members and checking their individual profiles confirmed more often than not that this was actually the case, as they would normally leave a note with the link to their new Facebook profile. Nevertheless, the new younger wave of participants that had arrived in this community also seemed to be there for similar reasons and purposes, namely, to appropriate the primary television texts, albeit in their own specific ways, for social semiotic interactions.

6.5.3. Community 'Eu ODEIO a Rede Globo!' [I HATE Rede Globo!]

With HATE in capital letters, one can already imagine that this is by no means a community of fans. Although the hate of these members is directed towards Rede Globo as a whole, because novelas are so popular, there are hundreds of topics especially dedicated to them here. This is a CMA community, that is, their members are fierce *critics* of novelas and they discuss some of their aspects in a rather *mature* and engaging fashion, also expressing themselves rather *articulately*, despite the fact that most of their serious and profound discussions seem to be permeated by a whole mythology of fear and moral panic, with Rede Globo and its novelas being constantly blamed for "brainwashing the whole population of a country and causing all the existing social evils"[110] which are "leading the country ever closer to the edge of an abyss".[111] Examples of topics discussing novelas there include "Novela and moral values"[112], "novelas are alienating"[113], "novelas and divorce"[114] and more recently

[110] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5303311667324113737 (L/A: 30.08.2013)

[111] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5418118419484696151 (idem)

[112] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=2523905963501070835 (idem)

"Brazil without novelas".[115] The majority of the (still) active participants in his community have consisted of male graduate students. There are (still) customary big arguments between two main ideological positions in socio-political terms, with a conservative block arguing for the preservation of family values on the one hand, and a more progressive block arguing for equality and the emancipation of women and sexuality on the other hand. In most cases, however, after multiple pages of engagement, virtual handshakes are exchanged over the final outcome which is normally something along the lines of "novelas are shit and therefore should be eradicated off the face of the earth, preferably together with Rede Globo and its owners".[116]

As an example of these customarily opinionated interactions, I refer to the aforementioned topic "novelas and divorce", which was actually created to discuss the news of the publication of an academic working paper commissioned by the Inter-American Development Bank entitled 'Television and Divorce: Evidence from Brazilian Novelas' (Chong and La Ferrara, 2009). According to its findings, in certain remote regions of Brazil "the share of women who are separated or divorced increases significantly after the Globo signal becomes available" (p. 458). This could be seen, according to the researchers, as an indication of the liberating aspects of novelas. As usual in this community, the forty-seven replies that followed the initial post sharing the publication ranged from attacks on the novelas and the almighty Rede Globo which must be destroyed before it destroys society through "the irresponsible propagation of promiscuity of all sorts" on the one hand, to attacks on the novelas and the almighty Rede Globo which must be destroyed before it destroys society through "the irresponsible propagation of stereotypes of typical families which perpetuate the patriarchal society which we live in" on the other hand.

Contradictions apart, in this particular topic their hate for Rede Globo and its novelas was so intensely shared that not only had the participants completely ignored the paper which viewed divorce and separation in those regions from a positive perspective, but also seemed to completely overlook each other's opposite viewpoints, simply focusing on the common part of their line of thought which repeatedly stated that Globo must be destroyed, exterminated and so on:

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[113] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5382867638612594405 (idem)

[114] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5303311667324113737 (idem)

[115] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5897810260076300815 (idem)

[116] http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5414942540288825946 (idem)

Topic: Novelas and Divorce

Novelas destroy the household.

Family is the basis for everything.

Many think that school is the basis for the construction of a better country, but it is not.

It is the family, then the school.

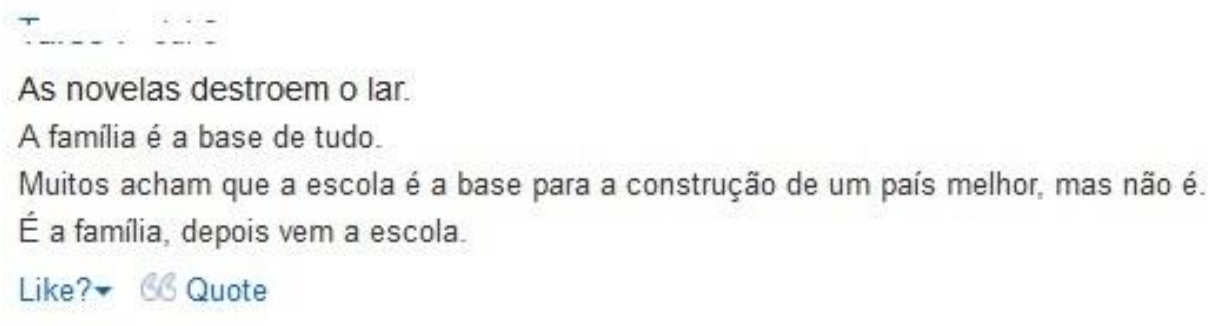


Figure 30: A small sample of some of the thoughts on family and society often featuring in this community of self-proclaimed haters of Rede Globo and its novelas[117]

With over sixty thousand members and still relatively active until September 2014, what seemed to keep this community going was not so much the big arguments between participants with completely opposite socio-political views, but rather, their sheer love to HATE Rede Globo in the first place.

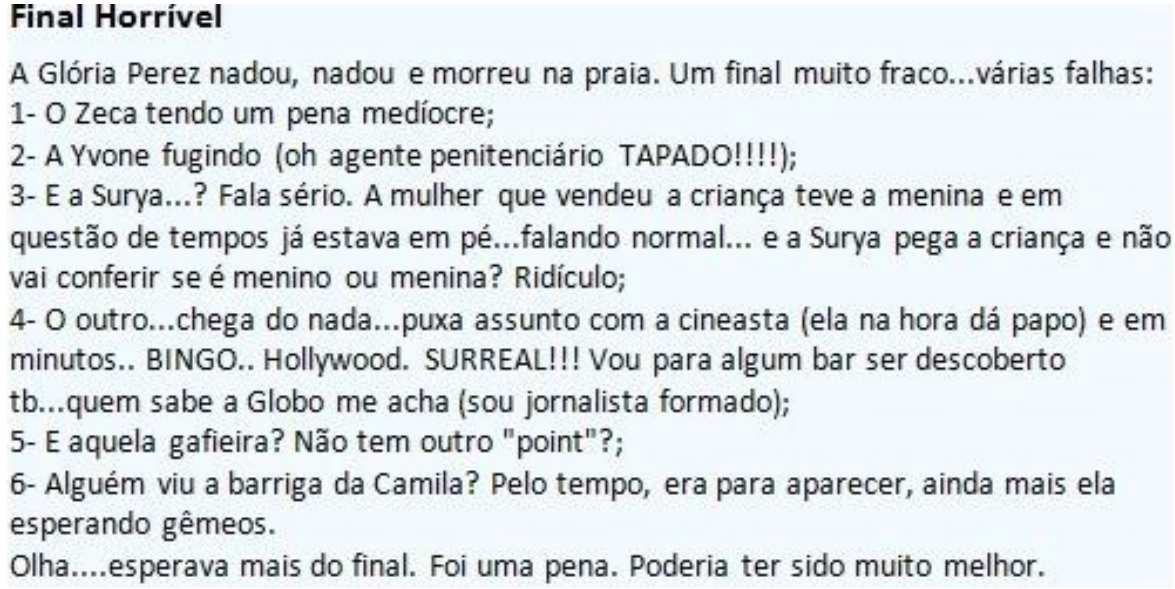
6.5.4. Community '*Viver a Vida*' [*Live the Life*]

This is another community which was abandoned by its moderators following the end of *Viver a Vida* in early 2010. When it was still active, this was a predominantly FMI community. That is to say, its members were all *fans* of novelas and their topics for discussion were generally *mature* and taken seriously. However, those interactions there came across as rather *inarticulate* more often than not. This is because the majority of such interactions were rather elliptical, vague, and confusing, often rendering thoughts and ideas rather difficult for outsiders to be able to make much sense, even if one had the contextual advantage of being acquainted with the unfolding plot of the current novela.

[117] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5897810260076300815 (last accessed on 21.09.2014).

For instance, in the popular topic about the last episode of *Caminho das Índias* (12.09.2009), which was widely considered to be one of Rede Globo's most successful productions, despite the fact that its ending was widely criticised by both viewers and professional critics for being rushed over, one of the community participants vented his frustrations as follows:

> *Topic: The Ending of* Caminho das Índias
>
> *<User 1> Horrible Ending*
>
> *Glória Peres swam, swam and died on the shore.*
>
> *A very weak ending… lots of fails:*
>
> *1- Zeca given a mediocre sentence;*
>
> *2- Yvone running away (STUPID prison officer!!!);*
>
> *3- And Surya..? Seriously. The woman who sold the child had the girl and in a matter of moments was standing… talking normally… and Surya takes the child and does not confirm whether it's a boy our a girl? Ridiculous;*
>
> *4- The other… arrives out of the blue… strikes a conversation with the filmmaker (she replies immediately) and within minutes… BINGO.. Hollywood. SURREAL!!! I'm off to some bar to be discovered as well… hopefully Globo will find me (I'm a journalism graduate);*
>
> *5- How about that gafieira? Isn't there another venue?;*
>
> *6- Anybody seen Camila's belly? By now it should be apparent, especially considering she's expecting twins.*
>
> *Look… I expected more from the ending. It was a pity. It could have been a lot better.*



Final Horrível

A Glória Perez nadou, nadou e morreu na praia. Um final muito fraco...várias falhas:
1- O Zeca tendo um pena medíocre;
2- A Yvone fugindo (oh agente penitenciário TAPADO!!!!);
3- E a Surya...? Fala sério. A mulher que vendeu a criança teve a menina e em questão de tempos já estava em pé...falando normal... e a Surya pega a criança e não vai conferir se é menino ou menina? Ridículo;
4- O outro...chega do nada...puxa assunto com a cineasta (ela na hora dá papo) e em minutos.. BINGO.. Hollywood. SURREAL!!! Vou para algum bar ser descoberto tb...quem sabe a Globo me acha (sou jornalista formado);
5- E aquela gafieira? Não tem outro "point"?;
6- Alguém viu a barriga da Camila? Pelo tempo, era para aparecer, ainda mais ela esperando gêmeos.
Olha....esperava mais do final. Foi uma pena. Poderia ter sido muito melhor.

Figure 31: a community member is indignant at the ending of *Caminho das Índias*.[118]

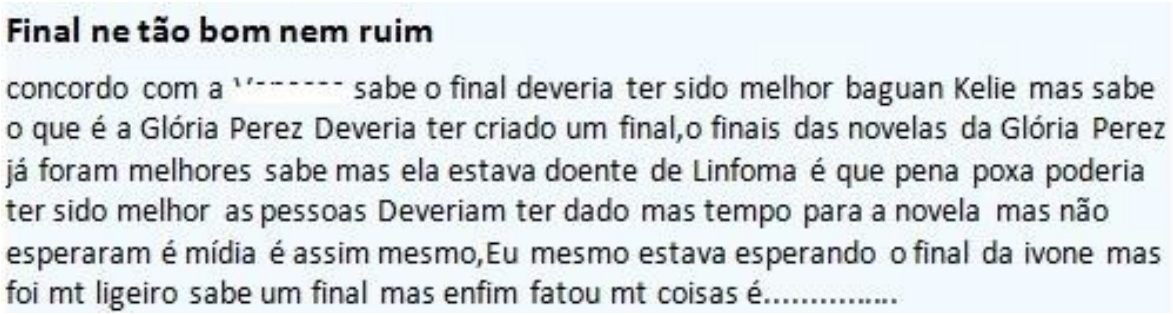
Despite the frequent omissions and the overall vagueness of the message, which nevertheless expressed multiple opinions, quite impressively all the other participants of this topic not only intuitively followed every thought and idea but also replied in even more intensely verborrhagic fashion so to speak. Despite the overall lack of syntactic structures, textual organisation and articulation, the conversation continued to flow spectacularly well with no interruptions or requests for clarifications of any kind.

The following participant in this mature discussion between telenovela fans, for example, replied to the message above making a substantial number of serious points, albeit with very little cohesion, also choosing to dispense with virtually any punctuation marks:

> *<User2> Neither a very good or bad ending*
>
> *I Agree with [name] you know the ending should have been better* baguan kelie[119] *but you know what Glória Perez should have created the ending, the endings of Glória Perez's novelas have been better you know but she was ill with lymphoma it's what a shame well could have been better people should have given time to the novela but didn't such is the media, I myself was expecting the end of Ivone but it was too quick you know an ending but anyway too many things missing……*

[118] Source: Orkut. Available at: http://www.orkut.com/Main#CommTopics?cmm=3262826 (last accessed on 21.09.2014).

[119] Hindi (catch)phrase widely used throughout the novela, actually "bhagwan ke liye"[भगवन के लिए], meaning "for God's sake". (via Google Translate: http://goo.gl/UIM8qA – 21.09.2014).


Final ne tão bom nem ruim

concordo com a [illegible] sabe o final deveria ter sido melhor baguan Kelie mas sabe o que é a Glória Perez Deveria ter criado um final,o finais das novelas da Glória Perez já foram melhores sabe mas ela estava doente de Linfoma é que pena poxa poderia ter sido melhor as pessoas Deveriam ter dado mas tempo para a novela mas não esperaram é mídia é assim mesmo,Eu mesmo estava esperando o final da ivone mas foi mt ligeiro sabe um final mas enfim fatou mt coisas é.....

Figure 32: A stream of thoughts flows freely reviewing the concluding episode of *Caminho das Índias*.[120]

Likewise, as the discussion continued, the subsequent messages or posts, although perhaps not so prolifically, followed the same generic pattern of an online spoken chat taking place predominantly in the written mode. That is to say, they seemed very intense and fluent, lacking punctuation but with abundant use of interjections, abbreviations, deliberately misspelled words and capitalised sentences visually representing some of the meaningful prosodic aspects of spoken interactions expressing feelings and emotions, such as intonation, pitch, loudness or volume, so on and so forth:

> *<User 3> frankly a rubbish ending*
>
> *<User 4> NONSENSE*
>
> *GEE YVONE RAN AWAY*
>
> *CIDINHA VANISHED WHERE DID THEY STICK HER? GEE MATE*
>
> *SURYA WASN'T KICKED OUT*
>
> *but the rest was cool I liked ZECA ARRESTED DOING COMMUNITY SERVICE*
>
> *seeya*

[120] Source: Orkut. Available at: http://www.orkut.com/Main#CommTopics?cmm=3262826 (last accessed on 21.09.2014).

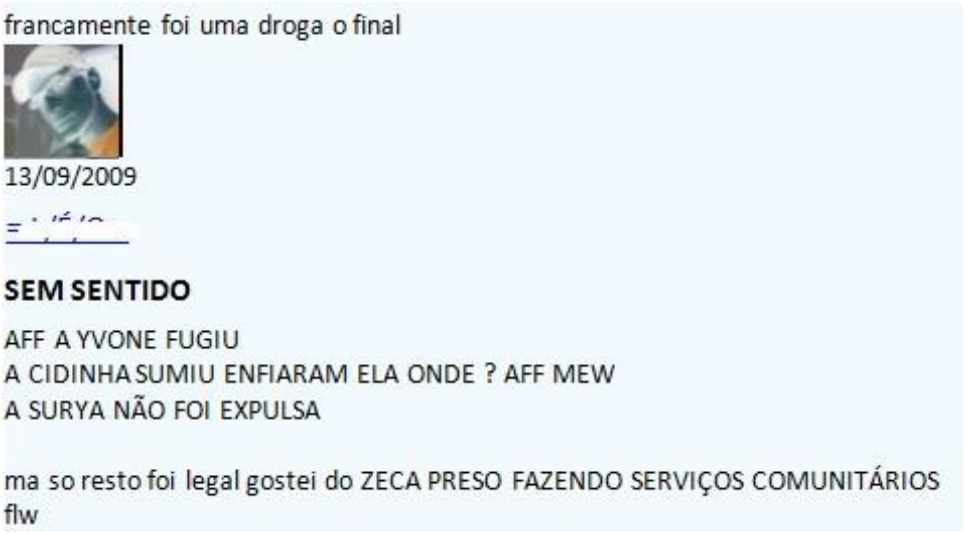


Figure 33: A perplexed fan struggles to make sense of the concluding episode of *Caminho das Índias.*[121]

More than anything, however, what really stood out in this community was this apparent contradiction between the intense flow of thoughts and ideas and how they were expressed in ways which did not seem articulate at all to outsiders, but which were nevertheless far from harming internal communications even in the slightest.

6.5.5. Community 'Novelas!'

This is a fairly smaller community with around ten thousand members and a higher proportion of active participants, meaning that the absolute average number of members who participate actively is about the same as that of the larger communities, that is, of around forty people or so. What is seen here is another FMA community, thus consisting of *fans* whose discussions are generally conducted in *mature* and engaging fashion as with the community above, but in ways perceived as considerably more *articulate*, as with the community discussed in 6.5.2 (Novela – *Tempos Modernos*), but not quite, as I shall attempt to clarify.

Although the interactions here do follow similar patterns as the ones discussed in 6.5.2, there is a considerable difference in terms of the gradation of such patterns so to speak. To begin with, participants here are certainly novela fans, for they do enjoy watching and discussing them, but they do it with a distinct sense of irony, which has not been observed in any of the other nine communities. Such a noticeable sense seems to suggest a generally more relaxed and often parodic attitude towards the genre, in fact not uncommon to "the big holders of

[121] Source: Orkut. Available at: http://www.orkut.com/Main#CommTopics?cmm=3262826 (last accessed on 21.09.2014).

educational capital", as Sconce (1995, quoted in Bennett et al., 2009: 134) observed. In this sense, the topic "*Viver a Vida*, mysterious mysteries" is an interesting case in point. With over four hundred messages exchanged throughout most of the eight months whilst *Viver a Vida* was on, this topic was created just two days after the first episode of this novela, and it remained popular and active all the way until the very last day of the serialised narrative, scrutinising all of its perceived inconsistencies, albeit always in a light-hearted manner:

> *Topic: [*Viver a Vida*] Mysterious Mysteries*
>
> *<User 1> The picture frame was being difficult. It turned, then went under the magazine.*
>
> *Helena came in and it was up, then came the magazine.*
>
> *The daughter arrived and it was in the corridor.*
>
> *The walking picture frame.*
>
> *<User 2> I was thinking of this topic last night.*
>
> *The actress, Helena's mother, isn't she too young for the role?*
>
> *I'm not convinced.*
>
> *<User 3> I don't get why in the first episode Helena arrives at the restaurant starving to death, orders a little tomato salad, no dressing (as she would have to add that), a pineapple juice and… she barely touches the plate!*
>
> *<User 4> I saw that too. She didn't even touch the salad. I didn't see the juice and she even paid.*

[Viver a Vida] Mistérios Misteriosos

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first | < previous | next > | last showing 1-10 of 443

16/09/2009

[Viver a Vida] Mistérios Misteriosos

o porta retrato tava difícil. ele virou, colocou a revista em cima.

a helena entrou e tava de pé. aí apareceu com a revista em cima.

a filha chegou e estava no corredor.

porta retrato que anda.

16/09/2009

Estava pensando nesse topico ontem à noite.

A atriz, mae da Helena, não é muito nova p estar neste papel?
Nao me convenceu.

Figure 34: Inconsistencies of the novela are discussed with a sense of irony.[122]

In this community, during the whole course of *Viver a Vida*, about thirty different people would visit this topic every other day to have a laugh about the latest 'mysterious mysteries'. From the plot and the subplots to the script, to continuity errors and, perhaps above all, to the more subjective issues of verisimilitude, mature and well informed exchanges would take place in rather articulate ways, which seemed coherent with the fact that this group consisted of seemingly highly educated middle-class professionals in their mid-thirties, as several of their own interactions suggested:

[122] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=50784&tid=5381747446710686609 (last accessed on 21.09.2014).

*Topic: [*Viver a Vida*] Mysterious Mysteries* (cont.)

<User 1> How come Helena, a supermodel that she is, lives in a flatshare? I mean, what kind of fees is she charging that she still hasn't got her own flat?

<User 2> I'm curious about something anyone from Rio should be able to clarify. Helena said in the first episode that she and her friend were the different ones at school. Are there few Japanese in Rio? For, here in São Paulo, I always had many Japanese school friends and it was normal, they were never seen as different.

<User 3> I live in Rio and I know few Japanese, and when there are Asians, it's more common that they are Korean than Japanese.

<User 4> If Helena was a supermodel she would live abroad. I think she is a very famous model in Brazil but she is no Gisele Bündchen.

<User 5> I think she is a kind of Isabella Fiorentino, Isabeli Fontana or Alessandra Ambrósio, but Gisele Bündchen is really unlikely. Especially because Gisele is above the level of supermodels. There is an exclusive denomination just for her: she is unique, a übbermodel.

In addition to themes and topics of conversations such as this and the relatively more articulate ways of expressing oneself in the written mode through the use of a variety of 'Internet Portuguese' which is much closer to the norms of the standard, with very little use of abbreviations and considerably more frequent use of punctuation marks, complex syntactic structures and so on, there are also several other visual cues which seem to corroborate with the above suggestion that the members of this community belong to what could be described as a so called Brazilian upper-middle class. Examples of such visual elements can be found primarily in the photos on display in their individual profiles – and incidentally in some of the other Orkut communities that these members have joined and participate in – ranging from the clothes they wear and the beverages they consume, to activities that they engage with, such as the sports that they practice or follow and the matches they go to see, as well as music concerts, holiday destinations, schools and universities, restaurants, clubs, so on and so forth, not to mention, of course, TV programmes.

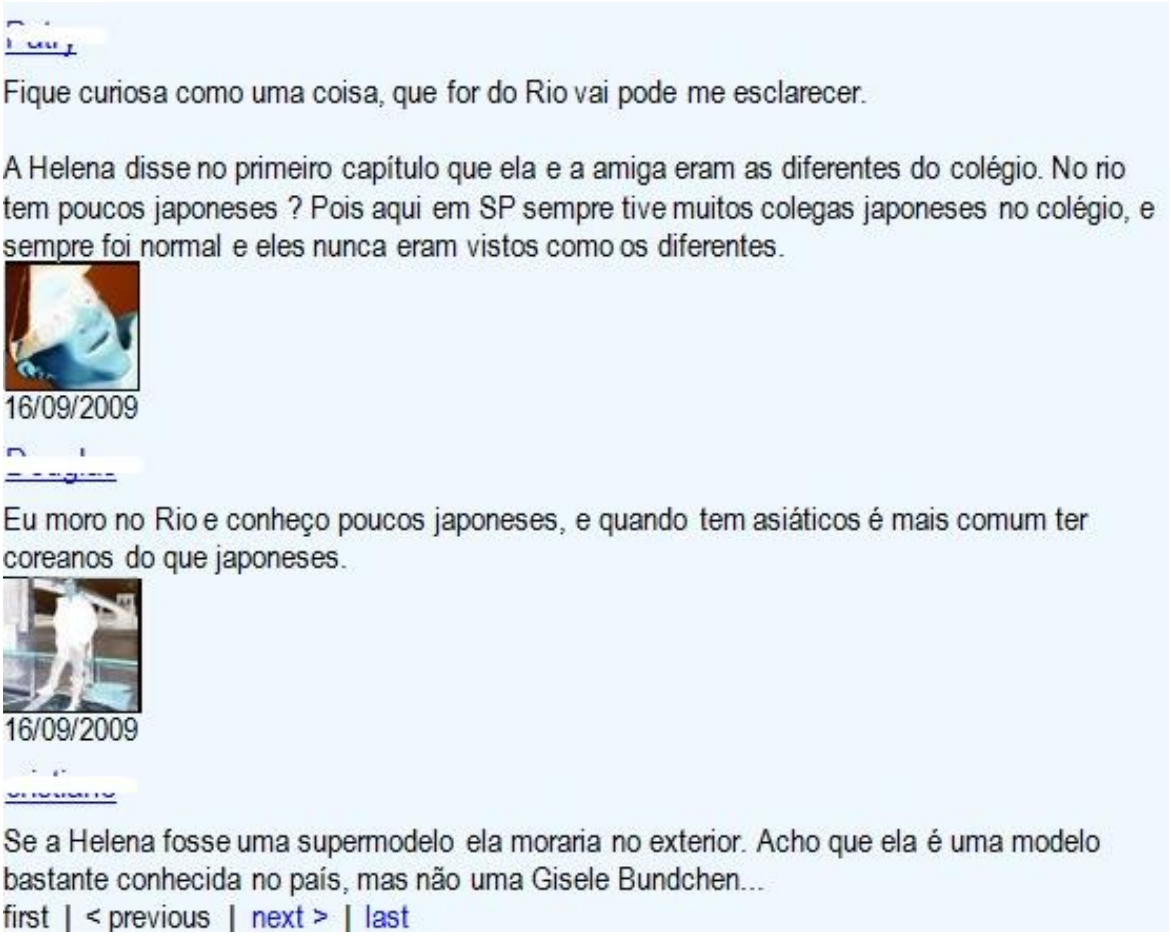

Figure 35: Perceptions of social aspects and verisimilitude are discussed in this excerpt.[123]

It is common knowledge that Rede Globo's eight o'clock novela is watched on a daily basis by an extremely wide range of people across all social classes, but this more ironic and even slightly condescending way of looking at the novela as described above is typical of the more affluent social classes. That is not to say, however, that this group of people represented in this particular community would consider the genre any less enjoyable. In fact, quite the contrary, as Andrade (2002) and Hamburger (2005), among others, have discussed.

6.5.6. Community 'CENTRAL GLOBO de NOVELAS'

This is also a relatively small FMI community with just under ten thousand novela *fans*, out of which, about thirty to forty participate actively. In some ways, the active members of this community here seem to resemble the participants from the communities 6.5.2 (Novela – *Tempos Modernos*) in its second phase and 6.5.4 (*Viver a Vida*). Whereas the community

[123] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=50784&tid=5381747446710686609 (last accessed on 21.09.2014).

6.5.2 in its second phase basically had been invaded by teenagers who enjoyed talking about each other's looks and playing frivolous flirting games, in this community however, most active participants are married couples and parents in their thirties, generally interested in having more serious and *mature* chats about the novelas that they regularly watch. Nevertheless, this seemingly more mature group of people also enjoy passing their time playing interactive games in the form of quizzes where participants attempt to answer a question about novelas left by the person who created the topic, leaving in turn another question for the next person to answer and leave another and so on. These games may last from forty or fifty exchanges up to one or two hundred of them until participants get bored and start a new and slightly different one. They can go on for years, but the frequency with which these participants visit this community is relatively lower, with messages posted on a weekly or even fortnightly basis on average, rather than daily as it is the case with all the other communities observed.

As for the ways in which the participants of this community appear to express themselves, it can be said that they are predominantly *inarticulate*. As they formulate some serious questions for those telenovela quizzes and attempt to answer others testing each other's knowledge, these mature fans tend to deviate from the standard norms of written Portuguese in ways which do not seem like a deliberate form of expression as observed in other communities consisting of generally younger members. In this particular case, active members seem to have overall lower levels of literacy and schooling in general. This would appear to be indirectly corroborated by the same visual cues discussed above in the sense that these relatively subjective visual cues suggest that the participants in this community come from working-class backgrounds. Unfortunately, in Brazil, the scale of the disparity between the levels of literacy of those who go to state schools in relation to those who go to private schools, is still quite extreme despite the steady improvements over the last five hundred-odd years or, in other words, since the arrival of the first Portuguese people on that land. What stands out in this particular community is the observable evidence of the so-called digital inclusion phenomenon discussed above, whereby relatively large numbers of people in Brazil increasingly gain access to computers, internet and social network services and yet their levels of literacy still remain rather low.

In this community in particular, there appeared to be a stark contrast between most messages posted, say, before 2007 and after 2009, in terms of literacy levels observed through certain textual materials such as grammar and orthography, punctuation and capitalisation, as well as, perhaps incidentally, observable issues of morphology, syntax and semantics. In a small scale, perhaps this could be seen as a reflection of such demographic

changes to some extent. The selected excerpts below, taken from the same topic of quizzes at different stages, attempt to illustrate these points:

> *Topic: Let's play answer and ask…*
>
> *<User 1> The game is…*
>
> *If you're a novela buff, answer the question above and make another question about any Globo novela to see if the next person gets it right and so on…*
>
> *Maria de Fátima was a character played by which actress in the novela Vale Tudo?*
>
> *<User 2> I think it was* Louco Amor *but I'm not sure, … because before* Vale Tudo *she didn't act much, I think 1 or 2 six o'clock novelas.*
>
> *Who played in the censored version of* Roque Santeiro *Colonel Malta and the widow Porcina?*
>
> *<User 3> It was Lima duarte himself who also played the second version in 1985.. But the widow porcina was Betty Faria.. who in 1985 changed for regina Duarte….*
>
> *in the novela.. "a viagem" which was the musical theme of Andreza.(thais campos)wife of Raul(Miguel falabela)??..*[124]

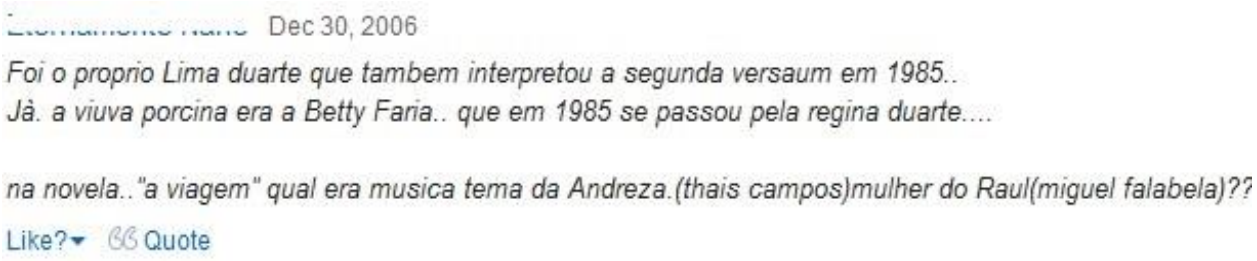

Figure 36: Mature and engaging interactions with slightly low levels of articulation and literacy prior to 2007.[125]

[124] Underlined words indicate where spelling errors in Portuguese were committed.

[125] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=1779860&tid=2503566553164411069 (last accessed on 21.09.2014).

Topic: Let's play answer and ask... (cont.)

<User 1> ANSWER

THE NAME OF THE BLIND CHARACTER IS('LEÓ) AND THE NOVELA E'(TE CONTEI)…….

QUESTION

WHICH IS THE AUTHOR OF THE NOVELA MORENINHA *1° VERSION AND ON WHAT, PIECE WAS BASED THE PLOT .*

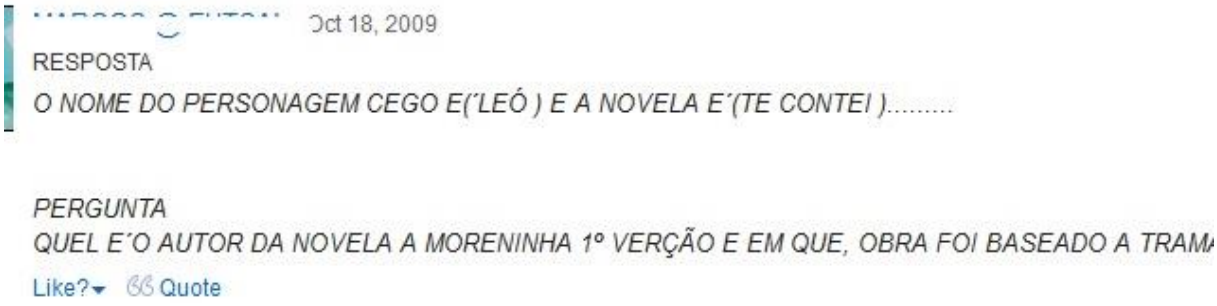

Figure 37: Mature and engaging interactions with further lower levels of articulation and literacy after 2009.[126]

Topic: WHICH NOVELA IS THIS CHARACTER FROM?

<User 1> Let's try to guess the above and leave another character to the person below to guess ok.

zé das medalhas

<User 2> Reborn??

[126] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=1779860&tid=2503566553164411069&na=3&npn=2&nid=1779860-2503566553164411069-5015098174697195350 (idem).

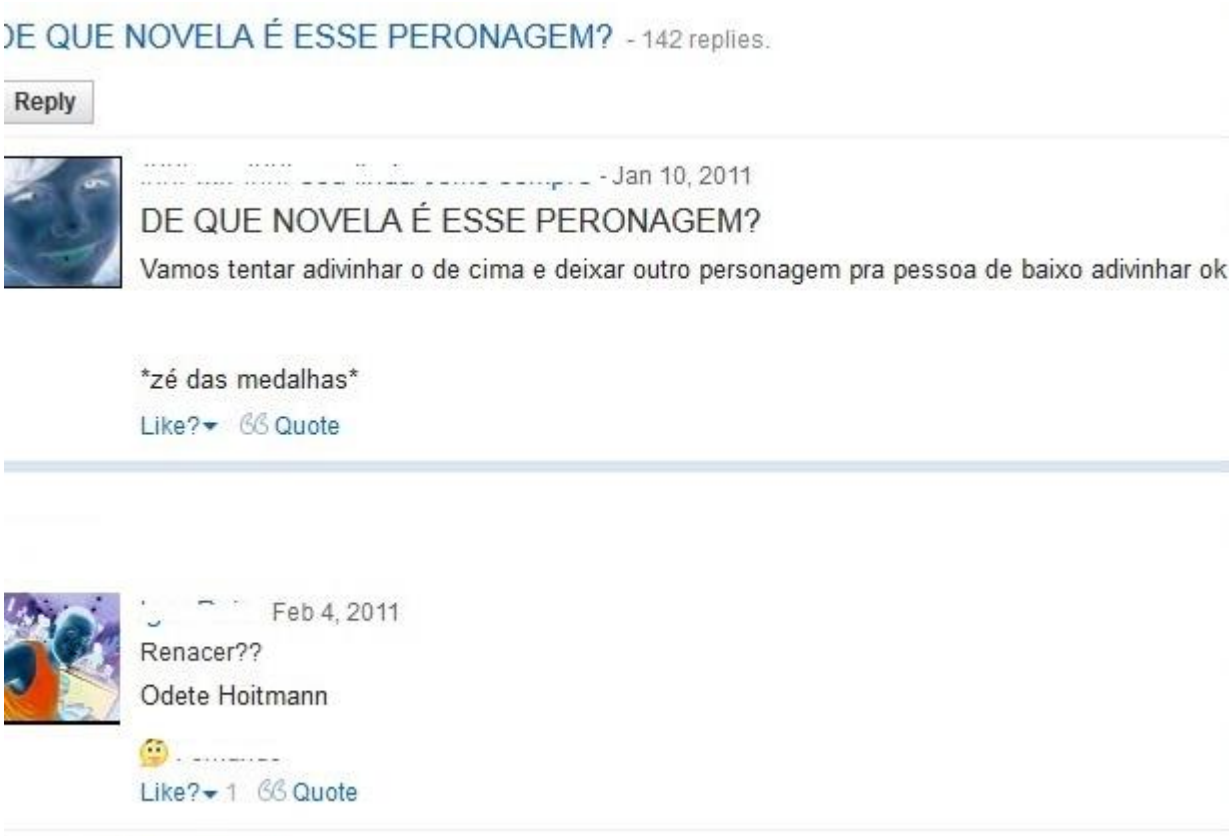

Figure 38: After 2011, levels of articulation and literacy descend even further in the community albeit interactions among participants remain undisturbed in contrast to other communities.[127]

Despite the unfortunate reality of many who experience a still rather poor education in Brazil as a consequence of complex social problems faced by developing countries in general, what seems evident from these interactions, is that that participants are nonetheless communicatively competent. They do seem to get their points across with no apparent misunderstanding of any kind.

Moreover, despite the visible signs of the so called digital inclusion being played out here, there is no overt expression of linguistic prejudice or segregation of any kind as seen in other communities such as in 6.5.2. However, it has to be said, this is likely to be the case due to the fact that, since its early days, this community has been seen as 'more working-class', perhaps leading those wishing to distinguish themselves from this crowd to go elsewhere. Or perhaps the other way around, with those who may have been previously discontent in a given online community about novelas perceived as snob or pretentious, eventually ending up here where the environment might have felt more homely so to speak. Either way, over the course of some time, this particular biosphere, like the others, gradually and organically came to be

[127] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=1779860&tid=5560246704600657789 (last accessed on 21.09.2014).

constituted, probably much in the same way as the substantial participant observations of the aforementioned anthropological experiments previously conducted informally – both online and in person for a prolonged period of time of more than five years – as described in 5.3.3. As I mentioned before, these thorough informal observations have been of fundamental importance for this research. Even if only indirectly related to the interactive practices of viewing and discussing telenovelas, they are certainly directly related to my thorough understanding of the dynamics of the specific online environment where such interactions take place, as I shall return to discuss in more detail in chapter 8.

6.5.7. Community 'Eu não vejo novela' [I don't watch soaps]

This is a rather peculiar CFA community where *critics* of novela spend their free time slagging off all kinds of people who watch novelas in *frivolous* ways, which are often discriminatory, homophobic and misogynistic. Although frivolities of 'misonovelistic' or 'novelophobic' nature are obviously thoroughly enjoyed by all, most of the frequent homophobic and misogynistic commentary is promptly challenged by other participants who, if never succeed in extracting any apologies from those who make such remarks, are at least relatively efficient in their attempts at silencing this noisy minority:

> *Topic: Novela is stuff for benders!!!!!!!!*
>
> *<User 1> Real men don't watch novela, this is stuff for women. Men's programmes are football, pornography and things like that. Novela my arse.*
>
> *<User 2> I think you need to do your washing!*
>
> *<User 3> Pornography is for wankers.*
>
> *<User 4> Men with an atrophied brain are the scum of the world... ¬¬*
>
> *<User 4> It's not stuff for women. It's stuff for idiots. Be it m or w.*
>
> *<User 5> I don't like novelas among other reasons because of its hints of pornography. I don't think being a man implies enjoying profanity as this only demonstrates men are less developed.*
>
> *<User 6> Mate, if I had to be a man and have your twisted head, I'd rather be an idiot, and watch the bloody novelas.*
>
> *I agree with you, [name].*
>
> *<User 7> Brazilian men in general is already famed for being hairless monkeys, then someone like this turns up and confirms what the majority suspects ¬¬*

That's why we are seen as ignorant, stupid, insensitive, etc.... The creature above makes a point of portraying himself as an example to be followed, with his caveman mentality... or a race of underdeveloped primates... only confirming the exceptions of a rule....

Figure 39: Novela haters challenge a homophobic and misogynistic message.[128]

[128] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5214071047531134021 (last accessed on 21.09.2014).

In this community of over fifty thousand members, out of which, about the usual one per cent or fifty members actively participate, all thoughts, ideas, arguments and brawls are exchanged in well expressed, *articulate* and complex ways by these middle-class young adults who enjoy reasserting their self-proclaimed superiority over the stupid masses who watch novelas.

The irony of it all is the fact that many of these people actually watch novelas, despite the fact that the community is called "I don't watch novelas". This is evidenced by the substantial number of topics especially created to slag off the current novela, such as "Who killed Taís?"[129], "Is *Malhação* a novela?"[130] or "*Caminho das* Índias"[131], where participants begin their messages with all sorts of disclaimers and justifications for having accidentally watched an episode here or there before proceeding with their criticisms:

> *Topic: Caminho das Índias*
>
> *As unfortunately my wife enjoys novelas, last night I decided to watch it with her and play a game of counting the number of times catchphrases are repeated in one single episode.*
>
> *Here are the scores:*
>
> *Arebaba: 42*
>
> *Tic: 52*
>
> *Tchatcha: 39*
>
> *This is the Globo quality standard.*[132]

[129] http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=2557645661068192521 (idem)

[130] http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=3507671 (idem)

[131] http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5327208332812916645 (idem)

[132] The term Globo Quality Standard (*lit.* Padrão Globo de Qualidade) was coined by the founder of Rede Globo, Roberto Marinho in 1988 and it has become an overused jargon employed by Rede Globo to justify the "incomparably high quality of their TV productions which is based on a set of values and principles of responsibility and sensibility" (cf. Rede Globo Principles and Values – Portuguese – available at: http://estatico.redeglobo.globo.com/2013/06/03/Principios_e_Valores_da_TV_Globo_no_Video.pdf , last accessed on 21.09.2014).

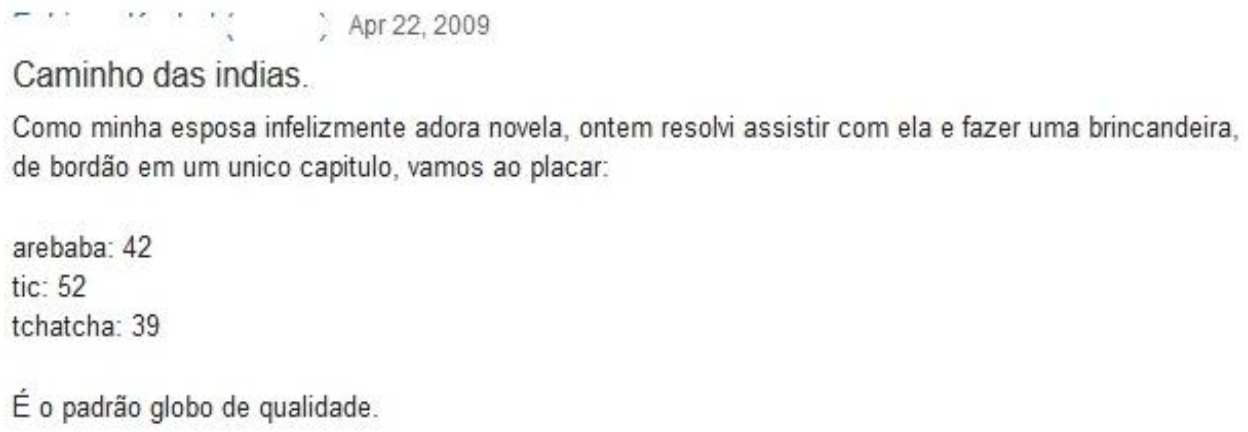

Figure 40: One of the topics from the community "I don't watch novelas" dedicated to discussing some of the (negative) details of episodes somehow 'accidentally' watched by the community participants.[133]

The message above, for example, received thirty-seven replies, out of which, around half joined the debate in earnest, with discussions about Indian cultures, Hinduism and detailed points about the verisimilitude of multiple scenes of multiple episodes. This amusing contradiction had already been displayed in an experimental opinion poll which I had posted in this community with the rhetorical question "If you were forced to watch a novela on a regular basis, in your opinion, which one would be the least unpleasant?" offering the three evening novela slots, six, seven and eight o'clock as options.

Figure 41: An experimental opinion poll in the community "I don't watch novelas" asks which novela they would choose if they had to forcefully watch one on a regular basis.[134]

[133] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5327208332812916645 (last accessed on 21.09.2014).

Over the course of two years, 278 participants of the community "I don't watch novelas" went through the trouble of considering and voting for the novela they would watch, only if they had to, of course. What these ironic observations seem to suggest is certainly in line with what many commentators have observed over the years whilst discussing soap operas and telenovelas (e.g. Buckingham, 1987; Allen, 1995; Hobson, 2003; Lopes et al., 2003; Almeida, 2003, etc.), as well as other social scientists discussing other popular cultural products, (e.g. Bennett et al., 2009), which is that they still remain as stigmatised genres and, because of that, a number of people would rather enjoy them in secret.

6.5.8. Community 'Eu Odeio Novelas da Globo' [I hate Globo Soaps]

In this other community created for staunch critics or self-proclaimed haters of Globo novelas, at least they do not appear to be in contradiction and, rather than saying they do not watch novelas, they just choose to accept defeat and get on with life by watching and hating them, or at least saying they hate them. This is the smallest of the ten observed communities in terms of absolute numbers of members, and it is in fact the only community which has managed to increase their number of participants in recent times as thousands of people continued to leave Orkut for Facebook. There are just over three thousand members here and its rate of active participation is considerably higher, at ten per cent, which nevertheless translates as the same absolute average number of close to forty people. Text producers here or active community participants are in their majority, CMAs, that is, *critics* who normally have *mature* conversations about the problems of novelas in generally *articulate* fashion. Overall they are young adults in their mid-twenties and the impression that they give is that they tend to come from a broadly middle-class background.

Comments here vary from more or less ironic to more or less aggressive, but no episodes of overt homophobia or misogyny have been observed. What is interesting about this group is the fact that, despite their self-proclaimed hatred of novelas, they appear to take great pleasure in watching them so that their complaints and criticisms are always up to date with the latest outrageous or inexplicable scene or plot development.

In one of its topics, especially dedicated to *Caminho das Índias*, and entitled "I don't understand *Caminho das Índias*", for instance, one of the participants seems slightly puzzled and decides to ask:

[134] Source: Orkut. Available at: http://www.orkut.com/Main#CommPoll?cmm=49796&pid=402527517&pct=1228631262 (last accessed on 21.09.2014).

So, what is the deal then, do these people just dance? Is that it???

To which another participant adds:

Yes, they only want to show India's pretty face for obvious reasons.

The third participant in the conversation, however, seems quite indignant about the negative effect that novelas have upon his friends and in turn upon his own life:

What is most disgusting is seeing friends and relatives mimicking all the shit from the novela... The other day I saw a message on my MSN about the novela and I said a lot of stuff to this guy, a friend of mine, I annoyed him so much that he deleted the message. I called him Globo's puppet.

Come on... I can't wait for this shit to end. They all suck, but this one is beating all the others...

Look at the elections in India... Come on, those people are "exactly the same" as the ones in the novela.... kkkkkkkkkkkkk [Guffaw]

It's a joke really...

A very good film set in India which I saw the other day is that one about the Who Wants to Be a Millionaire, now that is the real Indian people...

Last, I am disgusted not only by the novelas but also by the people who get in the mood... that's why they'll never change... It'll always be the same repetition... every year... year after year... geeee...

Although there is a fairly high level of informality in the written discourse of the participants in this community, with substantial use of abbreviations and onomatopoeic interjections reflecting the younger age of this crowd, it seems clear that whenever participants choose to deviate from the standard variety of written Portuguese towards a 'soft form of Orkutês' so to speak, this is done deliberately, as if to boost the prosodic aspects of their comments, thus adding more impression and emotion to their articulate thoughts and opinions. This is confirmed by the fact that the active members of this community are capable of switching from one written variety to another on a regular basis as they interact simultaneously across different topics.

Figure 42: Novela haters discuss the details of the novela that they seem to love to watch and hate.[135]

[135] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=489562&tid=5303311143364402046 (last accessed on 21.09.2014).

6.5.9. Community 'VC Ñ VALE NDA + EU GOSTO DE VC' [UR Worthless but I Like U]

Although this community was only created in mid-2007, thus around two years after the creation of most communities observed here, it grew to become one of the largest of its kind quite quickly, reaching nearly one hundred thousand members before it began to decline. It has followed a similar trajectory to other communities in terms of name changes, starting off as *Duas Caras*, going through *A Favorita* and stopping at the end of *Caminho das Índias*. At that point, it suddenly became something along the lines of "You're Worthless but I Like You", which happens to be the title of a popular song in Brazil, classed as belonging to one of the genres of Brazilian popular music called *pagode*, and which is loved by many in the more deprived social classes and entirely despised by those in the more affluent social classes (Bennett et al., 2009: 134).

This is essentially a FFI community of young *fans* who enjoy all kinds of *frivolities* related to novelas and their interactions are considered rather *inarticulate*. There is no other community out of these ten which comes any close to the extremely high levels of activity observed here. Every afternoon and evening around two hundred young people would be frantically posting extremely dynamic, short and cryptic (to outsiders) messages in brand-new contemporary "Orkutês" across four or five simultaneous topics, where good-humoured and often deliberately idiotic games were played, through the use of as many novela catchphrases, slang words and abbreviations as possible. There were, for instance, hundreds of posted messages which simply read "hare baba"[136], one after another for days on end, only because it was fun to just 'say' the phrase whilst interacting with other people online. In another example, in one of the scenes of the current novela, a character called Tarso loses his mobile phone SIM card, and so someone creates a topic called "where is tarso's SIM card"[137] where hundreds of very short messages are quickly posted simply suggesting a stupid place for the SIM card to be. In a more 'elaborate' hare-baba topic with a twist of seduction in it, participants are invited to decide whether they would "kiss the person above or say hare baba"[138].

Two years and thousands of messages after the end of *Caminho das Índias*, where the Hindi interjection was used to exhaustion, boys and girls were still visiting that topic to check the other boys and girls and leave their verdicts there, whilst also making a good effort to 'look good' and exercise their coolness in the hope that when they returned to the topic some time

[136] http://www.orkut.com/Main#CommMsgs?cmm=30173403&tid=5294167196620731572 (03.09.2013)

[137] http://www.orkut.com/Main#CommMsgs?cmm=30173403&tid=5353455032565872756 (idem)

[138] http://www.orkut.com/Main#CommMsgs?cmm=30173403&tid=5345419926156389307 (idem)

later, somebody might have posted a reply saying that they would kiss the poster of the message above, rather than just hare baba him or her.

Figure 43: "Would you kiss or say "hare baba" to the person above?

In this community, it would not be an exaggeration to say that the sociolect of its participants reaches a whole new level of untranslatability. Nevertheless, at no point any signs of communication breakdown were observed, let alone any criticism towards these highly frowned upon ways of interacting online. After all, the 'gentry' who would normally criticise the material aspects of these social interactions are no longer there, having departed soon after the space quickly underwent a process of 'plebeification', which was probably too painful to watch as it swiftly left the place completely 'disgentrified'.

6.5.10. Community '*Viver a Vida* | Rede Globo' [*Live the Life* | Rede Globo]

This last observed community is yet another case of name changing according to the current novela, up until mid-2010 with *Viver a Vida*, when the community was also permanently left unattended by its moderators. Until then, however, this was mostly an FMI community, with *fans* of novela predominantly discussing fairly *mature* topics, albeit rather superficially and, generally speaking, in ways which are *not* the most *articulate* either. Unfortunately this community was also heavily attacked by spammers and flooders and had hundreds, if not thousands of its previously observed topics deleted. There are still hundreds of them left, though mostly concerning *Caminho das Índias*. The thirty or so active participants that can be seen engaging in most discussions here generally consist of young women in their early twenties.

As far as the topics for discussion go, there is no room here for anything that is not strictly about the novela as opposed to the participants themselves, as seen in abundance in the previous community. The topics here are normally created for specific scenes or plot developments, such as "Surya attacks Maya again"[139] or "Raj splits with Maya"[140], with comments usually not going much further than "oh, really" or "how sad" or even just a little sad face represented with a colon and an opening parenthesis, as in :(

For instance, when talking about the leading romantic pair of *Caminho das Índias*, these participants simply wonder whether the man will forgive the woman for becoming pregnant by another man. Although one might consider this tricky situation as a possible topic for some debate, over here, the conversation did not quite seem to evolve much further than "really" and "are you sure", with the debate reaching its peak when the odd "I hope he does" and "me too" were posted:

> *Topic: Maya tells Raj everything*
>
> *<User 1> Maya tells Raj she is pregnant by another man, Raj forgives Maya and <u>says</u> he's <u>in love</u> with her and raises the child as if it was his.*
>
> *<User 2> He forgives???? ARE YOU SURE??*
>
> *<User 3> Really? I hope he does*
>
> *<User 4> In the end he will forgive her, he already loves her.*

[139] http://www.orkut.com/Main#CommMsgs?cmm=20174283&tid=5325544423798417504 (03.09.2013)

[140] http://www.orkut.com/Main#CommMsgs?cmm=20174283&tid=5322796903480333217 (idem)

<User 5> I really hope he does

<User 5> I hope he does… after all he was a "man of the world".

<User 6> DON'T FORGIVE!

Figure 44: A fairly mature though not so articulate discussion between viewers about the future of the leading romantic couple of the story.[141]

For this particular crowd, a certain 'communicational middle ground' seemed like a good option. Thoughts and opinions needed not be articulate or elaborate and topics for discussion

[141] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=20174283&tid=5328902010599017597 (last accessed on 21.09.2014).

were kept simple, although, at the same time, pointless frivolities were not appreciated either. To them, it seemed ideally measured to watch each episode and express in simple terms whether they liked or disliked a particular aspect and whether they were happy or unhappy for the plot to unfold in this or that particular direction, with no further comments considered necessary. A serene community, one of its members might say, or perhaps deadly dull in the eyes of others who chose not to join, going elsewhere instead.

6.6. Towards a Suitable Analytical Framework

As suggested above, the telenovela related online communities of viewers observed here are seen as developing their own unique predominant character, over the course of time, in terms of a series of social and material aspects, which I have tried to make sense of in this preliminary analytical exercise. As I attempted to make sense of the observed specific ways in which viewers of novelas interacted with this popular televisual text, as well as with each other at the same time, the need for a more robustly structured way of analysing these detailed observations in relation to both primary and secondary texts became increasingly pronounced.

As I looked at the sum of the communities' activities following the analytical exercise presented above, I wanted to pin down the specific communicative aspects which lead to a certain perception of those intertextual interactions (i.e. more or less mature or frivolous 'content' in relation to more or less (in)articulate 'form'). Although I was able to provide a theorised description of the multiple elements that appeared to impact upon the ways in which participants seemed to interact with texts and with each other, I was faced with the bigger challenge to understand the dynamics of these observed activities in terms of the ways in which the described elements seemed to function together as genres of communication.

According to what I was able to observe from these predominantly written interactions surrounding the primary text of the novelas, in conjunction with my observations of viewing practices in locus, as well as the analytical viewing exercises through my own engagement with the novelas themselves, it seemed clear and evident to me at this stage, and therefore plausible to state that

> (1) telenovela viewing perspectives and interactions are visibly influenced not only by the contextual aspects of the design, production and distribution of the primary text itself in addition to the contextual aspects of the interactive process of text consumption or reception (i.e. the viewing experience), but also by the contextual aspects of the interpersonal interactions (i.e. the discussions about the textual interactions such as the ones described above);

(2) telenovela viewing perspectives and interactions are visibly influenced by the various ways in which viewers and online community members position themselves in relation to the genre, as well as in relation to each other (e.g. for or against, above or below, more or less equally and so on);

(3) telenovela viewing perspectives and interactions are visibly influenced by certain thematic and organisational aspects of both primary and secondary text genres (i.e. novelas and online discussions, respectively);

(4) telenovela viewing perspectives and interactions are visibly influenced by a wide range of material resources that are continually employed not only for the design, production and distribution of the novelas themselves but also for the design, production and distribution of each one of these secondary texts themselves.

Although the preliminary analytical observations developed in this chapter may seem slightly diffused, I believe that in this way they provide a valuable insight into a secondary, albeit significant, dimension of this research, which is that of my own learning process. Perhaps at first sight this may not seem relevant to the research itself, but if one takes into account the fact that since the outset I have been primarily concerned with learning processes and the uses of language and communication for these purposes, the metalinguistic dimension of my writing can be justified.

Either way, the numbered points above provide a clear summary of the four dimensions that appear to inform both narrative and communicational genres and how they are seen to interact with each other. I continue to detail my social semiotic investigations into these text genres over the course of the next two chapters.

6.7. Conclusion

In this chapter, I have presented a theorised description of my empirical data as the preliminary phase of my analytical explorations into processes of textual interaction. As each observed community discussing novelas in their own terms is described, some similarities and some distinctive features were noted in a tentative schema to understand these communicative patterns in terms of how their content and form in different contexts appeared to be oriented by participants whilst participants seemed to orient them in turn.

In that sense, interactions about novelas in different communities may be, for instance, contextualised and framed more positively or negatively from the outset thus attracting mostly either fans or critics rather than a bit of both. By the same token, online communities and participants organised themselves by joining and unjoining communities of their choice

in ways which, over the course of time, appeared to reflect a more or less frivolous or mature character in their communicative practices. In addition, the predominant material ways in which participants appeared to express themselves provided the impression that interactions about novelas unfolded more articulately in some cases than in others.

In sum, this chapter has effectively presented my preliminary investigations into some of the communicative practices that revolve around the telenovela viewing practices. Over the course of the next two chapters, I develop a more robustly structured analysis of both the primary and secondary text genres that I have been concerned with in this research. In order to be able to account for the wider social semiotic dimensions of these textual interactions and the respective participants involved in these complex communicative practices, I employ an adapted version of the analytical framework developed by English (2011). I begin the next chapter by discussing the framework and its respective terms of reference.

7. PRIMARY TEXTS: ANALYSING THE TELENOVELA AND ITS VIEWING PRACTICES FROM A SOCIAL SEMIOTIC PERSPECTIVE

(...) Vou sair da primeira pessoa pra vos dizer que fuck *Tolstoi e Dostoievski: os dois, perto de um escritor de novela das nove quando está no ar, são apenas fichinhas – em matéria de poder este último é imbatível...*

[*(...) I'm leaving the first person to tell you that fuck Tolstoy and Dostoyevsky: both, before the author of the current nine o'clock novela, are just peanuts – in terms of power, the latter is unbeatable...*][142]

(Silva, 11.03.2012)[143]

7.1. Introduction

In chapter 2, I discussed the process of text interaction in general terms mainly to identify the elements and the participants in this complex and multifaceted process according to the aforementioned social theories of language and communication which have contributed to my own interpretive lines of thought. In chapter 3, I reviewed the most relevant discussions about soap operas, telenovelas and genre, so as to broadly identify aspects that may contribute to the recognition of texts as 'belonging' to or sharing characteristics with a given genre, both from authoring, as well as from reading and viewing perspectives. In chapter 4 I presented a full discussion of my methodological approach and the research methods, followed by a detailed reflection upon the online environment (chapter 5) where the empirical data introduced and discussed in the last chapter is produced by viewers of novelas discussing the novelas themselves, as well as discussing other more or less directly related topics in specific ways. These specific ways in which interactions with the genre of telenovela take place resulting in the secondary texts I have been looking at, and which are collectively produced and consumed by different groups of viewers, clearly seem to influence the communicative process whilst being reciprocally influenced by it. In other words, different groups of viewers interact with novelas and with each other in the specific ways that they do oriented by both social and material aspects. As these interactions take place in the specific ways that they do, they in turn orient social and material aspects themselves.

[142] My translation

[143] Aguinaldo Silva is one of the main authors of prime-time novelas for Rede Globo. This quote was taken from his own blog and is available at: http://asdigital.tv.br/portal/?p=4345 (last accessed on 21.09.2014).

The purpose of this chapter and the next one is to identify more clearly and precisely each of these aspects and the respective elements that appear to orient the processes of textual production and consumption while the resulting genres themselves orient those who produce and consume both primary and secondary text genres in subsequent processes of textual interaction. This is a particularly complex interrelation because of the fact that both primary and secondary text genres I have been dealing with are ongoing and continual productions informing each other on a daily basis (i.e. daily episodes and daily discussions) rather than, say, a 'one-off text' such as a film and a subsequent 'one-off text' such as a reviewing blog post from an ordinary viewer.

Because of the notably complex nature of these fascinating textual interrelations that I have set out to unravel, I shall have to focus on each one of these two parties in turn. Thus, this chapter shall deal primarily with the communicative cycle revolving around the novela itself, although it will inevitably include certain indissociable aspects of its reception. The second part of this analysis, focusing on the reception of the novela and the respective groups of viewers that I have been observing through their online textual productions, is subsequently laid out in the next chapter. As I continue with my exploratory journey in an attempt to better understand textual interrelations for the purposes of informing communication theory and critical literacy practices, I embrace the idea of genre as a social semiotic resource as discussed in 3.6 by attempting my own adaptation of the analytical framework developed by English (2011).

Before I can proceed, however, it may be worth reemphasising the fact that this research deals with two distinct main textual genres namely novelas and online discussions. The reason why I am stressing this point once again is because the analytical framework, which I discuss and employ in the analyses that follow throughout this chapter and the following one, was developed to deal with texts being transposed from one written genre to another.

Conversely, what I am dealing with is also a text genre which is reworked into another text genre in multiple ways which I am attempting to better understand. Although the complex and structured primary text genre of the telenovela is produced by one group of people (i.e. Rede Globo) and the secondary texts, which emerge in a less orderly and less structured fashion, are produced by other groups of people (Orkut community members), in any case, both primary and secondary text genres continually inform each other. It is in this sense that the process I investigate here is seen as analogous to the one studied in English (*ibid.)*.

In her work on student writing and genre, English (*ibid.*) looks at the impact of genre *choice* upon the process of communication as students appear to become more empowered when they are given the opportunity to express the knowledge they have acquired through their studies by "regenring" their academic essays. As the students work on these experimental

assignments, their liberating choices seem to orient not only their writings but also themselves in particular ways. As they direct their narratives through their perceptions of which aspects or 'rules' these narratives should be conforming with, they act and perform, design and produce from an altogether distinct perspective under a different discursive identity, thus seeing and re-presenting the contents more confidently. In essence, students are seen as performing an exercise of expressing their ideas through a genre of their choice which will both afford as well as limit different social and material possibilities of expression and, as information is reconfigured according to these new affordances and limitations, additional forms of knowledge seem to emerge and new forms of learning seem to take place.

Whilst the process I am looking at is certainly distinct in many ways, there are also many similarities in terms of some important aspects, particularly in the sense that I am also dealing with text interaction and reconfiguration of information here. Perhaps worth pointing out here as well is the fact that this modest research sits in line with the social semiotic tradition in the sense that its primary purposes and intentions are to continue to inform social theories of language and communication in addition to pedagogical practices.

Therefore, in this sense, what we have here is twofold. On the one hand, from the perspective of those involved in the process of design and production of telenovelas, complex choices are made on a daily basis as each narrative moves towards its inevitable conclusion every eight months or so. On the other hand, from the perspective of those who follow the plots developing and the stories unfolding on television, choices are made as to how they express their own ideas and opinions about the details of each daily episode that is viewed, as well as other more or less related issues that emerge while they interact online and collectively produce the secondary texts. In both cases (i.e. the daily production of telenovela episodes and the daily commentary in each online community), texts may or may not conform to certain ways which are seen as typical, normal, acceptable, etc. As a result, novelas then may be seen by different viewers as more or less tedious, controversial, immoral, innovative, etc. and, by the same token, within each one of these online communities, choices to interact and communicate in particular ways may also be seen more or less positively or negatively thus being accepted or dismissed, replicated to exhaustion, challenged, 'trolled', so on and so forth.

On different scales and distinct dynamics, both distinct groups of text producers of distinct genres (i.e. TV producers and online community users) seem to be continually adjusting to the communicative flow according to certain social and material aspects oriented by certain specific characteristics. Although these characteristics are certainly noticeable, as described in the previous chapter, unpacking them systematically for a thorough analysis is a much more complex task which requires a suitably robust framework.

In the section below, I describe in detail the framework and the terminology which I have borrowed and adapted for the more detailed analyses that will follow.

7.2. An Adapted Framework for Analysis

As discussed earlier, it would seem natural that texts and genres tend to be noticed and spoken of mostly in terms of their more tangible *material aspects* such as the topics discussed (e.g. love, terror, news, etc), the structural organisation (e.g. chapters, episodes, posts, Q&As, etc), the representational modes (oral, written, visual, etc.), the media (vocal chords, pen and paper, touchscreens, the sand on a beach, etc), the textual materials (from grammar, colours and graphics to soundtracks and scores, to lights and costumes, etc) and so on. However, their *social aspects* such as, for instance, how one sees oneself whilst designing/producing or receiving/consuming texts (identity), as well as how much one is effectively able to do whilst designing/producing or receiving/consuming (agency), in addition to purposes and intentions, context and environment for both production and consumption of texts, are just as important and influential, albeit usually less noticeable.

In that sense, the social and the material aspects of textual genres, such as the narrative genre of Brazilian prime-time telenovela, as well as the communicational genre of online social media interaction in communities about telenovelas, when combined in different ways, seem to carry the potential to drive or promote particular ways of going about information. That is to say, for instance, that through the use or avoidance of particular terms or topics; through the use or avoidance of particular narrative devices, materials, resources and so on, choices are made both for producing as well as consuming texts of particular genres according to what may or may not be perceived as suitable, appropriate, allowed, expected, etc. and thus seen or perceived as 'belonging' to a given genre or not.

This can be more helpfully explained and understood through the use of the concept of *orientation* as an analytical category which helps to identify and pin down these social and material aspects of genres more precisely.

7.2.1. The Orientation of Genres

Adopting the idea of orientation to analyse the two main genres that I discuss here in relation to each other (i.e. novelas and online social interactions about novelas) is useful in that they show how genres appear to orient, as it were, towards certain choices in certain ways. Genre orients the choices that are continually being made as each episode of a novela is written,

filmed, broadcast and viewed, whilst these choices also orient the genre and its respective perceptions.

Likewise, the dynamics of the online communities about novelas on Orkut orient the choices that are continually being made by their participants, whilst participants' choices orient these communities towards what appears to be the emergence and development of distinct communicative subgenres in each of these communities.

In accordance with English's analytical framework (cf. 2011: 87-91), thus, the orientations of genres are divided into four, out of which, two refer to the social dimension of a given genre (contextual orientation and discursive orientation), and the other two refer to its material aspects (thematic orientation and semiotic orientation). Below, I describe and exemplify each one of these in turn.

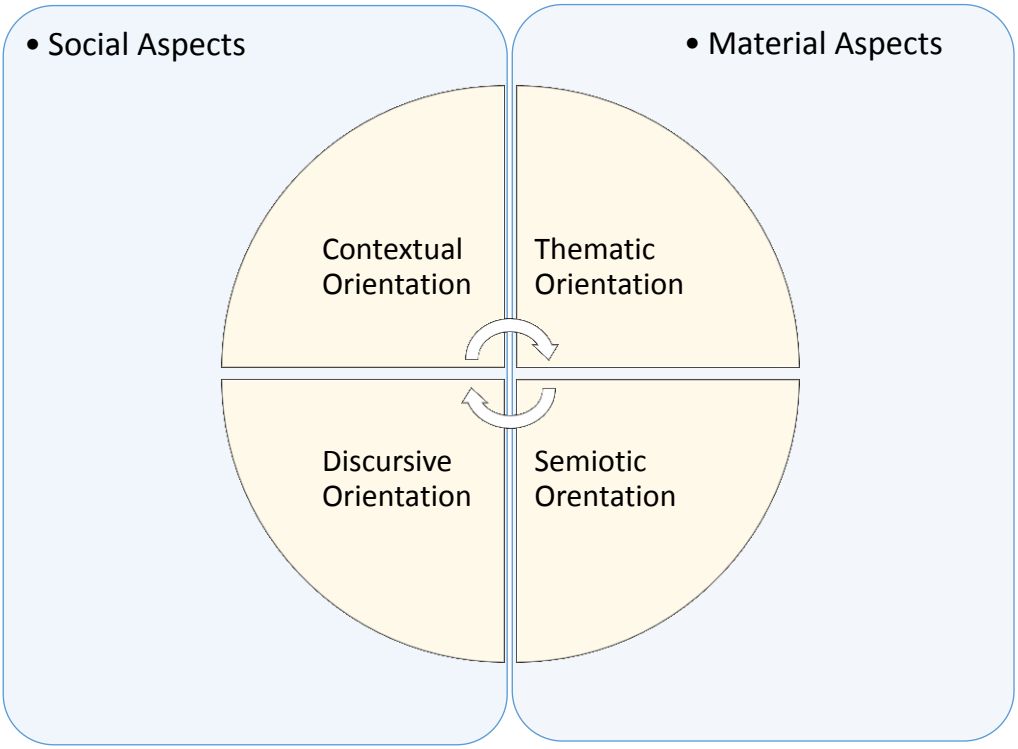

Figure 45: Aspects of Genre and Respective Orientations (Adapted from English, 2011).

7.2.1.1. Contextual Orientation

The contextual orientation of a genre can be best understood as the circumstances – or context for that matter – in which texts are realised both by their designers and producers or authors on the one hand, as well as, subsequently, by their readers, viewers or consumers on the other hand. Genres configure participants and participants configure genres according to where, when, why and how they are designed, produced, distributed and consumed too.

For instance, the current climate of discontent in vast parts of Brazil might inspire an author of telenovelas to include more cheerful and unrelated events in the daily episodes of the unfolding drama in order to distract viewers from the harsh reality of their daily lives. The novela might then be perceived as amusing and entertaining by a majority of viewers, whilst alienating by a minority. Alternatively, this author might choose to engage viewers with the possible reasons for the current situation in real life by including certain elements in the narrative which may not be welcome by senior executives of the TV channel, advertisers and even viewers, ultimately leading to these being left out of the final edit to be aired.

Here, the multimodal terms of reference adopted by Kress and Van Leeuwen (2001), namely design, production and distribution, as discussed in 3.6.1.1, are employed. In addition to those, however, *reception* is brought into the framework, thus incorporating the contextual orientation of the act of viewing the primary texts as well as the act of reading the secondary texts discussed in the next chapter.

One concrete example of this type of orientation at play is the tragic case of a six-year-old boy, who was horrendously killed after being dragged on the asphalt for seven kilometres during a disastrous carjacking episode in Rio de Janeiro, provoking outrage and commotion across the country. Manoel Carlos, the author of the current novela then, *Páginas da Vida* (2007), decided to write a scene for an upcoming episode where characters would discuss and lament this shocking case, as a "brushstroke of reality in a work of fiction"[144] thus bringing his fictional characters closer to viewers as if they shared the same sad reality. What is seen here is an author affected by the same context as the viewers', who then adapted the design of his story, which was produced accordingly and subsequently distributed right after the eight o'clock news which would have discussed the case in detail. As both programmes are usually watched by the vast majority of this large audience (Filho, 2001: 348), on this occasion they complemented each other to a great extent. The silent end of that evening's episode was considered deeply moving and both the author and the TV network were highly praised for their sensitive work, although, perhaps unsurprisingly, there was also some angry criticism condemning the move as opportunistic and hypocritical.[145]

[144] Comments made by the author, Manoel Carlos, on "*Páginas da Vida* shows the case of boy dragged by car until his death in Rio", published on 09/02/2007, available at: http://g1.globo.com/Noticias/PopArte/0,,MUL5051-7084,00-PAGINAS+DA+VIDA+MOSTRARA+CASO+DO+MENINO+ARRASTADO+ATE+A+MORTE+NO+RIO.html (last accessed on 21.09.2014).

[145] Comments of that sort, made by a minority of Orkut community members can be found on: http://www.orkut.com/Main#CommMsgs?na=4&nid=692420-2515362027992841161-5038172972386090523&nst=8&tid=2515362027992841161&cmm=692420&hl=pt-BR (idem)

Such perceptions, as well as the intentions behind the whole process of text design, production, distribution and reception are directly linked to the so called discursive orientation of texts and genres as they are described next.

7.2.1.2. Discursive Orientation

The discursive orientation of a genre is what will configure participants in the communicative flow as being of a particular kind. That is to say, whether an author or a reader or viewer of a particular genre may feel more or less powerful and confident to produce, appreciate or criticise texts and genres, according to his or her *discursive identity* or, to put it simply, how s/he sees him or herself and feels about designing, producing or consuming a given text of a particular genre. In that sense, for instance, a given viewer may see him or herself as 'superior' to a genre such as the telenovela, choosing to watch it from a more parodic stance (Sconce, 1995), as discussed in 3.4 and observed in 6.5.5 for instance.

Likewise, a given author may take his or her writing more or less seriously, depending on the genre too, feeling that there is more or less freedom or limitations for him or her to *act* or perform in certain ways, choosing to include certain elements and leave others out of the production of a given text of a given genre. In addition, the *purpose* of the reading or the writing may vary according to genre, as well as the *role* of the reader or writer and the different *processes* taking place.

That is to say, author and viewers may have more or less similar purposes when designing and consuming the daily episodes of a novela respectively, to varying extents, such as for example entertain/be entertained, inform/be informed, amuse/be amused, distract/be distracted, raise awareness/become aware, educate/learn, captivate, bore and so on. At the same time, while engaging with the development or the consumption of texts, different processes take place, such as creating and recreating, telling and retelling, acquiring, reflecting, contextualising, evaluating and so on, with author and viewers performing specific roles as participants who interact with the primary text which is continually (re)designed and (re)produced according to the viewers' (re)actions.

Incidentally, some viewers of novelas, as well as some authors[146] too, interact through the design, production, distribution and reception or consumption of sets of secondary texts

[146] Telenovela authors such as Gloria Perez (http://gloriafperez.org), Aguinaldo Silva (http://asdigital.tv.br/portal/) and Manoel Carlos (http://vejario.abril.com.br/blog/manoel-carlos/), among others, have blogged and interacted with viewers to a limited extend for a number of years. More recently, however, they have joined Twitter (https://twitter.com/gloriafperez ; https://twitter.com/aguinaldaosilva and https://twitter.com/manoelcarlos, respectively), as it has been the trend, not only to voice their daily thoughts through a more direct channel with their viewers and followers, but also to read their feedback and comments

about novelas in newspapers and magazines, TV and radio, blogs, microblogs, social networking websites and so on. Through these secondary textual interactions, discursive orientations are seen as influencing the elements above in different ways. For example, viewers and authors of novelas may develop more or less equal discursive identities as they interact on Twitter, with a more or less mediated, visible and interpersonal degree of agency. As a result, a professional author, actor or public figure in general will tend to censor him or herself more than an ordinary, unknown viewer who may feel, perhaps mistakenly, braver to say or write things s/he would not normally do in person (cf. Bishop, 2013).

7.2.1.3. Thematic Orientation

As one of the two orientations concerning the material aspects of genres, the thematic orientation of a genre, as proposed in Bakhtin and Medvedev (1924/1978: 131-133), refers to the structural elements which are commonly associated with a particular genre both from a writing as well as from a reading or perceiving perspective. In the words of Pomorska (1978: 274), cited in English (2011: 90), it is the "how is it made" rather than the "what is it about" or the "why and how did it appear" and, as English points out, it "parallels Halliday and Hasan's (1989) discussion on contextual configuration whereby the thematic structure of a text identifies it as belonging to a particular genre" (*ibid.*).

In that sense, these so called thematic features of a given genre, such as the telenovela or the online community discussion, as explored below, appear directly related to the purposes and the reasons why they are both displayed and perceived in particular ways, therefore driving both producers and consumers of these texts to lay out information and make meanings, as well as read or view them in particular ways. This is in fact not dissimilar to the narrative structure itself, as discussed, for instance, in Cobley (2001a: 4-16).

Thus, for example, thematic features of the Brazilian telenovela, as discussed by Filho (2001: 179-180), do not only include the structural organisation of the genre into a set number of episodes, which ranges between around 180 and 200, each lasting for about an hour, interpolated by four or five commercial breaks. This relatively rigid format also causes those who experience the text and the genre, whether as producers or as consumers, to organise or expect the narrative to unfold at different paces, at times with more detours, suspense and potential monotony, and at times with fewer delays, more developments and resolutions.

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which have not always been inspiring or constructive, but which have been mostly informative nevertheless (c.f. "Gloria Perez wound up by Twitter", available at: http://vejasp.abril.com.br/blogs/pop/2013/05/06/polemica-do-dia-gloria-perez-se-irrita-com-satira-de-salve-jorge-e-protesta-no-twitter/ (all above links last accessed on 21.09.2014).

In addition to the organisation of these elements, there are also typical topics and noticeable characteristics which will tend to lead authors and viewers to conceive a given text as of a given genre such as, say, a romantic comedy or a science-fiction drama. In the case of a melodrama such as the *novela das oito*, it is highly unlikely, for instance, that there will not be shocking revelations about a character, somebody being murdered, somebody being abducted, somebody presumed dead returning to the scene, the truth about someone's paternity, a letter or document containing secrets which is nowhere to be seen, the reversal of someone's fortune for better or worse, the hero on the verge of dying and so on (Filho, 2001: 81).

Likewise, with the online discussions across Orkut communities, certain analogous elements that appear to orient interactions in particular ways are also observed throughout. These online communities have, for instance, profiles and descriptions. Conversations are organised into topics and posts with their respective titles, etc. Community topics and posts are, of course, thematic too (e.g. episode of the day, character appreciation, attacks on the genre, games and so on) and the sum of these topics and posts may lead to perceptions of a given community as, for instance, generally frivolous or mature, more or less articulate and more or less critical of a particular topic such as the novelas produced by Rede Globo and so on.

7.2.1.4. Semiotic Orientation

Besides narrative elements such as structure, organisation, themes and topics, the semiotic resources of texts also help constitute the perception of their being of a particular type or genre. Likewise, these elements will also orient designers and consumers to experience texts of particular genres through specific means of representation and communication, such as *modes* (e.g. written, spoken, sounds, visuals, textures, gestures, facial expressions, etc), *media* (e.g. varieties of pencils, pens and papers, different forms of TV and radio, different forms of digital multimedia interfaces such as tablet touchscreens, keyboard and mouse, voice and touch operated devices such as smartphones, etc) and a myriad of *textual materials* employed through these various modes and media (e.g. grammar, words, shapes, symbols, codes, typography, pitch and tone, brightness and contrast, bass and treble, vibrato and reverb, wool, silk, cotton or polyester, etc).

As far as the Brazilian telenovela goes, then, resources such as some of the above will orient the genre semiotically as texts are designed, produced, distributed, received and realised as novelas. Among these elements, one of the most evident ones is, of course, the television as a medium for broadcasting the text which has been produced with the use of typically positioned video cameras (as opposed to film cameras) in typical locations, with typical props

and lights, actors and costumes, make-up, accents, intonations, music and sound, so on and so forth.

In that sense, for instance, a costume by itself could be seen as a text, with someone's body wearing it seen as a medium (cf. Van Leeuwen, 2005: 58-66). The costume as a text potentially communicates information through its several modes of representation, such as the visual mode and its respective textual materials (e.g. colours and patterns); the auditory mode and its respective textual materials (e.g. the sounds of leather shoes or a silk dress); further modes such as rough or smooth textures, brisk or gentle motion gestures and so on.

However, the country costumes and the leather boots worn by the two actors in the hypothetical context of the video shooting of a scene for an episode of a given telenovela, together with the actors' make-up, the dim lights of the cottage, the rustic furniture in the room, the wooden flooring and the sound of the actors moving about, the country music played in the background, the sound of the rain on the roof, the occasional thunderclap, the logs crackling and popping in the fireplace and so on, in addition to all the words that have been written in the script, which are now exchanged by these two actors in the scene, in specific, suggestive ways implying some sort of romance – or perhaps an imminent crime – with the help of the sound score, are only but textual materials of particular kinds constituting the fabric of this multi-layered text.

Media, as discussed before, is seen as the channelling equipment so to speak – or mediating, for that matter – such as video cameras shooting the scene as a whole, computers subsequently editing the raw product of the shooting, stored in solid state drives or perhaps discs still, to be broadcast or played in episodes on TV sets of various sizes and degrees of picture definition, pixel density and so on across various and diverse contexts. The final product or text in the somewhat tangible form of a TV programme, such as the novela, is conceived and realised through representational modes of communication which are, in this particular case, most predominantly audio-visual.

As for the secondary texts about novelas and the genres which emerge from them across the observed online communities, there is also a multitude of elements orienting them semiotically whilst participants engage and interact during their collective, simultaneous and semi-chaotic social semiotic processes of textual production and consumption. In this case, what is seen here is a multimedia and multimodal type of interaction, where television, videos, images and sounds are collectively combined and exchanged, together with sequences of predominantly written messages with an added visual dimension to the writing and the reading. As these messages or posts are exchanged, a multitude of textual materials is also combined in specific ways according to the distinct dynamics within each of the ten observed

online communities about novelas, with different registers employed through typical uses of certain fonts, colours, orthographies, lexis, syntax, so on and so forth.

7.3. Presenting the Analysis

I begin to explore reciprocal influence of these social and material aspects and their respective orientations in relation to the observed elements in a more systematic manner below by effectively employing my adapted version of the adapted framework and the respective terms of reference as presented above. As I lay out this more detailed and carefully structured analysis, I hope to be able to demonstrate more precisely how, in the context of this research too, genres as they are seen also "mediate between the social and the material in the process of communication" and how, as English puts it, "in so doing [genres] orient towards doing things in particular ways" (2011: 88).

In order to provide what I believe to be a helpful visual representation with a structured summary of the observed generic elements that I will be discussing at length, I have also adapted the tables developed by English to include all the necessary terms of reference for the analyses that follow. Thus, in the tables that I employ below to display the aspects discussed in a more systematically organised fashion, I have added the dimension of "reception" as a further category of contextual orientation, for, in my view, there is a distinction between the categories of "distribution" and "reception" as it is presented below. In the discussions that follow, "distribution" as an element of contextual orientation is taken to refer to the finalised version of the texts that have been produced and are now being 'delivered' for consumption, whereas "reception", in the tradition of Cultural Studies and Media Studies, attempts to address the empirical outcomes of this textual consumption so to speak. In other words, the dimension of reception that has been added to the adapted framework, employed in the more structured analyses that follow, is intended as a means of including in the wider theoretical framework of Social Semiotics and Multimodality my small empirical study of the reception of Brazilian prime-time telenovelas by the users of online communities about novelas presented in the previous chapter.

In addition, in my adapted version of English's analytical framework, I have re-included "media" as a category of semiotic orientation, given their significance here, particularly for the purposes of distinguishing between the equivalent elements of the primary text genre (i.e. novela) in relation to the secondary ones (i.e. online discussions about novelas).

In order to illustrate the points above, I am inserting a summarised version of this table and their respective elements as follows:

Genre	Aspects	Orientations	Categories	Elements
GENRE	SOCIAL ASPECTS	CONTEXTUAL ORIENTATION	DESIGN	
			PRODUCTION	
			DISTRIBUTION	
			RECEPTION	
		DISCURSIVE ORIENTATION	PURPOSE	
			PROCESS	
			IDENTITY	
			ROLE	
			AGENCY	
	MATERIAL ASPECTS	THEMATIC ORIENTATION	ORGANISATION	
			TOPICS AND SPECIFIC CHARACTERISTICS	
		SEMIOTIC ORIENTATION	MODES	
			MEDIA	
			TEXTUAL MATERIALS	

Table 3: Aspects of Genre (adapted from English, 2011: 100)

As I lay out my analyses using a specific novela as discussed below, I add to the respective table some further dimensions to include those involved in the interactive process of textual production of telenovelas. These are also discussed below. For now, though, it is my hope that by the end of this chapter, my analysis of the relevant aspects of the primary text genre,

in relation to the analysis of the viewing practices discussed at length in chapter 8 can further contribute to the idea that the teaching and learning of language and communication can benefit from similar practices of textual interaction in formal settings in the ways that I suggest in chapter 9.

Because both the primary and secondary textual observations I have conducted for this research resulted in useful and relevant, yet, rather substantial amounts of data, I have had to make some difficult choices in terms of the organisation and presentation of my analyses. As I mentioned in 1.4, during the observational period from June 2008 through May 2010, there were three prime-time novelas – *A Favorita* (2008-9), *Caminho das Índias* (2009) and *Viver a Vida* (2009-10) – broadcast by Globo from Monday to Saturday and regularly discussed online in diverse ways across the ten communities selected for observation, as described in the previous chapter. In addition, I have kept up to date with the more recent developments in the world of Brazilian television and telenovelas in particular, as well with the world of social media and Orkut in particular, so that observations regarding any relevant aspects or changes could also be included here.

In the end, I have opted to select as my main concrete examples for the detailed analyses of the social and the material aspects of the genres I have been dealing with, the novela *A Favorita* and the online community described in 6.5.2. "Novela – *Tempos Modernos*", formerly called "Novela – *A Favorita*". By doing so, I am aware that the examples that I discussed below inevitably become less diversified, but on the other hand I avoid being redundant and, most importantly, I am able to provide a full picture of all the multiple aspects of a single primary text in relation to a full picture of all the multiple aspects of a single secondary text which emerges as the product of this fascinating process of textual interaction and communication.

As I look at these two distinct, albeit interrelated specific texts more systematically, a clearer picture of genre and its natural uses as a social semiotic resource begins to emerge. It is only then that I am able to suggest in more specific ways the potential uses of such textual practices and their respective texts and genres across more formal learning environments, as I do in chapter 9.

7.4. The Dynamics of the Primary Text Genre

The quote at the beginning of this chapter was taken from the blog of Aguinaldo Silva, who has been a prominent author of prime-time novelas for Rede Globo for a number of decades. In March 2012, two weeks or ten episodes before the end of his novela, *Fina Estampa* [*Looks & Essence*] (2011-12), Silva seemed slightly annoyed because of yet another 'media storm'

around the lower viewing rates of that novela in relation to the previous one, *Insensato Coração* [*Irrational Heart*] (2011), written by other authors as it is normally the case.[147] Although the use of an expletive in a second language appears to lend a certain euphemistic and even dismissive tone to the remarks (Dewaele, 2004), Silva's very need to assert the "unbeatable power of the author of prime-time novelas" is sufficiently loud and clear. Nevertheless, such an assertion ultimately appears to imply the very limits of such powers within the circle of text interaction, as discussed earlier in 2.3 and illustrated by Figure 4.

That is to say, the author of soap operas or novelas certainly has the power of textual creation and, although it is certainly arguable and relative whether such powers are greater than Tolstoy or Dostoyevsky's powers when they were writing their own novels, the fact that these powers are limited is unquestionable. If not by the power of the viewers who are likely to watch the current novela anyway simply because they are so used to the cultural practice as a whole – to the extent that the text becomes effectively less relevant than the practice itself – the power of the author of novelas is most certainly undermined by the power that Rede Globo holds when deciding, for instance, who shall be commissioned to write the next most likely guaranteed big hit, and the following one, and the one after that too.

As a commercial TV channel whose source of income is advertising, it is essential for Rede Globo to ensure that viewing rates are as high as possible, for the higher the viewing rates, the more valuable the advertising slots are. Therefore, it is of vital importance that the producer and broadcaster be in touch with its diverse and dynamic audiences, constantly listening to their changing preferences as carefully as possible in a constant effort to ensure that most viewers are pleased with what they see. By conducting regular surveys, executive producers at Globo are able to brief the currently selected author writing the daily episodes of the current novela as to where the plot should be heading towards as well as where it should not, according to the demands and preferences expressed by the majority of the viewers. As Filho points out,

> If we are producing a programme for the nine o'clock slot on Globo, the target audience is simply *everyone*! Or as many people as it is possible to attract. If, for instance, we know that something, an actor, a certain topic does not please 20 per cent of the public, but pleases 80 per cent, we then must forget about the 20 per cent and we must concentrate on the 80 per cent. And we know almost everything about this public. We know, for

[147] It is a common practice that Rede Globo will alternate, though in no particular order, the commissioning of the following prime-time novelas to be written by members of this select group of authors, dubbed 'the big four', as described in detail by the actor and telenovela director Daniel Filho in his book *O Circo Eletrônico* [The Electronic Circus] (2001).

> example, the percentage of children, the percentage between the ages of 2 and 9, 9 and 15, 15 and 24, 24 and 30 and so on, and we must strive to drag the whole inside the house and inside the television. That is why we perpetuate the production of novelas. It is the most effective way we know, in Brazil, to aggregate the largest number of people, reaching all kinds of people.
>
> (Filho, 2001: 345-346, his emphasis)[148]

As discussed in chapter 3, the Brazilian telenovela has become over the decades a rather diverse and dynamic genre, albeit primarily for practical (i.e. commercial) reasons. It is diverse so that it can attract as many different people as possible and it is dynamic so that it can continue to attract people – many of whom have seen similar plots and stories multiple times – by listening to what most of them enjoy as well as what most do not enjoy.

By conducting regular surveys and focus groups with diverse samples of viewers of different ages and social groups in different regions of the country, Globo is able to learn and even measure how much interest there appears to be in the topics to be addressed in the writings of the author to be commissioned, as well as in the ongoing writings and shootings of the unfolding plots and subplots of the current novela. If the negative reactions in the surveys and focus groups appear to be significant, Globo will not hesitate to change direction and even stop recorded scenes from being aired, demanding from authors and directors that alternative developments be quickly written and recorded to ensure that overall harmony between viewers and advertisers is not disrupted.

With the preservation of this profitable harmony between the compound viewers/advertisers at the heart of its business and, incidentally, the government too, albeit to a much lesser extent these days than in previous decades (cf. Oliveira Sobrinho, 2011), ever since Rede Globo discovered and implemented its adapted model for commercial success in Brazil, it has never really been a risk taker. Over the course of decades of telenovelas that it has produced (eighty of them as of 2014), Globo has innovated mostly to keep up with social trends in a reactive fashion rather than proactively, with all the big debates it has sparked always carefully tried and tested prior to broadcasting.

The most notorious example at present is the persistent taboo in catholic Brazil surrounding the so called gay kiss. On several occasions over the last twelve years, romantic scenes of a gay couple kissing have been written and recorded, but ultimately left out of the final edit. Such a decision has sparked some outrage within a growing minority of more progressive

[148] My translation.

viewers on the one hand. On the other hand, though, it has also offered widespread relief across a still vast majority of more conservative viewers. Such a conservative majority, perhaps surprisingly, include a substantial number of members of the gay community, such as the telenovela author Silva himself, who has repeatedly stated that he understands that "viewers do not want to see any of that sort of thing on television and therefore he shall continue to limit his gay kisses to the domestic realm".[149][150]

From a social semiotic perspective, designers and producers of novelas are only relatively free to make their material choices, for these are indissociable from the sociocultural relations where they are found, thus inevitably limiting such freedoms and choices in specific ways (e.g. Hodge and Kress, 1988). In that sense, an author of telenovelas such as Silva may be or feel more or less empowered to say and do more or less in relation to each part that he has to deal with throughout the continuous processes of textual design and production of a telenovela. Authors do have their own individual style and preferences, but it is usually the executive producers at Globo who plan something for the next season according to their interests and then consider which of their regular authors would best suit the task of writing the next story to be commissioned (Filho, 2001: 177).

Thus, when an author is picked and the interactive process begins, there are fluctuating relations of agency (English, 2011: 102) among the parts involved. These interrelations have mutual influence on each other's freedom, confidence and power to interact and do their 'work' in specific ways, that is, the work of the author, the work of the broadcaster, the work of advertisers and the work of viewers. For instance, the author may be encouraged or discouraged to write certain things, such as the romantic story of a gay couple, or more specifically, the actual scene of a gay couple kissing. Meanwhile, Globo may be encouraged or discouraged to commission and/or to broadcast certain stories or scenes for various reasons.

By the same token, advertisers may wish to relate their products to certain programmes at certain times, choosing to pay more or less for advertising slots reaching certain groups of people in certain numbers. Likewise, some viewers may be pleased to watch certain types of

[149] See relevant excerpt of Silva's interview for Televisão UOL in 2011, available at: http://televisao.uol.com.br/ultimas-noticias/2011/07/19/beijo-gay-so-la-em-casa-diz-aguinaldo-silva-descartando-cenas-quentes-em-sua-proxima-novela.jhtm and a subsequent full interview for TV Cultura's show Roda Viva in 2012, available at http://www.youtube.com/watch?v=o9dFLuKOo3M (both in Portuguese, last accessed on 21.09.2014).

[150] Addendum: On 31.01.2014 the last episode of Walcyr Carrasco's *Amor à Vida* was aired. Following weeks of 'preparation', the first male gay kiss of a Brazilian telenovela was finally broadcast, more than ten years after it had taken place in several other Latin American countries. The full episode is available for subscribers on: http://globotv.globo.com/rede-globo/amor-a-vida/v/amor-a-vida-capitulo-de-sexta-feira-dia-31012014-na-integra/3117960/ (last accessed on 21.09.2014).

stories told in certain ways, whilst others may grow bored and expect innovation, whilst a third group might not be pleased with these innovations either, ultimately dismissing the programme altogether and even the whole genre, and so on.

Thus, taking these dimensions into account and drawing on English's model of interaction (2011) – which makes use of Kress and Van Leewen's multimodal terms of reference (2001) – these interrelations of agency can be displayed as follows:

TELENOVELAS: Globo as the commissioner				
Design	Re-design	Production	Distribution	Reception
What Globo has planned	How the author interprets the briefing	What the author, director, producers, etc. come up with	Media and modes, edit and broadcast e.g. HD, time, length, organisation	How and why Globo sees it more positively or negatively

Table 4: Interactions and the telenovela 1.

TELENOVELAS: Advertisers as sponsors				
Design	Re-design	Production	Distribution	Reception
What advertisers may request or suggest	How Globo considers their demands	What Globo comes up with	Media and modes, edit and broadcast e.g. HD, time, length, organisation	How and why advertisers see it more positively or negatively

Table 5: Interactions and the telenovela 2.

TELENOVELAS: Viewers as consultants				
Design	Re-design	Production	Distribution	Reception
What most viewers expect and hope	How Globo interprets their expectations and hopes	What Globo comes up with	Media, modes, broadcasting, viewing	How and why viewers see it more positively or negatively

Table 6: Interactions and the telenovela 3.

The three tables above attempt to display the potential variations in the relative degree of what English refers to as the agency of the parts involved in a given interaction, that is, their relative degrees of confidence, power and freedom to act in more or less conservative or daring ways so to speak. Such variations inevitably result in varying degrees of change in the design, the production, the distribution and the reception of the text of a given novela and the genre as well, whilst genre, in turn, provides varying degrees of affordances and limitations for participants in the process of interacting in the particular ways that they do.

As English puts it, "the question of how far the production is 'allowed' to stray from the 'blueprint' depends on the relationship between the participants and how they perceive themselves and each other" (2011: 104). It is the combination of such circumstances that orients the genre of the *novela das oito* in specific ways through the use of particular sets of

textual materials and thematic choices, whilst these reflect on the contextual and discursive orientations, within which the episodes are continually written, shot, edited, broadcast and viewed.

Let us then consider in detail one specific primary text among the three specific primary texts that I have studied for this research, so as to present a full picture of the thorough investigation that I have conducted into this popular narrative genre.

7.5. João Emanuel Carneiro's *A Favorita* (2008-9)

In the words of its author, *A Favorita* was intended as innovative for presenting two complex leading characters that were not straightforwardly the good and the bad as it tends to be the case in the genre. According to Carneiro, the plot was developed in such a way that even he would not know which of the two characters was lying and which was telling the truth, leaving the decision to be made at a later point, according to how convincing each of the actresses appeared to be on the one hand, and the viewers' preferences on the other.[151]

The complexity added to those characters indeed caused the audience to remain intrigued and divided as to who they preferred to end up well or badly almost until the final moments of the narrative. This can be seen in the daily interactions about *A Favorita* from the online community described in 6.5.2 in particular, where not only was the story avidly discussed, but also the author's 'experimental' approach itself, which appears to have been one of the reasons that led to viewing rates below the average, as one of the community participants points out in the excerpt below:

> *Although he has innovated his narrative style to a great extent (which explains the lower average viewing rates throughout the whole story), some things must remain the same so that the low-level public are not excluded.*[152]

As an author who was used to writing for the more light-hearted seven o'clock slot, Carneiro also talks about his challenge to write for the prime-time slot for the first time, stating that

[151] Interview with João Emanuel Carneiro (Portuguese), available at: http://afavorita.globo.com/Novela/Afavorita/Revista/0,,AA1681647-15502,00.html (last accessed on 21.09.2014).

[152] Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291519989622829941&na=4&npn=109&nid=14775233-5291519989622829941-5291578276632414401 (idem).

> *The eight o'clock novela must depart from a bigger identification between people and scenarios that are experienced in real life, and these must be shown in a more realistic fashion, with an added layer of realism.*[153]

In the main plot of this novela, Flora and Donatela grew up together as best friends until their relationship deteriorated for reasons that are at first unknown to the viewer, or rather, they are partially known according to the two conflicting versions of the facts maintained by each character. Although Carneiro sees his approach as innovative, Filho (2001) describes the dynamics of telenovela production by Rede Globo as following the exact same approach as standard practice in terms of deciding how the drama should unfold according to actors' performances and the correspondent variation in the levels of viewer empathy – or apathy for that matter – and ultimately the viewing rates, of course (p. 180).

The main difference here lies, perhaps, in the fact that the author voluntarily chooses to leave the decision in the hands of the viewers in the first place, before Carneiro and his team of writers are even told to change direction by the executive production team at a later stage, as it tends to be the case . In other words, the process is the same, with viewers acknowledged as having the power to change the outcome of novelas on a regular basis (e.g. Filho, 2001; Alencar, 2004; Hamburger, 2005), particularly with regard to the outcomes of romantic couples[154], except that, on this particular occasion, the author appears to voluntarily give up his power from the outset.

The choice of a less authoritative approach than, say, that of Silva when writing *Fina Estampa*, as discussed above, could be seen as a somewhat conscious exercise of identity repositioning for Carneiro, who was writing for the prime-time slot for the first time then, and may have seen himself more as a novice than an expert in this context. In his new role as an author of a *novela das oito*, Carneiro overtly chooses to be a co-designer, rather than a designer, thus with less authority and acknowledging his collaborative and only partial ownership of the text that carries his signature. Conversely, this conscious discursive identity allowed the author himself to position the viewers as co-designers directly involved in this continuous practice of text-making (Kress, 2010: 144), as discussed in 2.3 and 2.4 and illustrated by Figure 4.

[153] Interview with João Emanuel Carneiro (Portuguese), available at: http://afavorita.globo.com/Novela/Afavorita/Revista/0,,AA1681647-15502,00.html (my translation; last accessed on 21.09.2014).

[154] See 'Romantic couples from novelas not always end up well' for a list of eight recent examples (Portuguese). Available at: http://entretenimento.r7.com/famosos-e-tv/noticias/como-solano-e-manuela-casais-queridinhos-nem-sempre-ficam-juntos-nas-novelas-20110412.html (last accessed on 21.09.2014).

As a piece of work commissioned by Rede Globo in the first place, more than a work of art or entertainment, *A Favorita* is, of course, a commercial product, which takes the form of a text that is produced as a complex response to a task. As such, the novela in question consisted of precisely 197 episodes in total, which were written, shot and edited according to specific purposes, demands and requirements, continually negotiated among all the parties involved. For instance, as it was actually the case with *A Favorita*, some actors might have wanted to feature more prominently[155], whereas others might have left for bigger roles[156]; the author might have wanted to dedicate more time and space to certain discussions than it actually did[157]; viewers might have wanted certain characters and stories to feature more prominently than others (cf. Fischer and Nascimento, 2009); advertisers may have wanted their products to feature more prominently (cf. Lopes and Lisboa Filho, 2010); the executive production team representing Rede Globo might have wanted to cut the novela short due to below-average viewing rates[158], so on and so forth.

Thus, in that sense, *A Favorita* becomes more than a text that is produced by the commissioned author as a response to the pre-established design by Rede Globo. Rather, it is a collaborative piece of work which is articulated according to the varying degrees of influence held by each party involved in the communicative cycle where the text is situated. Let us then move on to explore in detail the specific ways in which these articulations appear to have taken place in this case.

7.5.1. Generic Orientations of Novelas as Observed in *A Favorita*

By employing the adapted analytical framework discussed above, I now attempt to look at the social and the material aspects of this particular telenovela and their respective orientations at work throughout the cyclic process of development and consumption that surrounds this particular genre. I begin by providing an adapted display that presents an overview of the dynamics and the interrelated variables which were identified during the course of *A*

[155] See 'Ângela Vieira will not miss *A Favorita*' (Portuguese). Available at: http://contigo.abril.com.br/noticias/angela-vieira-nao-sente-saudades-favorita-420632 (last accessed on 21.09.2014).

[156] See 'Juliana Paes to leave *A Favorita*' (Portuguese). Available at: http://www1.folha.uol.com.br/folha/ilustrada/ult90u409244.shtml (idem).

[157] See 'João Emanuel Carneiro and *A Favorita*' (Portguese). Available at: http://m.mdemulher.abril.com.br/tv-novelas-famosos/joao-emanuel-carneiro-favorita-399266 (idem).

[158] See 'With twists and turns, *A Favorita* goes from a failure to a phenomenon in 2008' (Portuguese). Available at: http://www1.folha.uol.com.br/folha/ilustrada/ult90u480638.shtml (idem).

Favorita as a text and a as a product, commissioned by Rede Globo, sponsored by its advertisers and presented for the viewers' inevitably critical appreciation.

As I mentioned earlier, the following table was adapted so as to include, in addition to the social semiotic aspects of the framework, the two aforementioned further dimensions besides the perspective of the producers themselves represented by Rede Globo. By displaying these two secondary collaborators in parallel (i.e. advertisers and viewers), my intention is to ensure that all major forces involved in the dynamics of this particular genre are accounted for. As it can be seen more clearly through this schematic representation, depending on each one of these aspects, there are times when the balance between the interests of these secondary collaborators may appear to work more harmoniously than others.

Genre	Aspect	Orientation	Category	Globo as the commissioner	Advertisers as sponsors	Viewers as consultants
TELENOVELA	SOCIAL ASPECTS	CONTEXTUAL ORIENTATION	DESIGN	Responding to their briefing	Responding to their requests	Designing for viewers
			PRODUCTION	Dramatised text, (melo)dramatic performances, entertaining, commercial, didactic	Commercial (product placement), entertaining	Entertaining, dramatic, artistic, didactic
			DISTRIBUTION	Shot, edited, broadcast, stored online, exported, HD, on demand, etc.	Series of broadcast commercial breaks, online ads, banners, etc.	Broadcast, interruptions, recorded, downloaded, streamed, buffered, HD, etc.
			RECEPTION	Evaluating performance against formal criteria: viewing rates, surveys and focus groups	Evaluating performance against formal criteria: viewing rates	Interpretation and evaluation against tastes, interests, preferences, moral values, knowledge, etc.

		DISCURSIVE ORIENTATION	**PURPOSE**	1. Commercial 2. Entertainment 3. Didactic 4. Ideological	1. Commercial 2. Entertainment 3. Didactic 4. Ideological	1. Entertainment 2. Didactic 3. Ideological 4. Commercial
			PROCESS	Create, entertain, inform, advertise, sell, evaluate	Create, entertain, buy, advertise, evaluate	View, distract, relax, comfort, learn, inform, connect, reflect, engage, interact, evaluate, create
			IDENTITY	Business and entertainment authority	Client	Product, potential customer, consultant, fan, critic
			ROLE	Informer, performer	Informer, performer	Observer, informer
			AGENCY	Mediated, disguised, interpersonal, and intertextual.	Mediated, disguised when embedded, explicit at breaks, interpersonal and intertextual.	Mediated, visible, interpersonal, and intertextual.

	MATERIAL ASPECTS	**THEMATIC ORIENTATION**	**ORGANISATION**	Narrative. Time and space management within a variable time-slot over approx. 8 months; length and duration of each part and each commercial break, opening ending, credits; developments, revelations, cliff-angers, denouements, etc. Character management, product placement; contextual appropriacy, relevance, etc.	Number, order and duration of commercial insertions, each instance of and product placement, etc.	Availability, time-keeping, multitasking, discussions, comments on length of programme, length and number of commercial breaks, plots and subplots featuring each episode, developments, cliff-hangers, etc.
			TOPICS	Plot and story. Everyday topics, romance and family, crime and mystery, idyllic settings, glamorous parties, luxurious houses, cars and clothes, commercially oriented topics and products, social causes and awareness, etc.	Everyday topics, commercially oriented topics and products, contextually appropriate and relevant for the time and target audience, etc.	Everyday topics resembling their lives on the one hand and distancing from their lives on the other. Discussions, choices and preferences in relation to characters and actors, etc.

		SEMIOTIC ORIENTATION	**MODES**	Multimodal: written, spoken, auditory, visual and gestural.	Multimodal: written, spoken, auditory, visual and gestural.	Multimodal: spoken, auditory, visual and gestural.
			MEDIA	Multimedia: from paper and pen to computers and video cameras, to media suits, television and its evolving forms.	Multimedia: from paper and pen to computers, video cameras, media suits, television and its evolving forms.	Multimedia: television and its evolving forms.
			TEXTUAL MATERIALS	Scripted dialogues; standard-observed Portuguese; subtle use of regional accents and colloquialisms; total avoidance of expletives; combined use of cinematic and theatrical languages; humour, suspense and melodrama; intense, mood enhancing sound scores, lights, make-up, costumes and popular music; deliberate repetition of scenes, music tunes, terms, catchphrases, etc.	(in)direct promotion of aspirational and consumerist lifestyles through the use of attractive locations and props as products to be placed in scenes or advertised in commercial breaks; physically attractive and charismatic actors in the role of characters that suit the advertised products; repetition, etc.	Visually attractive and entertaining textual materials attempting to account for a diverse audience with the aid of several subplots and groups of characters from different social backgrounds, with some linguistic variation, particular tastes, preferences, problems, dreams, aspirations, etc.

Table 7: Generic Orientations in *A Favorita*

For reasons of space, the table has had to be split into separate pages, but it is to be seen as a single unit, with both the social and the material aspects of the genre and their respective orientations working together and mutually informing each other, as illustrated above by Figure 45.

7.5.1.1. Social Aspects of Novelas in *A Favorita*

Contextual Orientation

In terms of Contextual Orientation, as described above, on the one hand *A Favorita* is a partial response to a set design as formulated by Rede Globo and its team of executive producers serving their commercial purposes in the first place. Therefore, those willing to pay to advertise their products and services, whether in the commercial break slots outside the story or within it in the form of slightly disguised actions of product placement (cf. La Pastina, 2001), are most welcome and seriously taken into account (Alencar, 2004: 98). On the other hand, novelas like *A Favorita* are also inevitably and ultimately co-designed by those who engage with and respond to each finalised daily production in the evenings in the form of a large and relatively diverse audience which must be generally respected and listened to, if it is to be continually captivated and turned into Globo's most valuable asset. In this sense, Globo's (re)design has a dual perspective informing their own, as displayed in table 7, in a constant effort to take into account interests, preferences and demands from both sides. Such a perspective then has an impact on each of Globo's multiple semiotic choices as this complex multimodal production is gradually assembled. Daily episodes are written, shot and edited with parts tested, included, excluded, adapted and changed accordingly, always aiming at striking the right balance between potentially conflicting preferences and interests of all kinds, from technical and creative aspects to commercial and sociocultural ones. As the final product in the form of each daily episode is broadcast, each single party involved will be looking at whatever it is that concerns them, whether, technically, creatively, commercially, didactically, culturally and so on.

Of course, as I said before, each part of this complex text is an individual text in itself. A full daily episode – written up as a long script of ten to twenty-thousand words (cf. Silva, 2012) – is a text in itself, ready for distribution. Each individual part of this script, handed out for actors to prepare themselves, is a text in itself. The already memorised and rehearsed script for a scene and the respective actors in position, with their make-up and their costumes on, is a text in itself, ready for distribution. Each costume, ready to fit each actor, is a text in itself, ready for distribution. The set with the lights adjusted to the right tones and brightness, ready for shooting, plus the selected furniture and additional props, carefully positioned around as to compose a room in a particular style, form a finalised text, ready for distribution too (cf. Kress and Van Leeuwen, 2001: 20). However, it is the final cut of that evening's episode combining all the scenes that were shot in different locations and put together by the editors, under the supervision of the director and approved by the executive director in charge at Globo, with the selected commercials to go in between in a particular order, all

ready for broadcasting, that is seen as the product in itself, the novela, as it is widely referred to. Not "*A Favorita* is really heating up now"; not "did you watch *Caminho das Índias* last night"; not "it is time for *Viver a Vida*", and so on, but simply, "the novela". Always "sorry, it is novela time, I will call you later"; "change the channel now, please, put the novela on, will you"; "I could not believe what happened in the novela last night", and so on.

This is, thus, "the novela", ready for appreciation and evaluation on a daily basis, according to the criteria of each party involved, as displayed in Table 7, to be continually (re)considered, thus informing the design, the production and the distribution of the next episode, the following one and so on, so as to form the text as a whole, gradually unfolding in the particular direction that it did, ultimately seen as a more or less successful novela by all those who engaged with it in specific ways, to varying degrees, from its beginning to its finale.

Discursive Orientation

With regard to Discursive Orientation, the perspectives of advertisers on the one hand and the viewers' on the other are both taken into account by the executive producers at Globo too. Whilst engaging in the production, as well as the consumption of this collaborative text, entertainment is what unites each party involved here. Everyone hopes to be pleased with *A Favorita* serving their specific purposes, which may be more or less aligned. In that sense, the commercial purpose of the genre may come in the first place for the producers and advertisers but at the same time, viewers may be also keen to participate commercially as the consumers of some of the advertised products they may have found useful or attractive. In *A Favorita*, observed actions of product placement included extra-long matches by Fiat-Lux, thermal cases to keep drinks cool by Termolar, Mercedes-Benz cars and trucks, mobile phones by Sony-Ericsson and Motorola, laptop computers by LeNovo, among others[159].

Likewise, besides being entertained, viewers may wish to be informed and learn about things whilst watching novelas, although they may well disagree as to whether what they encounter is in fact good or bad, right or wrong, appropriate or not and so on. As the opinion polls conducted in some of the observed communities of telenovela fans suggest, out of just under two-hundred people who took part, 83 per cent believed that novelas not only entertain but also "teach something", although not necessarily something positive as several have pointed out, whereas 15 per cent thought of novelas as sheer entertainment, and 2 per cent saw them as neither entertaining nor didactic. By the same token, the vast majority of those who replied to my polls in two of the Orkut communities, whose primary purpose is to criticise

[159] A selection of scenes with the aforementioned products featured in *A Favorita* can be found on: http://www.youtube.com/user/merchandising1000/videos (last accessed on 21.09.2014).

Rede Globo and their respective novelas, were unsurprisingly adamant that novelas served absolutely no constructive purposes whatsoever.[160]

As for the processes involved, the main difference lies in the fact that Rede Globo and those who advertise their products and services are effectively doing business whereas viewers are primarily digesting the text and only potentially and indirectly engaging in commercial activity. In that sense, as far as discursive identity goes, although viewers of novelas are generally keen to discuss and express their opinions and preferences as experts in the subject, they are ultimately seen as part of the product being traded between Globo and the advertisers (Alencar, 2004: 99). Nevertheless, their invaluable opinions are seriously taken into account precisely for that, even if more in quantitative than in qualitative terms (Filho, 2001: 341).

With regard to their individual roles, once again, Globo and the advertisers will have a more performative role as they actively present their texts every evening. Viewers, on the other hand, will be 'performing' their observational role on a first instance so that they can then express their perceptions and opinions to those who have performed their carefully prepared daily acts of drama, entertainment, advertising and so on.

As for the issues of agency in this interactive cycle, each of the parties taken into account in this dual perspective, which informs Rede Globo's orchestration of the intricate confection of this text, is inevitably pushing it towards its own interests. In that sense, on the one hand it could be argued that a literary genre is being transgressed with advertising and product placement effectively paying for the production. On the other hand, if the telenovela is seen as a commercial genre in the first place, then such practices are also seen as an integral part of the genre. However, there is more to it while a delicate balance is sought here between a number of different variables at play, such as the aforementioned commercial interests in relation to entertaining viewers whilst also complying with advertising legislation, parental guidance and so on. Agency is constantly exercised here by each party, albeit in different ways, when stories change their course for one reason or another. Viewers and even producers may have wished certain actions of product placement to be less explicit and yet they may still have been rather explicit. Author and producers may have wished that certain scenes were longer and others shorter, or that they unfolded in a particular direction, and yet they may have been contradicted by the demands of the majority of viewers who wished that,

[160] See Appendix 13 for selected 'screen shots' with further details of these polls and surveys (figures 71 and 72).

for instance, a particular romantic pair, who had previously split up, remained separate as they were, among other changes.[161]

Moreover, different social, ideological and moral discourses are also negotiated in the different subsections of this complex text through the organisation of its material aspects and the use of certain textual materials with particular semiotic purposes in mind. In that sense, as it was actually the case in *A Favorita*, there may have been, for instance, a more didactic scene intended as a campaign against domestic violence, with characters openly discussing the violent attitude of a particular character as a widespread issue in many households across the country.[162] Homosexuality, on the other hand may have been treated rather ironically and negatively to the dismay of a substantial number of viewers who were rather surprised to see it being 'reversed' in a character following his therapy sessions to deal with his 'abnormal' issues.[163] Likewise, other secondary segments of the text, designed to provide comic relief to the more dramatic main plot (cf. Filho, 2001: 183), may have featured at times more and at times less prominently, depending on the intended detours from the main plot in order to add to the suspense, or simply because the characters were generally well liked by most viewers.

As discussed above, in the case of *A Favorita*, its author positively acknowledges the limitations of agency despite the power that he holds, for a number of reasons. In addition, Carneiro also highlights the power and agency of actors in relation to their characters, as well as that of the viewers, both as fans and as critics of this particular novela, as well as of the genre. In such a delicate balance, Carneiro and Rede Globo, viewers and advertisers may feel that they are more or less able to risk, resist or accept, thus incorporating or not varying degrees of changes and adjustments to the (re)designs of the production at different points of the cycle as the story progresses and viewing rates respond.

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[161] See 'João Emanuel Carneiro admits changes to the ending in *A Favorita*' (Portuguese). Available at: http://www.estadao.com.br/noticias/arteelazer,joao-emanuel-carneiro-admite-que-mudou-final-de-a-favorita,308155,0.htm (last accessed on 21.09.2014).

[162] See interview with actor Jackson Antunes talking about his violent character, Léo, in *A Favorita* (Portuguese). Available at: http://g1.globo.com/Noticias/PopArte/0,,MUL784750-7084,00-TEM+MUITO+MACHAO+POR+AI+ACHANDO+O+LEO+UM+HEROI+DIZ+ATOR+DE+A+FAVORITA.html (idem).

[163] See interview with actor Iran Malfitano talking about the possibility of his character reversing his sexual orientation (Portuguese). Available at: http://g1.globo.com/Noticias/PopArte/0,,MUL921547-7084,00-POLEMICO+SERIA+O+ORLANDINHO+TERMINAR+HETERO+DIZ+ATOR+DE+A+FAVORITA.html (idem).

7.5.1.2. Material Aspects of Novelas in *A Favorita*

Informing the social aspects whilst being informed by them, it is not surprising that some of the elements discussed below overlap with some of the elements discussed above. The focus here, however, is on the material resources themselves and the particular ways in which they were employed and realised during the course of *A Favorita*.

Thematic Orientation

As far as narrative genres such as the Brazilian prime-time telenovela are concerned, their Thematic Orientation and its respective categories are directly related to what is seen as the typical structure and content found in these novelas, as discussed in 7.2.1.3.

Here, organisation is seen as the equivalent to narrative in terms of how *A Favorita* progresses from its very beginning towards its end, with more or less time and space allocated for each plot and subplot to unfold, their respective characters and the story as a whole. It is, thus, how these elements are structured in a certain way rather than another, with varying degrees of delays and detours, moving at a faster or a slower pace, depending on each of the circumstances discussed above and so on.

Therefore, organisation in *A Favorita* reflects, for instance, the prior choice of letting viewers know certain things that only certain characters know since the outset (e.g. the fact that Halley's mother was a former prostitute), whilst at the same time depriving viewers from other secret information, which only the two leading characters are known to possess all the way until the very last week of the eight-month period when the novela was on (e.g. who was the real mother of Lara and the actual reason why she had abandoned her daughter). Organisation in *A Favorita* is "an ensemble of signs" (Cobley, 2001a: 15), which is laid out in a particular order, with certain events deliberately – and often misleadingly – highlighted whilst others are also deliberately downplayed.

Organisation in *A Favorita* is, for instance, the arrival of new characters played by popular actors (e.g. Glória Menezes and Tarcísio Meira), the departure of another (e.g. Juliana Paes) and how this was carried out and perceived in a more or less subtle way; it is the inclusion of a somewhat pointless sequence in the kitchen of a couple of secondary characters for the sole purpose of advertising the extra-long matches by Fiat Lux, sponsoring that particular episode (for a large sum of money); it is also the deliberate decision to interrupt the narrative for a commercial break, right at that crucial moment when one of the leading characters is just about to get arrested, or even 'worse', to actually end that evening's episode with that cliff-hanger. It is cutting the novela short for another couple of weeks, whilst adding an extra

quarter of an hour to some crucial Friday evenings. In other words, it is *how* the story was told within this particular genre, rather than *what* the story itself was.

Conversely, the topics and specific characteristics, as displayed in Table 7, can also be seen as a combination of the narrative elements described by Cobley as story and plot (*ibid*, pp. 4-5). That is to say, they refer to *what* happens and *why* things happen, rather than how and when they are revealed to viewers.

In *A Favorita*, it is for instance, the forbidden-love relation between three of the characters, as well as why this relation was forbidden on that particular occasion, that relates to the genre as it is generally perceived by authors and viewers. It is, for instance, the existing hate between two other characters – because of something unforgivable that took place back in their childhood when they used to be best friends – that connects *A Favorita* to the predominant topics that appear to conform to the genre in material terms. It is, for instance, the struggle of another character with his sexuality, and the struggle of yet another with her violent husband, as examples of the so called social merchandising policy implemented by Globo, that also characterises *A Favorita* as a typical *novela das oito*, for as much as its author may think that he is being innovative. It is also the mysterious murder, which of the two leading characters and prime suspects actually committed it and why, with the help of whom, who discovered it and how, who paid for it and why, whether it was justified or not, so on and so forth. It is, in sum, a multitude of other recurring topics and defining characteristics, as presented in 7.2.1.3 and discussed at length in Filho (2001) and Alencar (2004), among others.

Semiotic Orientation

Finally, the Semiotic Orientation of the genre in *A Favorita*, as displayed in Table 7 too, will direct participants towards particular ways of meaning rather than others through the use of a range of available semiotic resources. As the text of *A Favorita* is produced and consumed, participants interact with and make use of different communicative modes, media and textual materials, which continually inform and inevitably transform the text and the genre, whilst genre, somewhat paradoxically, limits the extent of potential transformations, as discussed above.

Modes

As far as modes go, *A Favorita* as a prime-time Brazilian telenovela is essentially multimodal. Therefore, all the parties that have engaged and interacted with this particular eight-month long mediated text were, first of all, making use of multiple, simultaneous and often competing modes of communication in what Kress has described as a “multimodal ensemble”

(e.g. Kress et al., 2001: 129; Kress, 2010: 159). Such an ensemble is thoroughly informed by and arranged for both viewers and advertisers, with a multitude of meanings allocated to and realised through each of these specific modes in specific ways, as previously exemplified. Having originated from written stories, which were subsequently presented orally and eventually enacted visually, as discussed in 3.3, novelas are collective multimodal productions, which are also realised multimodally, albeit different modes of communication are foregrounded at different stages and from different perspectives.

That is to say, from the perspective of Globo as the commissioner of the novela in point, as well as from the perspective of the advertisers sponsoring it, the written mode is arguably the one with the greatest importance for structuring the whole design of the multimodal text to be produced as daily scripts to begin with. As a collective production, though, different modes of communication are consciously foregrounded by each of the various parts involved in this process, with actors obviously focusing on speech, gestures and facial expressions; lighting technicians and stagehands focusing on specific aspects of visuals; make-up artists and custom designers primarily focusing on the visuals too, besides textures; sound engineers and musicians focusing on specific auditory aspects and so on. Meanwhile, editors and others involved with the soap's post-production will carefully combine these multiple modes in specific ways as each episode is assembled according to the director's recommendations. At times, for instance, sound and music may be brought to the foreground with a subsequent sudden silence only lasting a few seconds before one of the hesitating characters reveals something. As modes are carefully orchestrated, the mood of a given sequence may grow darker or brighter, more melancholic or comic and so on, with viewers being led to expect things to unfold in certain ways (cf. Filho, 2001: 316-337).

Once this complex orchestration of modes is completely assembled into the final version of an evening's episode of *A Favorita* to be distributed for the viewers' appreciation, all modes of communication are then realised simultaneously, although different modes are also brought to the foreground by some, whilst put to the background or even completely brushed aside by others, depending on the social aspects orienting each viewing experience, both contextually and discursively.

As Kress puts it,

> My 'position' affects how I engage with a multimodal ensemble; it is essential to be aware that that is more likely than not to be the condition in most cases of communication; though our attention is rarely drawn to that.
>
> (2010: 161)

Thus, for instance, in a household with an open plan kitchen, dining and living room, where one of my observations of telenovela viewing practices was conducted, five people engaged with *A Favorita* in three rather distinct ways in terms of their interactions with the text and the available modes of communication. In the kitchen, mostly with their backs to the TV, two people prioritized the dialogues and sounds, only sporadically glancing at the images of the two main characters fiercely arguing with each other in a particular scene.

Meanwhile, in the living room, a toddler only just beginning to make sense of her first words suddenly stopped her play on the carpet and stared at the TV right in front of her, at first attracted by the loud noises and immediately captured by the phantasmagorical images of the two actresses moving about and interacting in the darkened spaces of an abandoned warehouse. Although the child made no sense of the actual words of the dialogue between these two women in the screen, she was certainly able to grasp the gestures and the facial expressions, as well as the yelling and the shouting.

Right behind the child, sitting in the sofa and facing the TV, two young adults looked wholeheartedly focused on the scene and the dialogues, seemingly absorbing each one of the orchestrated modes carefully designed with the potential characteristics of different environments in mind. When all viewers eventually sat at the table to have dinner, one of the adults muted the TV and put some music on. With that change in the environment, the visual modes were brought to the foreground whilst the voices and sounds were brushed aside.

As they enjoyed their food, those viewers displayed varying levels of interest and attention towards the novela, with some of them completely ignoring it whereas others attempted to make sense of the interactions with the aid of the spoken and the auditory modes no longer available. All in all, none of it seemed like a big deal to anyone on that occasion, after all, the story would still go on for more than a week. Had this been the last episode, however, the scenario most certainly would have been completely different, with everyone staring at the screen with the volume up, thoroughly watching and listening, while the food burnt in the oven, or went cold on the plates. Excusing this latter slight exaggeration, it is worth pointing out again that, as elements that orient the genre semiotically, modes are under the indissociable influence of the social aspects also orienting the genre, not only during the production of the text, but also during its consumption through the act of viewing.

Media

Likewise, when it comes to the media employed both for the design and production of novelas, as well as for their distribution and consumption, experiences may vary slightly, as discussed in 7.2.1.4. From paper and pen to computers, as plots and scripts are thought out, written and read; from vocal chords, sets and studios to video cameras and all the processing

equipment in the media suits, as episodes are rehearsed, shot and edited; from television to computers connected to the internet, as the novela is broadcast and made available for subsequent streaming and viewing on all sorts of devices, a multitude of media is widely employed throughout this interactive and transformative cycle of textual production and consumption.

As far as its production is concerned, *A Favorita* was shot in digital video, as it has been the norm within the genre in Brazil and Latin America. Because of its lower costs, shooting soap operas in video has also been the norm in other parts of the world (e.g. UK, Australia), apart from the US prime-time soaps which have been normally shot in film (cf. Allen, 1995; Alencar, 2004). This has had an interesting impact upon the reception of the latter in Brazil, with viewers perceiving them as series rather than soaps, apparently because of the crispier visual texture, so to speak, that shooting in film tends to lend to the finalised production in relation to shooting in video, as noted above in 3.5.

As for its distribution and subsequent reception, besides being broadcast on free-view commercial TV channel Globo across the country, each episode of *A Favorita* was made available online[164] to subscribers of Globo.com worldwide, twenty-four hours after its TV broadcast, as it has been the case since 2001 with *O Clone*[165]. Although the 'essence' of the text in its final form, ready for distribution, remains arguably the same, there are subtle, yet meaningful, variations in the viewing experience, as the text is consumed through slightly different forms of media. For instance, when watching online, viewers arguably gain more control over the viewing practice as they are able to pause and replay as they please, as well as skip any parts of the text which they may find irrelevant, including commercials. Nevertheless, as it is often the case, viewers watching the novela on 'real-time' broadcast television may well avoid uninteresting parts and commercial interruptions by getting up and leaving the room for a drink or the loo, or even by simply just changing the channel.

Viewing practices of the text in its final distributed forms have continually suffered the natural impact from technology as viewing devices gradually evolved from, say, black and white to colour, to flat, large, slim and smart multimedia screens, with "HD", "3D", touchscreen, so on and so forth. Interestingly, as portable multimedia devices such as laptops, smartphones and tablets become increasingly cheaper and therefore popular, 'real-time' broadcast 'traditional television' still remains strong. As for online hosting and viewing, technology has had a considerable impact in terms of web design, bandwidth and speed, all having improved significantly on Globo.com over the last ten years. In this sense, the

[164] Cf. http://afavorita.globo.com/Novela/Afavorita/Capitulos/0,,15487,00.html (last accessed on 21.09.2014).

[165] Cf. http://gshow.globo.com/novelas/o-clone/videos/ (idem)

experience of viewing episodes of *A Favorita* online back in 2008 would have required a lot more effort and patience than viewing *Amor à Vida* or *Em Família* online in 2014, whose impressive high-definition images and sound were just as good, if not better, than broadcast TV.

Yet, viewers with regular internet access continue to favour 'real-time' broadcast television, rather than online subsequent viewing or even live streaming where this is possible. As it was often mentioned during my observations of viewing practices, this appears to be mainly because of the great pleasure normally found in the collective experience that provides the apparent notion of belonging to this sort of momentarily shared reality, or hyperreality, as Baudrillard has referred to the phenomenon (1988).

Although smart multimedia portable devices are indeed more widespread than ever, so appears to have become the practice of using them as the so the called "second screen" (e.g. Moon et al., 2013; Ericsson, 2013). These second screens are increasingly used as a means for social interaction in combination with the act of watching TV, rather than as its substitute. The sharp increase in the popularity of this combined practice arguably contributes to what could be seen as an enhanced form of shared reality, as the observations of interactions about novelas on Orkut discussed in the previous chapter confirm. This specific dimension of telenovela reception – which becomes a production in itself – in the form of these multimedia interactions about *A Favorita* in particular are discussed at length in the next chapter.

Either way, as technology continues to evolve and electronic devices converge and 'get smarter', not only do they offer new material possibilities to consumers of TV programmes, but also to their producers and their advertisers.

Textual Materials

Throughout the long and complex text of *A Favorita*, there is, of course, a vast range of textual materials also orienting the genre semiotically, whilst the genre as such orients these material choices. As selected textual materials are employed through the use of the available modes and media discussed above, there is indeed a relevant degree of variation in terms of these material preferences and priorities, as each perspective displayed in Table 7 is taken into account.

By taking into account such perspectives, Rede Globo, as the commissioner of *A Favorita*, oversees a team of professionals in charge of the many parts of this production and the respective choices of textual materials that are made available to be employed. As it happens, different materials are preferred or prioritised by different parties under the multiple

influences of the social aspects discussed above and their respective contextual and discursive orientations. Therefore, those with more or less authority and voice, confidence and good reasons or arguments, are more or less capable of making (or resisting to) suggestions, recommendations, demands and so on, with regard to these material choices. As a consequence, certain specific textual elements are ultimately employed in abundance, whereas others are employed in moderation, and yet others are barely employed, or even completely avoided. Whether by their abundant presence by or their total absence, the uses of these textual materials constitute the textual fabric of *A Favorita* as it is unavoidably oriented by the genre, whilst it contributes towards orienting the genre semiotically.

As far as verbal textual materials go, there is a typical combination between elements that are associated with speech in relation to elements that are associated with writing. As a dramatised text, each episode of *A Favorita* is first conceived as a series of scripted dialogues[166] to be enacted. Although these dialogues are written as spoken language, they do not quite reflect the actual variety of spoken discourse which would be normally employed by ordinary people in a similar situation in real life. This is because, as it has been typical of the genre, throughout the course of *A Favorita*, the vast majority of all scripted dialogues were not only written but also enacted in a way that fully observes the so called *norma culta*, (*lit*. the 'cultured norm'), that is, the prescriptive norms of the standard variety of Brazilian Portuguese.

Such a variety of spoken discourse appears to resemble the discourse normally employed in the written mode, not so much in terms of lexical density or clause complexity, but mainly in terms of the grammatical aspects which are not usually observed in informal spoken discourse (e.g. pluralisation, conjugation, contractions, etc). In addition, a standard 'received pronunciation' is the norm across most scenes, with regional and social accents generally employed rather subtly. According to the former director general of Rede Globo, Oliveira Sobrinho, together with other didactic practices such as the aforementioned social merchandising, this is a deliberate choice intended as a way of disseminating what is considered to be the appropriate variety of the Portuguese language, thus elevating the standards of Brazilian television whilst thinking highly of the audiences, rather than patronising them (2011: 431-436). It is in this sense that the use of colloquialisms and the use of expletives in particular are also markedly avoided. Although this practice helps constitute the generic fabric of novelas on the one hand, it arguably contributes to the detriment of

[166] See Filho (2001: 146-158) for a discussion on telenovela script writing and format, including several samples of scripts. Also, for illustrative purposes, a copy of the full thirty-eight page script of the last episode of the novela *Duas Caras* is publicly available on: https://docs.google.com/file/d/0B4qZ6eMFV6BJS1l4TmlLd2FReWs (last accessed on 21.09.2014).

verisimilitude on the other, as perceived by viewers. For instance, typically in the melodramatic scenes encountered in the genre, angry or desperate people are featured arguing, screaming and shouting offensive names that are widely seen as old-fashioned and unrealistic. Such a perception is corroborated by the frequent humorous comments made by viewers of novelas in that regard across the observed online communities described in the previous chapter and discussed in more detail in the next (See Figure 58, below).

As for the non-verbal textual materials observed in *A Favorita*, there is, without a doubt, a major aesthetic concern. As an audiovisual text designed not only to be broadcast in the most expensive slot of Brazilian television, but also to be exported to a large number of non-Portuguese speaking countries, it is certainly crucial for the success of the product that it looks, sounds and feels attractive. In that sense, more important than being realistic, both indoor and outdoor locations, as well as actors and costumes, furniture, cars and even the food, the crockery and the cutlery, the glassware and the linen, so on and so forth, must all look stunningly attractive and aspirational. As a matter of fact, being realistic is not only unimportant here, but even undesirable, to some extent, in the sense that many viewers do seem to take comfort in experiencing the conscious illusion of a world which is so full of glamour on the one hand and so full of tragedy on the other.

As the daily doses of this delightful and entertaining illusion are provided, aspirational lifestyles are inevitably being promoted, with commercial products more or less implicitly advertised, including the carefully assembled soundtrack accompanying the video clips of breathtaking sceneries, intimate moments of love and passion, suspense and so on. In order to achieve this successfully, of course, different technical teams have carefully looked after each one of these non-verbal textual elements at each stage of the textual assembly process, from hairstylists and makeup artists to scenographers and costume designers, to directors of photography, casting directors, art directors and so on, just to name a few (cf. Filho, 2001; Alencar, 2004). Worth mentioning again at this point, is the fact that every single one of these choices regarding non-verbal textual materials is, of course, not only aesthetically motivated, but above all, by social semiotic aspects.

7.6. Conclusion

This chapter has presented a detailed overview of the analytical framework that I have adapted and subsequently employed in order to identify more clearly and precisely the specific forces involved in the complex processes of textual interaction that I have been studying. Because of the complexities involved in the textual interrelations between the primary and secondary text genres, I have split the two levels of this detailed analysis into

separate chapters, having dealt first with the generic dynamics of the telenovela and its respective orientations.

By selecting *A Favorita* as the primary concrete example for the presentation of the detailed social semiotic analyses that I have conducted with several texts of this popular genre, I hope to have been able to present a fully structured picture of the multiple social and material aspects at play in the communicative cycle of textual production and consumption in which this particular genre is situated. As I discuss and exemplify each one of the identified orientations and their respective elements constantly informing each other throughout the also mutually informative processes of textual production and consumption, not only is a thorough understanding of the complexities of genre effectively provided, but also a detailed understanding of a specific narrative genre of undeniable importance in the sociocultural formations of the majority of the population of a whole country.

The second part of this analysis deals with a very small portion of this population thorough my version of the aforementioned 'netnography' from a social semiotic perspective as I turn to the next chapter to look more closely at the viewers who have engaged with *A Favorita* and with each other online.

8. SECONDARY TEXTS: ANALYSING ONLINE COMMUNITIES ABOUT TELENOVELAS FROM A SOCIAL SEMIOTIC PERSPECTIVE

Communicative practices always involve both representation and interaction. First of all, by communicating we interact*, we do something to or for or with people – entertain them with stories, persuade them to do or think something, debate issues with them, tell them what to do, and so on. None of these communicative activities can exist without being linked to some form of representational 'content', not only in language, but also in all other modes.*

(Kress & Van Leeuwen, 2001: 114)

8.1. Introduction

This chapter presents the second part of the detailed analysis for this study concerned with potential uses of informal communicative practices of textual interactions. Here I deal specifically with the observed online interactions about prime-time Brazilian telenovelas as presented in chapter 6. On the one hand, the analysis that follows can be understood as a form of empirical study of reception of the Brazilian prime-time telenovela from a social semiotic perspective. On the other hand, by immersing myself in this specific online microenvironment as previously discussed, I am also providing what could be seen an ethnography of social media from a social semiotic perspective.

The distinct perspectives on the novelas that have been observed in terms of how different groups of viewers seem to appropriate the primary texts in specific ways is particularly interesting in the sense that that these groups of viewers appear to develop their own practices as online community members while discussing the novelas in their own terms. Each observed community, together with its own unique combination of participants and the interactive practices that emerge, appears to affect how participants feel about themselves and about each other, as well as about what they can or cannot discuss and how they are (not) expected to act and perform as multimodal communicative acts are continually exchanged (Van Leeuwen, 2005: 120-121), albeit predominantly in the written mode. In each of these communities, groups of telenovela viewers appear to position themselves in specific ways in relation to the novelas and their own perception of the genre. In addition, they also appear to position and present themselves in specific ways in relation to what they say and how they say what they say, according to the perceived degrees of agency, their specific roles, identities and so on, which in turn depend on and are informed by further aforementioned social and material circumstances as I discuss in detail over the next sections.

8.2. The Dynamics of the Secondary Text Genre

When focusing on the viewers of telenovelas exercising their varying degrees of agency through their online commentary, equivalent dynamics seem to apply throughout these sets of interrelations. Essentially, what is seen here are ten distinct groups of people interacting in specific ways which in turn are seen by most participants within each community as more or less positive or negative, (un)acceptable, (in)appropriate, (ir)relevant and so on, according to and depending on a range of social and material aspects.

As with the interactive dynamics of the primary text, schematically displayed in the previous chapter according to English's representation (2011) of Kress and Van Leeuwen's proposed model (2001), the equivalent representation of such interactions with regard to the dynamics that concern these online communities then can be displayed follows:

Orkut Communities: reader-writer participants				
Design	Re-design	Production	Distribution	Reception
How participants envisage a particular community about novelas, its topics and posts	How other participants envisage this particular community about novelas, its topics and posts	What participants come up with as they interact through the creation of their own topics and posts in a particular community	How the topics and posts are published and read in specific ways in a multimodal medium whilst the primary text is viewed	How participants see communities, topics and posts more or less positively or negatively and so on

Table 8: Online Interactions about telenovelas.

These interpersonal relations and the collaborative practices of textual production are, of course, substantially less conventionalised and more equal or horizontal than the ones involved in the institutionalised and hierarchical process of TV production. In that sense, there is, at least in principle, a much higher degree of freedom of expression, which is exercised through the choices and the uses of the available semiotic resources and the respective possibilities that they afford.

Nevertheless, or perhaps, because of this lower degree of convention and the respective higher degree of freedom, it is likely that some disagreement and/or dissatisfaction may arise at some point. Similarly, each part will tend to agree or disagree more depending on their relative degree of agency, which, in turn, is dependent upon a specific range of factors.

For instance, someone's comments on the aforementioned topic about "women who hate novelas"[167] (3.4) may be perceived rather negatively in terms of the language register and style being used, thus rendering the post as inappropriate for coming across as rather coarse to most participants, or perhaps patronising, arrogant and so forth. Community participants

[167] http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5408456924910795159

may also view each other unequally because of a wide range of sociocultural factors, including their choices and uses of language and semiotic resources. In addition to that, participants may see themselves more or less positively in relation to where they are and who they interact with, and that will also have an impact on both their own agency, as well as how the others' agencies may be perceived, thus offering more or less room for more or less argument.

As a result of all this, some community members may approve of certain behaviour whereas others may not, perhaps challenging it, tolerating it, accepting it, endorsing it, encouraging it and so on. Community members may identify themselves with the dynamics of such practices, or alternatively see themselves as perhaps "too old for this", "too young", "too stupid", "too smart", etc, ultimately leaving the community and even the social network service altogether, as discussed in 5.3.3.

As participants position themselves in specific ways whilst interacting with each other within each community about telenovelas, they inform the communicational genre in which they appear to interact, whilst they are informed by their perceptions of the communicational genre of each community and the respective aspects and orientations.

Just like successful telenovela authors are able to 'speak the genre' by constantly making the most appropriate choices, online community members also seem to develop equivalent abilities as they interact in different ways according to the social and material aspects and their respective orientations outlined above.

8.3. The Reception of a *A Favorita* as (re)Design and (re)Production: Generic Orientations of Orkut Communities About Novelas as Observed in the Community 'Novela – *Tempos Modernos*' (formerly called 'Novela – *A Favorita*')

In my preliminary attempt at systematising these online social interactions about novelas as empirically observed and presented in chapter 6, I had highlighted some of the 'typical' elements found in communities mostly consisting of either fans or critics, who tended to interact in either more mature or more frivolous fashion, whilst expressing themselves more or less articulately in specific ways. For example, when I described the community "I Don't Watch Novelas" (6.5.7) as a CFA community, that is, consisting of texts and users that are *critical* of novelas, predominantly addressing *frivolous* aspects of novelas in generally *articulate* ways, there were identifiable social and material aspects orienting the dynamics of this community contextually, discursively, thematically and semiotically, thus ultimately leading to such a perception.

Once those preliminary findings were combined with the more thorough examination carried out with the aid of my adapted version of English's more detailed and robust analytical framework, the communicational genres that appeared to emerge from these interactions about novelas became more evident in terms of their orientations and their respective impact upon the communicational choices being made by participants as they interacted both with novelas and with each other's texts.

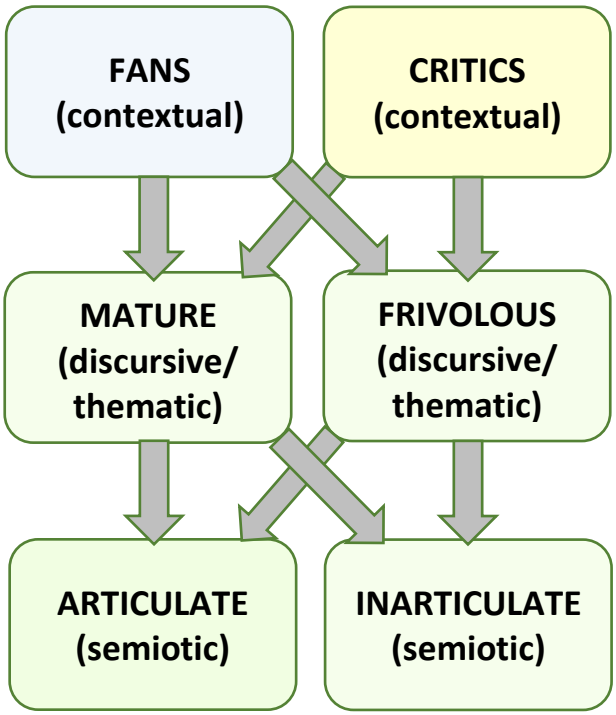

Figure 46: Online social interactions about novelas juxtaposed with generic orientations across communities

In this section, I effectively present this analysis of the social and the material aspects of the secondary texts produced by viewers of novelas interacting with the television programme and with each other. For this, I have specifically selected the aforementioned community, as this is where the most numerous interactions about *A Favorita* have been observed.

I begin by presenting the adapted display below (Table 9) for an overview of the dynamics and the identified variables at play during the observed discussions surrounding *A Favorita*. These secondary texts emerge as a collective response to the primary text, with community members interacting as viewers on the one hand, and with viewers interacting as community members on the other hand. This dual perspective on those who participate in these interactions is represented in the table. Perhaps unsurprisingly, as it can be seen, there are several instances when these two perspectives appear to overlap.

Genre	Aspect	Orientation	Category	Community Members as viewers of novelas	Viewers of Novelas as Community Members
ONLINE COMMUNITY (Orkut)	SOCIAL ASPECTS	CONTEXTUAL ORIENTATION	DESIGN	Responses to primary texts through the creation of topics and comments/posts	Responses to each other's topics and comments/posts
			PRODUCTION	Semi-spontaneous social interactions (topics and posts) as a response the primary text	Semi-spontaneous social interactions (topics and posts) as entertaining conversations
			DISTRIBUTION	Written, edited, formatted and published or posted online for expression and representation	Written, edited, formatted and published or posted online for expression and communication
			RECEPTION	Interpretation and evaluation of primary text against informal criteria: taste, verisimilitude, genre, textual materials (reading formations)	Interpretation and evaluation of each other's topics and posts against own tastes, interests, preferences, moral values, knowledge, etc. (reading formations)

		DISCURSIVE ORIENTATION	**PURPOSE**	Pleasure: celebration, socialisation, entertainment, expression, recognition	Pleasure: celebration, socialisation, entertainment, expression, recognition
			PROCESS	View, read, write, share, entertain, inform, connect, interact, engage, reflect, evaluate, learn, create, distract, etc.	Read, write, entertain, share, inform, connect, interact, share, engage, reflect, contend, evaluate, learn, create, distract, etc.
			IDENTITY	Viewer, spectator, expert, fan, critic, participant	Community member, fan, critic, distinctive individual, character, participant
			ROLE	Observer, informer	Observer, informer, performer
			AGENCY	Semi-mediated, visible, interpersonal and intertextual.	Semi-mediated, visible, interpersonal and intertextual.

	MATERIAL ASPECTS	**THEMATIC ORIENTATION**	**ORGANISATION**	Spontaneous, collective narrative lasting for the duration of the novela. Unlimited detours in the form of more or less directly related topics and posts about the novela, continually added by participants and displayed chronologically.	Spontaneous, collective narrative lasting for the duration of the topic. Unlimited detours in the form of more or less directly related topics and posts continually added by participants and displayed chronologically.
			TOPICS AND SPECIFIC CHARACTERISTICS	Topics and posts about aspects of the primary text, from its plot, story and narrative structure, to its characters, its authors, producers and broadcasters, to featured commercial products, verisimilitude, plausibility, feasibility and so on, in addition to some entertaining parody and satire.	Interpersonal exchanges only indirectly related to the primary text, ranging from the daily lives of community participants to current affairs, individual tastes, opinions and preferences, in addition to frequent exchanges of cordialities ranging from declarations of virtual respect and friendship to love and affection, admiration and so on.

		SEMIOTIC ORIENTATION	**MODES**	Multimodal: predominantly written as spoken language, with the aid of visuals such as embedded images and videos, plus visual aspects of textual formatting (i.e. fonts, colours, sizes, etc).	Multimodal: predominantly written as spoken language, with the aid of visuals such as embedded images and videos, plus visual aspects of textual formatting (i.e. fonts, colours, sizes, etc).
			MEDIA	Orkut as an online multimedia platform, often accessed on a second screen (i.e. computer) while the novela is broadcast on the first screen (i.e. TV)	Orkut as an online multimedia platform predominantly used as a 'second screen' for digital interactions with community members.

			TEXTUAL MATERIALS	> Personal comments and opinions expressed in relation to aspects of the current novela in the form of sequences of individual posts within specific topics forming interactive and virtually unmediated texts. > Predominantly spoken language in the digital form of the written mode with extensive use of abbreviations and ellipses, onomatopoeias and exclamations, colloquialisms, slang and so on. > Deliberate use of non-standard forms of spelling and capitalisation in addition to a fairly wide yet limited range of formatting possibilities. > Frequent use of further visual aids ranging from smiley faces to embedded images and videos in addition to other intertextual references through the potential use of hyperlinks, etc.	> Personal comments and opinions expressed in relation to a range of topics organised as sequences of individual posts forming interactive and virtually unmediated texts. > Predominantly spoken language in the digital form of the written mode with extensive use of abbreviations and ellipses, onomatopoeias and exclamations, colloquialisms, slang and so on. > Deliberate use of non-standard forms of spelling and capitalisation in addition to a fairly wide yet limited range of formatting possibilities (e.g. bold, italic, colours). > Frequent use of further visual aids ranging from smiley faces to embedded images and videos in addition to other intertextual references through the potential use of hyperlinks, etc.

Table 9: Generic orientations in Orkut communities and their interactions during *A Favorita*.

Again here, for reasons of space, the table above has been split into separate pages, though effectively working as a single unit with the different orientations informing each other both socially and materially, as I discuss below. As suggested earlier, the social aspects of these secondary texts in the form of an online community about novelas, as well as its respective designers and producers in the form of the community members, appear to orient them contextually towards presenting themselves as fans rather than critics of novelas. By the same token, upon closer inspection, the social aspects orienting the interactive genre discursively, in conjunction to certain material aspects orienting it thematically, seem to be responsible for providing the impression that this particular community consisted of predominantly mature interactions rather than frivolous ones for instance. Meanwhile, the material aspects orienting this genre semiotically seemed to be the ones primarily responsible for providing the overall impression that this multimodal ensemble seemed more articulately expressed than not, as described in the previous chapter.

This is crucial for the understanding of what I attempt to suggest with this thesis, which is that these secondary text genres that arise in the form of spontaneous interactions with widely popular television programmes, such as novelas, demonstrate in practice their great potential for a more critical practice of teaching and learning language and communication. This is because they emerge as a result of the natural use and appropriation of the primary text genre as a social semiotic resource through the communicational cycle of (re)design, (re)production, (re)distribution, reception, redesign and so on, in the specific ways that have been observed and are discussed below.

8.3.1. Social Aspects of Online Interactions Surrounding *A Favorita*

Contextual Orientation

Generally speaking, the contextual orientation is the same for all the ten observed communities in the sense that interactions take place under the exact same conditions through the same multimedia platform and with the same available resources. Although each individual viewer or community member contributes to the secondary text of each community under slightly different circumstances, these texts emerge as collaborative productions. As such, they work as direct responses to interactions with the primary texts in the first place, but also as a confluence of 'internal' interactions between participants with their own voices and identities inevitably influencing each other's. In other words, online community users design and produce these texts in the ways that they do, not only in relation to what they think and what they know, but also in relation to one another and the community as a whole.

In the case of the community "Novela – *Tempos Modernos*" for instance, the observed daily discussions revolving around *A Favorita* always unfolded in favour of the genre. Even when there was some (mild) criticism regarding, say, its verisimilitude in relation to some of the acting, some factual accuracy or script inconsistency, conversations and members' attitudes quickly veered towards praising and complimenting the positives of each daily episode, such as the exciting moments, the amusing dialogues, the intriguing developments and so on. As discussed in 6.5.2, the virtual environment that developed in that community allowed for little criticism to be levelled at *A Favorita* and even less at their fans, whose typical responses ranged from simply ignoring topics of this sort to replying rather bluntly and ironically, thus dismissing the criticisms altogether, as well as attacking the occasional critics.

For instance, in one of the few topics daring to criticise *A Favorita* in a not very constructive manner, a frustrated viewer states "This novela is pissing me off".[168] Although the first reply to the topic not only agrees with the comment, but also appears to suggest that perhaps one of the reasons why *A Favorita* might have been "pissing off" that particular viewer could have something to do with the fact that, until then, the character of Flora had not been punished or got into trouble even once despite her dubious attitude and her suspicious actions. However, only two more community participants bothered to reply to the criticisms, effectively putting a blunt end to the conversation through a magic combination of humour and rudeness. Whilst one of these two posters assumed the identity of Flora by creating or modifying his/her Orkut profile and telling the two rebels to "shut their bloody mouths", the other poster, somewhat more straightforwardly, chose instead to employ a rather more offensive expletive, albeit immediately followed by a long onomatopoeic giggle, perhaps in a deliberately ambiguous effort to tone it down ever so slightly while still reasserting that there was little room for this sort of criticism in that virtual space:

> *Topic: This novela is pissing me off*
>
> *<User 1> TRUE AGREED*
>
> *ONLY FLORA ENDS UP WELL*
>
> *<User 2> YOU I-DI-OTS!*
>
> *Shut your BLOO-DY mouths!!!!*
>
> *<User 3> FUCK YOUUUU*
>
> *RSRSRSRSRSRS*

[168] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5279305424374268167 (last accessed on 21.09.2014).

Figure 47: Community members react to those who dare to criticise *A Favorita* and its leading character.[169]

As with other communities too, besides being named after the current novela, there was a subtle contextual note in the form of the community's description back then when *A Favorita* was on. Such a note, in this particular case, rather than presenting prime-time telenovela viewers and potential members with a description of the community itself in terms of its purposes, activities, rules, regulations and so on – as it tended to be the case in quite a few of those communities – simply displayed a synopsis of the televisual narrative. Merely intending to fulfil that space illustrating this community's 'front cover', the words from that synopsis had in fact been copied and pasted from one of Globo's webpages advertising the upcoming novela.[170] Nevertheless, together with the other elements discussed below, those words did more than just illustrate the community's homepage. They effectively contributed to inviting viewers to become intrinsic part of the novela, not exactly as its characters – although quite a few of them indeed presented themselves as such – but as its commentators, who shared this entertaining parallel reality for a few hours a day over the course of several months or more.

[169] *Idem.*

[170] Available at http://afavorita.globo.com/Novela/Afavorita/Fiquepordentro/0,,AA1681489-15490,00.html (last accessed on 21.09.2014).

Community: A FAVORITA | Novela – 20h

Description: The Official community for the novela A FAVORITA.

A novela by JOÃO EMANUEL CARNEIRO

Flora was sentenced to 18 years of imprisonment for the murder of the husband of Donatela, her former partner in a country music duo. However, as she is released from prison, Flora will fight to prove her innocence, accusing Donatela of the crime she has had to pay for. Donatela, on the other hand, raised Lara, daughter of Flora and her late murdered husband, and the only heir to a paper and cellulose business empire. Two women. One country-music duo. One crime in the past. Two versions of the same story. Who is telling the truth? This will be Lara's doubt as well: which of her two mothers actually killed her father?

Figure 48: The homepage of the aforementioned community as it was back when *A Favorita* was on.

Such contextual information, for as subtle as it may be, since it does not present any rules or regulations for community members to interact in specific ways, inevitably orients the design and the production of these viewers and commentators towards a particular genre of interaction, whilst in turn, their interactions in the form of this secondary text orient the community in specific ways. This was widely observable throughout each single part of the informal experiment described in 5.3.3.3 where interrelated communities were created with different contextual notes orienting participants to interact in fairly distinct manners which quite interestingly, as many reported, often conflicted with certain discursive elements orienting these interactions as well, such as role and agency in particular, depending on how (un)comfortable participants felt to perform in the specific ways suggested in each context.

In the specific case of the community discussed in this section, those who were not fond of *A Favorita* or eight-o'clock novelas in general would not even consider joining, unless of course, they had some sort of malicious intention at heart, such as trolling fans. However, those who legitimately wanted to take part in the discussions, yet did not quite seem to share the discursive dynamics that permeated and oriented this community in the specific ways that that they did, would either gradually adapt their design accordingly, whilst also inevitably influencing it to some extent, or eventually no longer participate.

Discursive Orientation

Whilst engaging socially in the acts of design (i.e. reflecting), production (i.e. writing, editing, formatting) and distribution (i.e. publishing or posting) of their own contributions to the whole of this secondary text, community members intrinsically engage in the reception (i.e. reading and viewing) of each other's partial productions, most of which, as contextually set, tend to surround their reception of *A Favorita* in this particular case, as illustrated by Figure 4 in Chapter 2. Through these informal practices then, whether as viewers of novelas or as community members, participants in general have very similar purposes in the sense that the vast majority of those who watched novelas and use Orkut, do so primarily for pleasure.

As viewers and community members seek to socialise and celebrate *A Favorita*, as well as entertain and express themselves in order to be recognised, both as part of a community and as individuals, multiple interactive processes take place developing the engaging individuals and impacting the virtual environment where they interact on a regular basis. As such, community members watch, read and write, creating and sharing knowledge, expressing opinions, informing and entertaining each other with a multitude of resources and materials both directly and indirectly related to the primary text and its consisting parts and processes (e.g. actors and locations, scripts and dialogues, writers, producers, directors, costumes, featured products, music, interpolating commercial advertisements, so on and so forth).

Moreover though, it is while these multiple interactive processes take place that communities and their respective texts and users come across as predominantly more mature (as in this particular case, as well as, for instance, the communities described in 6.5.4, 6.5.5 and 6.5.6), or predominantly more frivolous (as with the communities described in 6.5.1, 6.5.7 and 6.5.9, for instance). In other words, it is this interplay of voices, as participants position themselves in relation to each other within this particular context, that causes these online communities to develop their predominant character and identity in the ways that they have. In this particular case, this can be seen, for instance, in the common humorous performances, such as the one offered in the short exchange above (Figure 47), where the character of Flora is appropriated and transformed in order to challenge the voices that dare to criticise *A Favorita* and, above all, the leading character herself. From the context that is initially set in the community, and the interactions that gradually develop, an intrinsic set of values begins to emerge, with participants seeing themselves and each other in relation to these values.

While, in theory, all community participants are equals in that virtual space, the values that emerge cause certain types of cultural capital, in the form of knowledge and attitudes or information and performances, to be perceived as more or less valuable, thus providing those who appear to possess these attributes with a certain degree of status or distinction.

In 'Soap Operas at Work', for instance, Hobson (1989) discusses how information about soap opera events, as well as more specific contextual knowledge, can serve as a form of cultural capital among viewers in general, who usually tend to have the superior feeling that they know best in terms of the everyday life issues that are faced by the characters (pp. 166-167). As far as the communities I have observed go, not only this seems to be the case too, but the recognised ability to perform and entertain each other is also perceived as a rather valuable form of cultural capital which can be understood as a higher degree of agency. Among many observed examples of this in action here, in this particular community, is the aforementioned practice whereby members disguise their criticism towards the odd critics of the novela in question as a sort of a mini-spectacle of entertainment to the other community members through comic performances, often under the identities of characters from *A Favorita*, as well as from other memorable novelas too. Together, the interplay of performances such as these, in addition to the ones that are discussed below, help construct the community's identity as a group of fans whose discussions are predominantly mature and articulately played out.

Whilst, on the one hand, the genre in which participants communicate here orients these interactions in specific ways, these interactions specifically orient the genre in turn. Arguably, this can be realised more explicitly through the specific material aspects of these interactions, as follows.

8.3.2. Material Aspects of Online Interactions Surrounding *A Favorita*

Thematic Orientation

As far as organisation goes, all ten observed communities function very similarly in terms of their self-organisational dynamics so to speak. Despite the natural influence from the contextual orientation in the form of more or less strict rules and regulations displayed in each community's description, as well as the affordances and limitations of semiotic nature discussed below, generally speaking, these secondary texts constitute multiple narratives whose authors inevitably appear as their characters as well. From beginning to end, each of these narratives has an extremely variable number of detours and digressions in the form of individual posts dialoguing with each other about multiple aspects of the primary text as its main topic, albeit presented and represented in rather distinct and selective ways (e.g. more or less favourably, maturely, articulately and so on, depending on the community and its respective authors and characters, their identities, roles, what is chosen to be shared as well as what is chosen to be left out, so on and so forth).

In the case of this particular community, for instance, the predominant narratives appeared in the form of long, separate topics posted daily and bearing the actual date on its title in order to reflect each daily episode of *A Favorita*. Lasting from hundreds of individual posts to thousands of them on crucial days with important plot developments, revelations and so on, the natural progression of each of these so called topics unfolded in a recurrent posting pattern, so to speak, consisting of three fairly distinct phases in relation to the daily broadcast of the primary text. As soon as this main daily topic was created by the lucky community member who was the quickest on that day, action would start off with a high-frequency exchange of short posts as a build-up to the broadcast. This was immediately followed by the simultaneous posting of also short comments, though not as frequent, throughout the whole broadcast, probably because back then technology was not as responsive as it is today, even if it was not so long ago. The daily interactive routine would then culminate with the larger bulk of the action, both in terms of length of time as well as space, in the form of longer and more articulately detailed follow-up posting.

In order to illustrate this in greater detail, whilst also looking at the actual content of the topics and their specific characteristics, as per the analytical framework I have been employing here, I have selected four distinct excerpts from different parts of the topic "Commentary on the Last Episode". The first two extracts that follow were taken from the build-up phase to the episode broadcast, with the very first taken from the opening comments starting a few hours before the novela was aired, and the second one taken from

around fifty pages or six hundred posts later, just a few minutes before the deliberately delayed broadcast began at last:

Topic: Commentary on the last episode [excerpt 1/4]

<User 1 as Donatela> COMMENTARY ON THE LAST EPISODE: FIRST OF ALL I WOULD LIKE TO THANK ALL OF YOU WHO HAVE FOLLOWED EVERY DAY OF THE NOVELA. OH DEAR, WE STILL DON'T KNOW WHAT WILL BE THE NEXT TITLE FOR THIS COMMUNITY. I APOLOGISE IF I HURT SOMEONE. I AM CREATING THIS TOPIC SO THAT THERE ARE NO QUARRELS… I WISH YOU ALL A GREAT NOVELA ENDING. LOVE YOU ALL. PLEASE COMMENT HERE ☺

<User 2> FIRSSSSSSST O/

<User 3> AT LAST THIS WILL COME TO AN END!!!!!!!!!!!!!!!!!!!!

*<User4> First page *-**

<User 5> 1, I hope Flora kills Zé Bob.

<User 6> FIRRRRRRRSSSSST!

*<User 7> Donatela Fake, I love you! *_____**

<User 6> I made the first paaaage!!

<User 8> Seconnnnnnd

Since my topic was deleted!!!

Hahahahaha

<User 1> TODAY IS THE LAST DAY, OH, HOW SAD, BUT I AM GRATEFUL FOR HAVING MET YOU ALL ;)

<User 9> MINE WAS DELETED TOO, BUT THAT'S OK… 3RD PAGE.

<User 4> Guys, I'm going to cry ☹☹

< User 10 as Flora> Oh, Donatela fake villain, I love you

<User 9> THE TIME IS COMING, IT'S TIME TO GO… LALALALALALA…

<User 7> Me too ☹☹☹

*<User 11> *-**

< User 12> shoot Lara, Flora, please…

<User 13> Oh, far from the first!

< User14> Gonna cry… ☹

<User 7> Flora must liiiiive ☹

<User 1> Thank you Floraa, ohhh today I love everybody ♥

<User 14> Flora, kill Lara!!!!!!

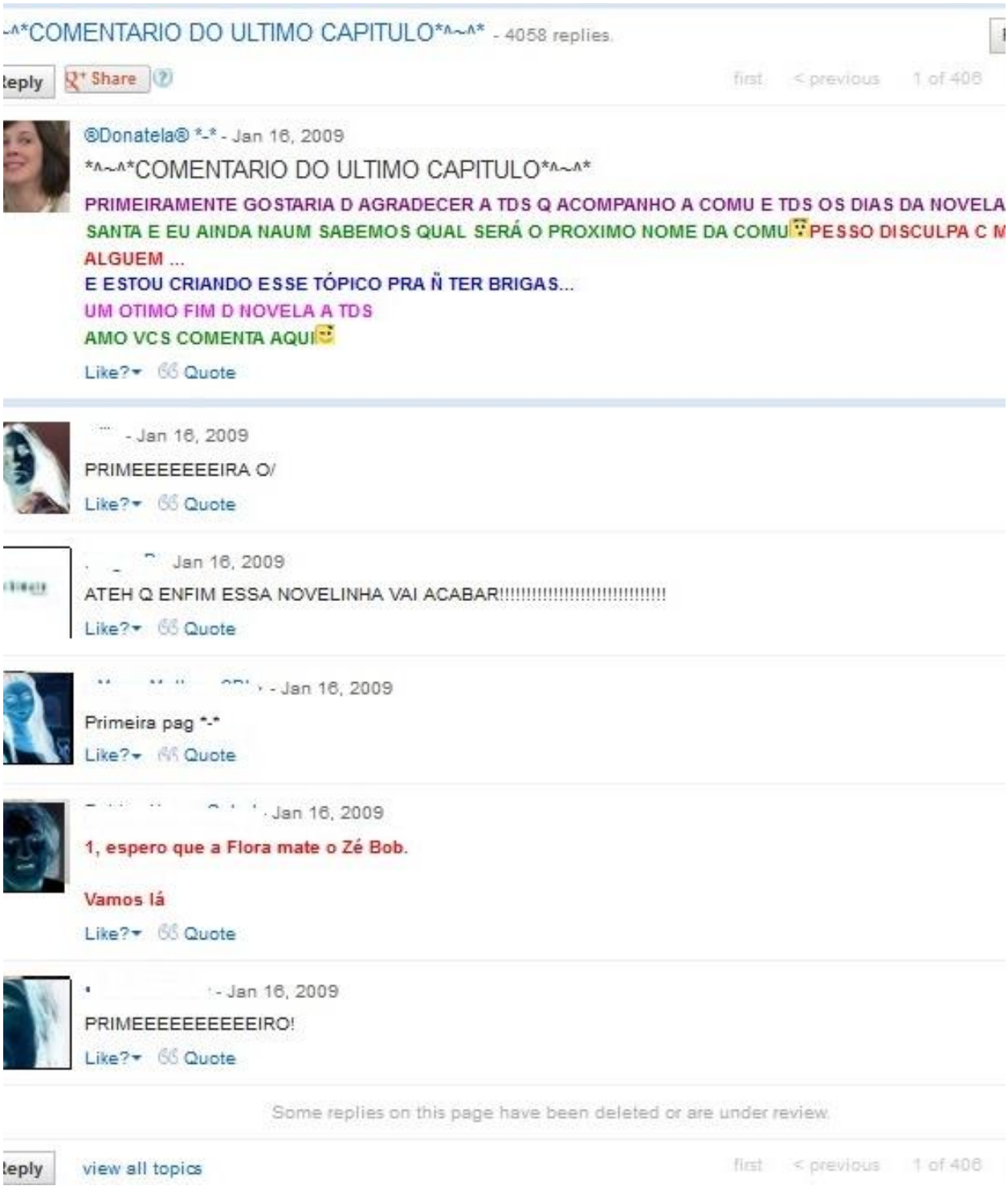

Figure 49: Excerpt from the first page of comments on the last episode of *A Favorita*.[171]

[171] Available at: www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573 (last accessed on 21.09.2014).

Here, two topics with specific characteristics in terms of thematic orientation appeared to stand out in this seemingly pointless preamble:

On the one hand, as participants enter their virtual fan club, they want to show their faces and be noticed. For that, there is a sort of an informal competition, first and foremost to see who will be the lucky one to create and publish the topic of the day before everyone else, thus standing as the author of a topic which is bound to receive hundreds, if not thousands of replies. With the topic created, there is an immediate second game where participants will try and post a message on the first page of the topic which will be the most visualised page, thus also lending recognition to the presence of these quick-on-the-draw performers.

On the other hand, as everyone is getting ready for the big event, there is a slightly more intertextual sequence of emotional exchanges taking place, with participants basically sharing their feelings and initial thoughts as some risk a guess at what will happen that evening, whilst others express their wishes with regard to the fate of their loved characters, as well as the ones they despise. Among these exchanges, some participants regularly assume different identities and perform humorous alternative roles through their own adapted versions of the leading characters and arch-rivals generally referred to as Fake Flora and Fake Donatela, who happen to love each other and get on quite well on this cybernetic plane, as opposed to the televisual one.

These are examples of individualised performances in search of recognition and distinction on the one hand, but on the other hand, they help constitute the community's unique identity as a group of mature fans who, notwithstanding their deliberate silly sense of humour, also have more mature daily debates about the novela. These are presented below in the excerpt after the next one.

Topic: Commentary on the last episode [excerpt 2/4]

*<User 1> Come on, novela, start *-**

<User 2> Guys, I'm off to watch the novela soon,

See you later, guys

If I don't see you again here

I'll catch you in the CDI [Caminho das Indias] *community*

Kissssssssssssssssssssssssssssssss

LOVE YOU ALL ♥

<*User 3*> *I hope the community* A Favorita *does not change its theme*

it would be CRE-TI-NOUS

<*User 4*> *Come on JN* [Jornal Nacional]

<User 5> Guys, I'm off to the television now.

Back only after the end or maybe tomorrow.

Kissssssesssss and love you all. =*

Figure 50: Excerpt from the comments on the last episode of A Favorita, just minutes before the start.[172]

[172] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=4&npn=56&nid=14775233-5291891096114567573-5291922101274376395 (last accessed on 21.09.2014).

The above excerpt mainly serves to illustrate the fact that the number of active participants and the frequency of posted messages in these long daily topics would tend to decrease as the time of the broadcast approached, for, back then, the use of the aforementioned 'second screen' was not such a common practice as it appears to be the case today. Although, without a doubt, many would carry on interacting on their laptops throughout the entire broadcast, in the absence of tablets, smartphones and convenient mobile apps, many others would simply come off their computers, only returning online later on in the evening or the next morning. As they continued to interact under the clear influence of the contextual orientation, the slightly smaller number of participants now dividing their attention between the big screen and the slightly smaller one seemed to enter into 'live-posting' mode.

The next excerpt was taken from this simultaneous posting phase of the topic, which went on for about a hundred pages and over a thousand exchanged messages or posts. Here, there are fewer participants 'live posting' and all messages are short and punctual, as well as rather vague in the sense that they are strictly intertextual. Therefore, the lack of contextual knowledge in relation to the events from the primary text, as well as the semiotic aspects orienting the representation of such textual events, would make it difficult for the eventual reader to make any sense of it, unless s/he were at least well acquainted with both genres, that is, the narrative genre of the primary text as well as the communicational genre of the secondary text, and even so, a large portion of it would still continue to make very little sense.

Topic: Commentary on the last episode [excerpt 3/4]

<User 1> ohhhhhhhhhhh my faaaaaaather

<User 2> shooooooooot

<User 3> wooooooooooooooooooooooooooooooow

<User 4> WOOOOOOOOWWW MATRIX!!!!

<User 5> zé bob

<User 6> AAAAAAAAAAAAAAAAAAH

SLOW MOOOOOTION

<User 7> wow, MATRIX STYLE.

YOU'RE FUCKED ZÉ BOB!!!

<User 8> FUCK WHAT A LIEEEE

BLIMEYYYYYYYYY

<User 9> matrix kkkkkkkkkkkkkkkkkkkkkk

<User 10> SHOOOOOOOOOOOOOT

I LOOOOOOOOOVE FLORA!

<User 11> KKKKKKKKKKKKKKKKK

MATRIX?

KKKKKKKKKKKKKK

YESSSSSSSS CAUGHT ZE THE BOBO

<User 12> Matrix!

HAHAHAHAHAHAHAHA

Zéééé don't leave me my love!

<User 13> :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0 :0

<User 14> wooooooowwwww

Marixxxxxxxxxxxxxxxxxx

Zé Bob is fuuuuucked

HaHaHaHaHaHaHaHaa

<User 1> aaaaaaaaaaaaaaaaaaaaaaaa :0

<User 15> Matrix \O/

<User 7> ☹ LAST TANGO!!!

<User 16> matrix blimey, wicked scene..

<User 12> oh I will so miss this annoying tune ♪

<User 17> AUIEHIAE

<User 10> this bullet in slow motion I think it was to look like the one from the opening credits of the novela

<User 18> SHOOOOOOOOOOOOOT

I LOOOOOOOOOVE FLORA! [2]

<User 19> THE BULLET IN SLOW MOTION WAS FUCKING WICKEDDDD

L
O
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T

Figure 51: Excerpt from the simultaneous commentary while the last episode of A Favorita was broadcast.[173]

[173] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=3&npn=90&nid=14775233-5291891096114567573-5291927985582898809 (last accessed on 21.09.2014).

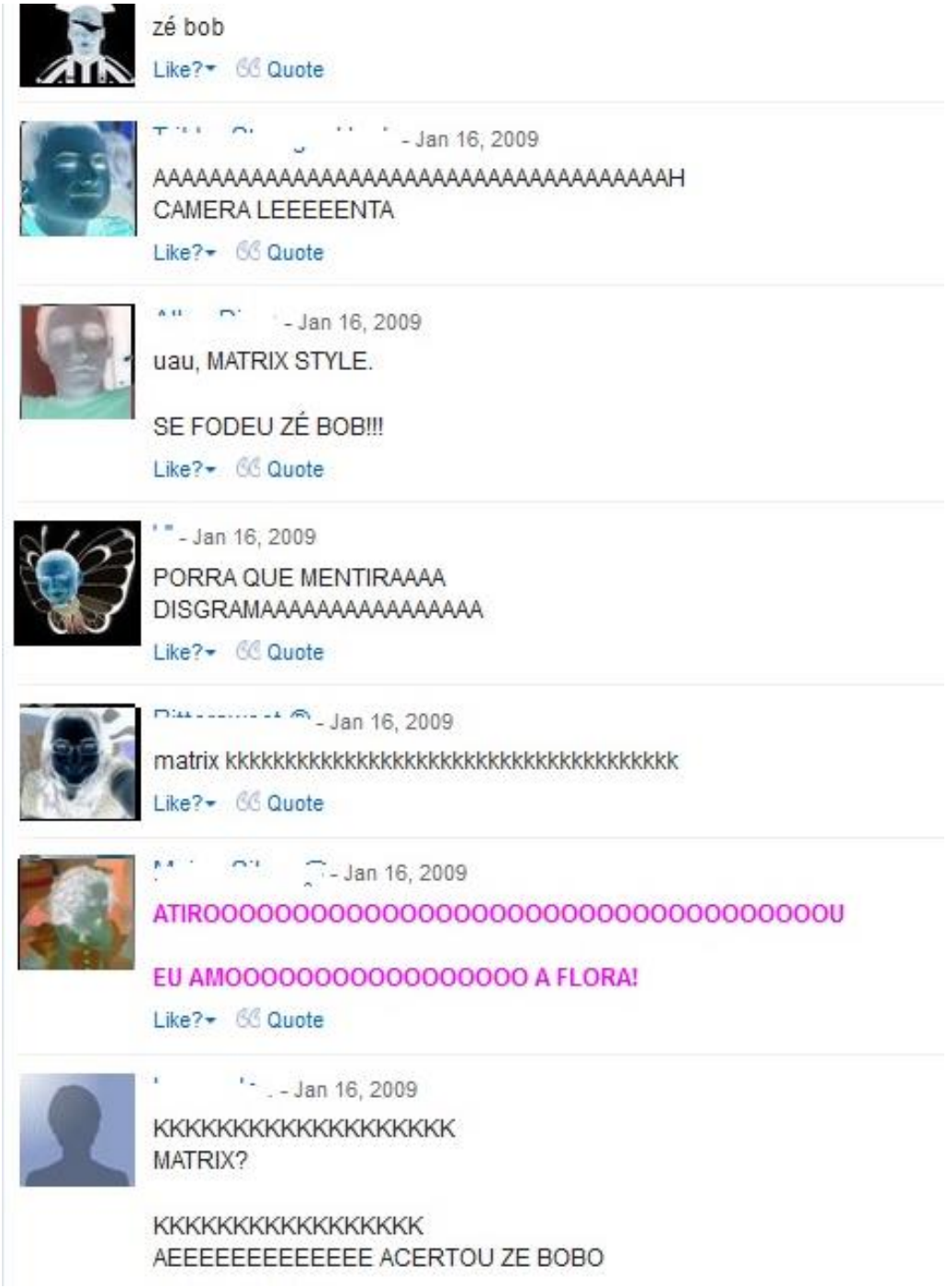


Figure 52: Excerpt from the simultaneous commentary while the last episode of A Favorita was broadcast.[174]

[174] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=4&npn=91&nid=14775233-5291891096114567573-5291928101644713885 (last accessed on 21.09.2014).

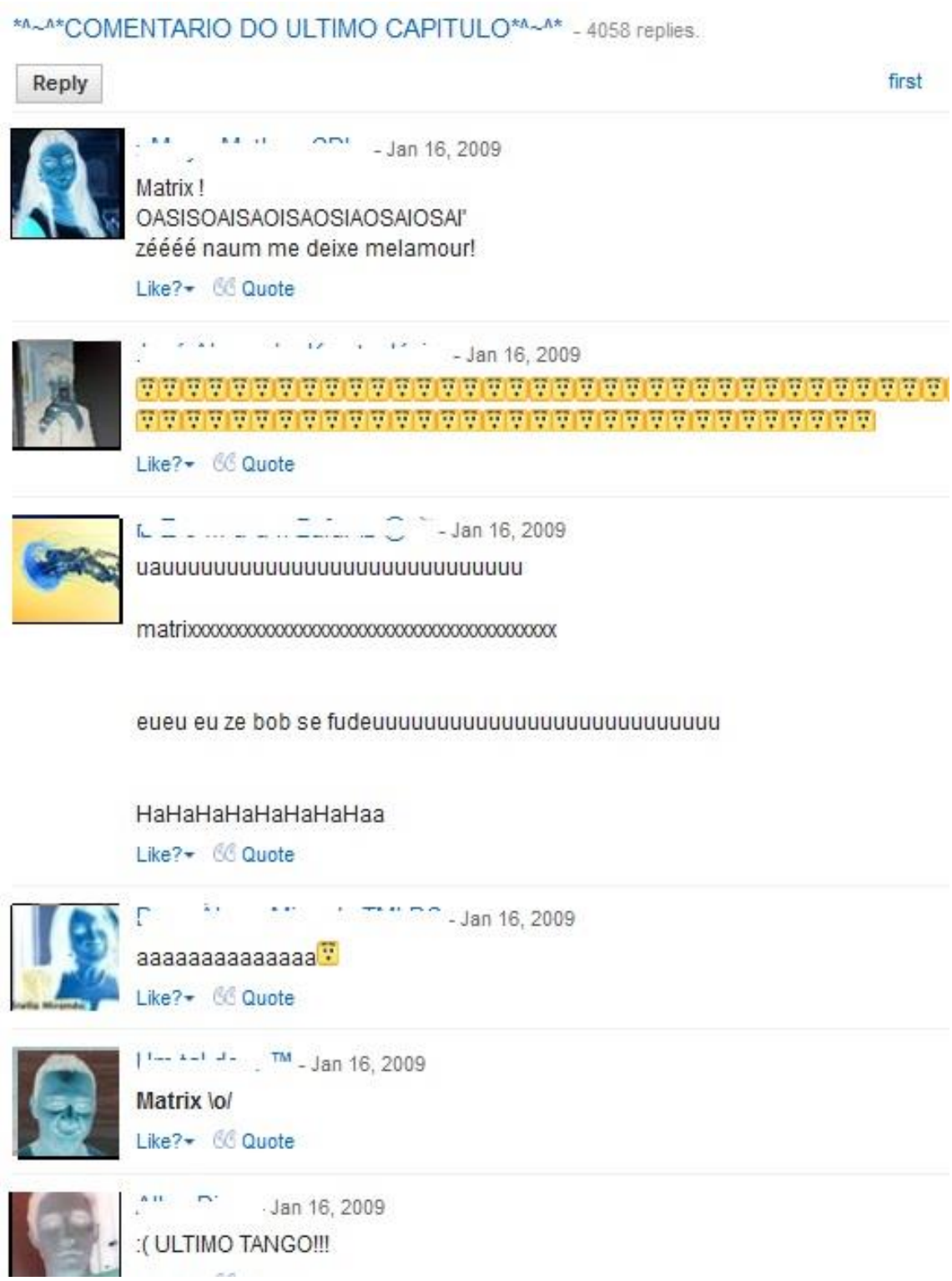


Figure 53: Excerpt from the simultaneous commentary while the last episode of A Favorita was broadcast.[175]

[175] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=4&npn=92&nid=14775233-5291891096114567573-5291928174678962913 (last accessed on 21.09.2014).

Figure 54: Excerpt from the simultaneous commentary while the last episode of A Favorita was broadcast.[176]

[176] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=3&npn=93&nid=14775233-5291891096114567573-5291928161507092675 (last accessed on 21.09.2014).

As it can be seen, the vast majority of the posts in this phase largely consist of emotional reactions to the unfolding events on television. There is also a particularly large amount of laughter, represented through various forms, most certainly denoting that those who were interacting then and there were all having a great time, not only enjoying the novela itself but also thoroughly enjoying each other's customary jokes, comments and virtual companies. Materially speaking, these short and punctual interactions between characters in the form of written dialogues representing further communicational modes as discussed in more detail below, do make sense to a certain extent as it is 'loud and clear' that these participants and characters were laughing and shouting almost uncontrollably as they thoroughly enjoyed themselves.

Finally, this last excerpt from the same topic was taken from further down the line, towards the end of the commentary, hours after the broadcast was over. Although there were fewer participants interacting, this was the time when quite a few of those who were still online, as well as others who returned, would engage on a more serious and detailed debate about the primary text, writing longer posts and addressing specific participants.

> *Topic: Commentary on the last episode* [excerpt 4/4]
>
> *<User 1> [Name], it's easy for you to sit there at your computer without any responsibilities for what you write, to create a moving ending like that. And even if yours was the actual ending, there would still be people complaining. "OH, BUT HOW COME SHE DIDN'T DIE IN THE EXPLOSION IN THE HOUSE? HOW DID SHE MANAGE TO GET AWAY? HOW DID THEY ASSUME SHE WAS DEAD WITHOUT EVER FINDING THE BODY? MIMIMIMIMI".*
>
> *Understand, these novelas are made for the masses. So long as their audience remains these people, we shall continue to get endings like this.*
>
> *Also, a MEDIOCRE author? A MEDIOCRE author would not have written a novela that made you watch and then come here to waste your time criticising him.*
>
> *This last episode could have been a lot better indeed, I think Flora deserved more. But, whatever, this is just ONE episode. The whole novela has been fantastic. The final scene was wonderful, much better than any other you can think of. The novela begins as it ends, justifying its name.*
>
> *<User 2> [Name], YOU GOT IT... THAT WOULD HAVE BEEN A COOL ENDING.*

Do you know my opinion? I think JEC [the author] used up his ammunition and then was empty handed for the last episode.

<User 3> Who was the father of Mariana's daughter?

<User 4> DONATELA YOU ARE MY FAVOURITE…

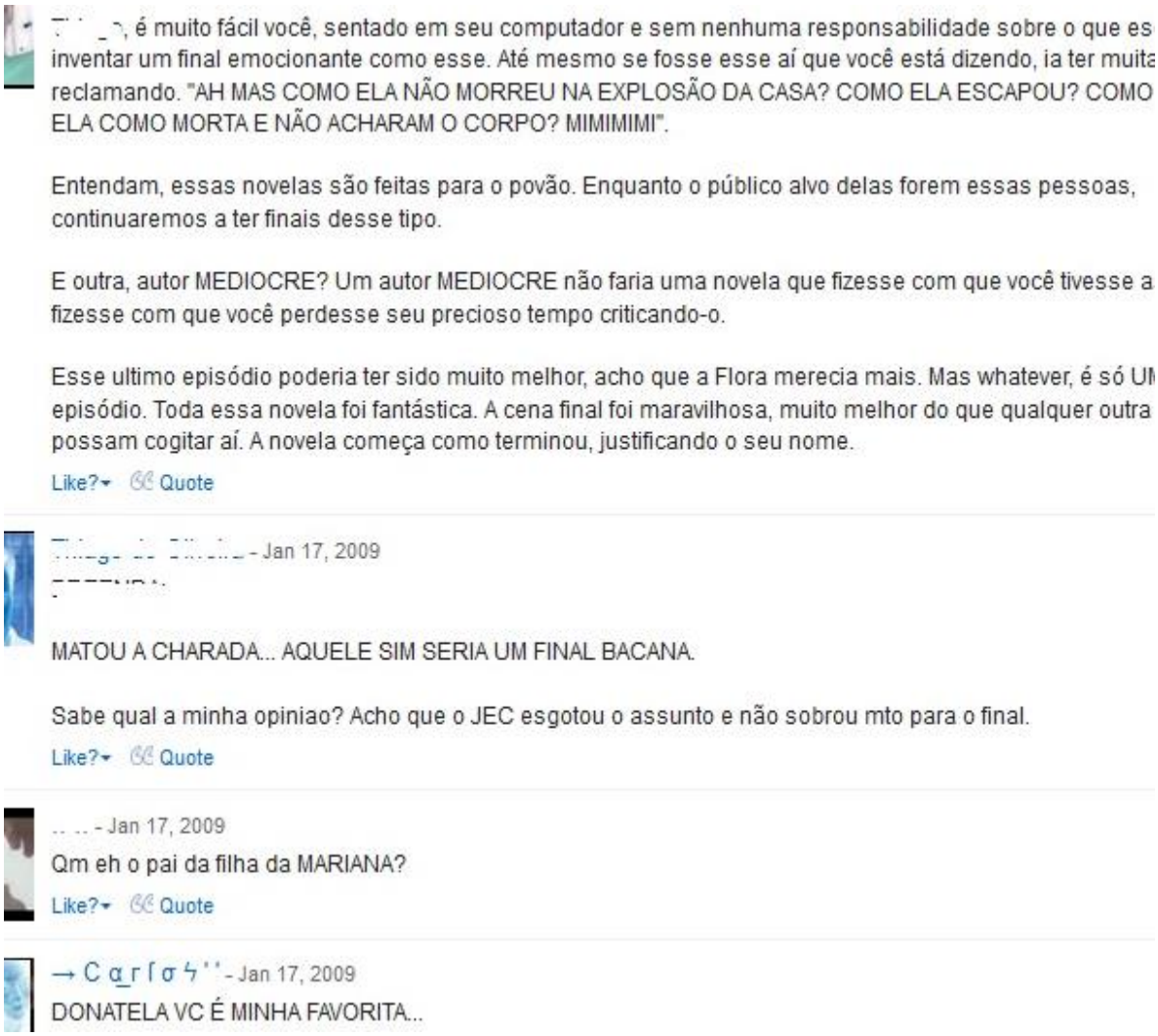


Figure 55: Excerpt from the subsequent commentary on the last episode of A Favorita.[177]

[Continued]

<User 5> What [Name] said there is important…

Even if one has hated this ending (and there are no reasons for that), this cannot invalidate all the rest. The novela has had some brilliant scenes, such as the death of Gonçalo, there were big twists. It was very good!

[177] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=4&npn=382&nid=14775233-5291891096114567573-5291962014620079826 (last accessed on 21.09.2014).

I'm not saying that you said this, [Name], but it's just that tomorrow there will be a lot of people saying "blimey, what an awful novela", when in actual fact they have spent the last months complexly stuck to the screen, adoring it…

<User 6> Two bad episodes do not mean the whole novela wasn't great.

<User 7> DONATELA YOU ARE MY FAVOURITE…

WHOEVER DOESN'T GET IT KILL YOURSELF!

<User 8> The ending was good. The whole novela was great.

The trouble is that we are all used to watching the bog-standard novelas such as those written by Glória Perez and the like, the good guy and the good girl and they stall you all the way until the moving ending.

A FAVORITA was different. It had moving and exciting moments and unexpected twists throughout. What to expect from the ending?

Wake up, guys, it could only have been like this. Or did you want an ending like OS MUTANTES from Record?

CONGRATULATIONS to João Emanuel Carneiro for such a brilliant novela, thank you for not treating the audience like idiots until the end to find out who had murdered Marcelo. It was revealed before and the novela got better and better after that.

Patricia Pillar deserves to be congratulated as well, she absolutely nailed it, MY FAVOURITE.

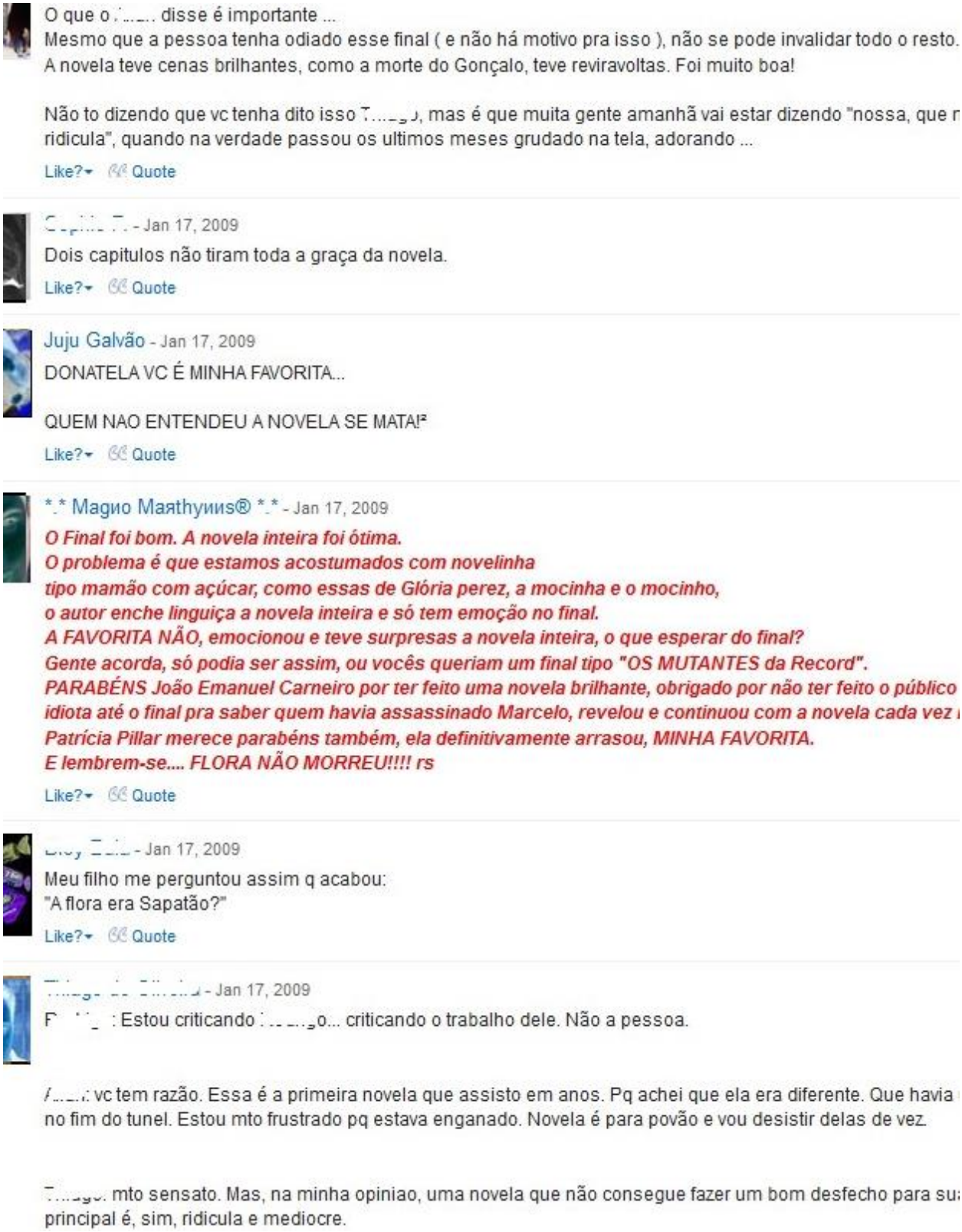
And remember… FLORA ISN'T DEAD!!!! rs

<User 9> My son asked as soon as it was over: "Was Flora a lesbian?"

<User 2> [Name]: I am criticising his work, not the person.

[Name]: You're right. This is the first novela I have watched in years. Because I thought it was different and there was a light at the end of the tunnel. I am really frustrated because I was wrong. Novelas are for the masses and I am giving them up for good.

[Name]: Very sensible. However, in my opinion, a novela which is not able to develop and conclude its plot well is indeed mediocre.



O que o [illegible] disse é importante ...
Mesmo que a pessoa tenha odiado esse final (e não há motivo pra isso), não se pode invalidar todo o resto.
A novela teve cenas brilhantes, como a morte do Gonçalo, teve reviravoltas. Foi muito boa!

Não to dizendo que vc tenha dito isso [illegible], mas é que muita gente amanhã vai estar dizendo "nossa, que r
ridicula", quando na verdade passou os ultimos meses grudado na tela, adorando ...

Like? Quote

[illegible] - Jan 17, 2009
Dois capitulos não tiram toda a graça da novela.
Like? Quote

Juju Galvão - Jan 17, 2009
DONATELA VC É MINHA FAVORITA...

QUEM NAO ENTENDEU A NOVELA SE MATA!²
Like? Quote

. Magиo Maяthyииs® *.* - Jan 17, 2009
O Final foi bom. A novela inteira foi ótima.
O problema é que estamos acostumados com novelinha
tipo mamão com açúcar, como essas de Glória perez, a mocinha e o mocinho,
o autor enche linguiça a novela inteira e só tem emoção no final.
A FAVORITA NÃO, emocionou e teve surpresas a novela inteira, o que esperar do final?
Gente acorda, só podia ser assim, ou vocês queriam um final tipo "OS MUTANTES da Record".
PARABÉNS João Emanuel Carneiro por ter feito uma novela brilhante, obrigado por não ter feito o público
idiota até o final pra saber quem havia assassinado Marcelo, revelou e continuou com a novela cada vez
Patrícia Pillar merece parabéns também, ela definitivamente arrasou, MINHA FAVORITA.
E lembrem-se.... FLORA NÃO MORREU!!!! rs
Like? Quote

[illegible] - Jan 17, 2009
Meu filho me perguntou assim q acabou:
"A flora era Sapatão?"
Like? Quote

[illegible] - Jan 17, 2009
[illegible] : Estou criticando [illegible]o... criticando o trabalho dele. Não a pessoa.

[illegible]: vc tem razão. Essa é a primeira novela que assisto em anos. Pq achei que ela era diferente. Que havia
no fim do tunel. Estou mto frustrado pq estava enganado. Novela é para povão e vou desistir delas de vez.

[illegible] mto sensato. Mas, na minha opiniao, uma novela que não consegue fazer um bom desfecho para su
principal é, sim, ridicula e mediocre.

Figure 56: Excerpt from the subsequent commentary on the last episode of A Favorita[178]

[178] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=3&npn=383&nid=14775233-5291891096114567573-5291961902732674961 (last accessed on 21.09.2014).

[Continued]

<User 1> OK [Name], everyone has an opinion! If it wasn't like this, it would be boring, hehe. However… for those who didn't like it, remember that this is just a novela… no need to stress out…

<User 2>Maybe you're right [Name]… it's just that it's not possible not to criticise such a badly written ending.

The final scene with Flora and Donatela: bureaucratic, dull, repetitive, emotionless and with absolutely nothing new.

The ending as whole: disaster. It came really close to ruining everything. Without the same innovative spirit presented before, JEC presented a repetitive formula, dull and worn out. There were no interesting twists which might have added a little more excitement. It left the impression that the source of inspiration dried up.

Flora's destiny was not too bad. The final scene was even worth it. However, overall, the ending disappointed.

<User 10> JEC is a son of a bitch. I punched my TV because of this little shit.

< User 11> Original and intelligent

A FAVORITA as every viewer knows was an unconventional novela, for it started off without any well-defined heroes or villains. In the beginning people believed that Flora was good because she was blonde and looked sweet, and Donatela was bad because of her gaudy traits. As such, the author demonstrated how all that glitters is not gold. It was interesting to see that the Favorite was the good girl who Flora had always adored, and maybe this could have been the reason why she was dismissed by Donatela, which does not justify what she has done, however, when you love someone like Flora love Donatela but the feeling isn't mutual, some reactions can be quite extreme. The most memorable scene however was between mother and daughter when Lara shot Flora because it showed how far the love of a daughter can go when one isn't raised by her biological parents. Nevertheless, the words from one of the biggest villains of all time are my words: "you are my FAVOURITE".

<User 12> Blimey, when I left there were about 500 posts and now we're approaching the 4000… blimey… :o

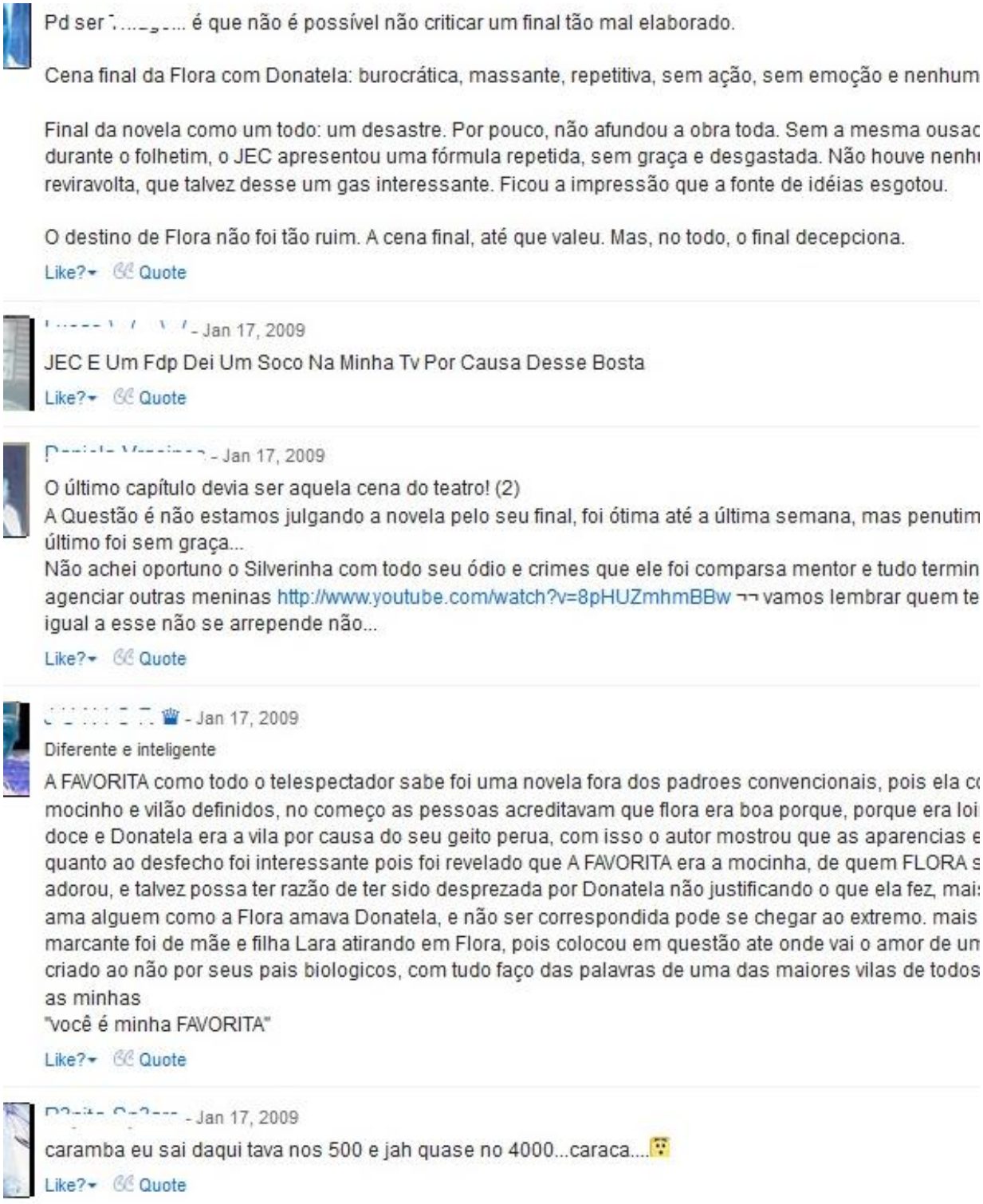


Figure 57: Excerpt from the subsequent commentary on the last episode of A Favorita.[179]

[179] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=3&npn=385&nid=14775233-5291891096114567573-5291963367613881221 (last accessed on 21.09.2014).

What this last stage of interactions from the topic above shows in the first place is a clear contrast which suggests that most active members in this community are competent communicators on several different levels. They make use of a wide range of semiotic resources whilst employing their performative skills throughout the different stages of the topic in question in relation to the primary text and in relation to each other. As these viewers and community members interact, they are inevitably oriented by the communicational subgenre that emerges here whilst, in turn, their interactions inevitably orient the genre in which they continue to communicate on a daily basis. This is realised in this particular case through the organisation of their texts in the form of topics and posts engaging with *A Favorita* in specific ways at three different stages in relation to its broadcast.

As it is clear from the latter series of posts above, the deliberately frivolous initial tone of the conversations light-heartedly poking fun at the primary text, eventually shifts into a fairly more serious discussion about different aspects of *A Favorita*, ranging from its design and production to its reception, with participants taking turn between questioning verisimilitude, plausibility, feasibility and the like on the one hand, and accepting possible discrepancies as typical of a genre "for the masses" on the other.

It seems evident, not only here but across all the observed communities, that despite their singularities, the thematically oriented choices that are made as participants interact and produce these secondary texts are also under the constant influence of the contextual and discursive orientations discussed above. Online community members are only part of a diverse audience and many of these community participants see themselves as discerning viewers who make clear attempts at distancing themselves from the uneducated masses with unrefined taste who are to blame for the low standards that they have no choice but to put up with, except, of course, they do have a choice.

As I move on to focus on the semiotic orientation of the secondary text genre in relation to the first, I shall continue to use the excerpts above as the main illustrative example to discuss some of its specific elements in greater detail. Nevertheless, the continued use of these excerpts in the next section is to be seen as representative of the sum of the online communities' activities individually described in the previous chapter in the same sense that *A Favorita* has been used as the main illustrative example among the other primary texts that have been studied.

Semiotic Orientation

As with the other orientations discussed above, these community members and the respective texts that they design, produce, distribute and receive – as their own authors, their own characters and their own readers – are under the inevitable influence of the material

aspects orienting them semiotically, as outlined in Table 9. In that sense, the material choices of semiotic nature that are constantly made as participants interact in distinct communities also orient this communicational genre in specific ways according to the affordances and the limitations of the semiotic resources that are employed in the ways that they are, perhaps providing the impression that thoughts, ideas, feelings, opinions and so on are expressed, say, more or less articulately by different participants in different communities. In this particular case, the selected excerpts I continue to discuss below appeared to provide the impression that this was a community where participants interacted in predominantly articulate ways as they made use of the available modes, media and textual materials in specific ways, as follows.

Modes

As far as modes go, novelas are undoubtedly more complex texts in the sense that they are mainstream commercial TV productions carefully conceived by a large team of professionals with different responsibilities, who employ distinct sets of representational modes at different stages of the process as discussed above. By contrast, this secondary text genre that emerges out of these two concomitant leisure activities (i.e. watching novelas and participating in virtual communities) can be said to be more horizontalised so to speak, in the sense that every viewer of novelas and community user has exactly the same set of available modes to choose from whilst interacting online.

Although these secondary texts may seem as primarily conceived in the written mode – especially as translated excerpts are transposed into the body of this thesis – these interactions are in fact multimodal. Therefore, each figure inserted next to each one of these translated extracts serves a dual purpose here. On the one hand they are presented as the physical evidence of the researched materials I have been dealing with. More importantly, however, these so called screenshots are intended here as a more faithful depiction of this equally important textual dimension that the visual mode represents, perhaps more evidently in some cases than in others.

For instance, as seen above (e.g. Figures 47 and 49), some community members deliberately assume the identities of characters from the novelas through the use of an image of the chosen character as their avatar. More generally, however, every single post carries the avatar of the poster next to it on the left, which is where the eyes of the readers of texts written in Western languages tend to be directed to. This is, of course, directly influenced by the design of the multimedia platform discussed below. Yet, as far as modes go, when online community users are interacting with these secondary texts, whether just as readers or as reader-writers,

both visual and verbal communications take place simultaneously and complementarily, in relatively similar ways as to when viewers interact with the primary text broadcast on TV.

Whilst the verbal in novelas is realised by their viewers through the auditory mode of communication, the verbal in these online interactions is predominantly written, apart from the embedded videos that are sometimes posted in the topics. However, the important thing to note about the use of verbal modes of communication in these secondary texts, in relation to their uses in the primary texts discussed above, is the perceived writtenness of the spoken dialogues of the latter texts in relation to the perceived spokenness of the written dialogues in the former texts. That is to say, whilst the dialogues between characters from novelas are obviously enacted through the spoken mode, they are not perceived by viewers to sound like dialogues from equivalent real-life situations normally would. Verbally speaking, this is noticeable not only on the grammatical plane but also on the lexical one, as exemplified and discussed below. Conversely, whilst these online interactions about novelas take place predominantly in the written mode, very often these written interactions assume a spoken character that really stands out both grammatically and lexically.

In addition to verbal communication, as online community users have often pointed out, they rely on the visual mode to a great extent, for instance, in order to be able to quickly identify, among hundreds of posts, the ones which deserve more or less attention based on their previous reading experiences in that particular community. Likewise, visual textual materials are actively employed by users attempting to differentiate their posts from the others' in an attempt to make them visually more noticeable and hopefully worth a read, and even better, a reply. In that sense, as illustrated above (e.g. Figures 54 and 56), community members as viewers of novelas appropriate the primary text and rework it through their creative uses of the semiotic resources that are found to be available in the medium, such as the verbal and non-verbal textual materials that are discussed below.

Media

As described in detail in chapter 5, these secondary texts about novelas, which emerge as a result of these multimodal interactions between viewers, are collectively designed, produced, distributed, received, redesigned and so on through the medium of computers connected to the internet using the social networking service Orkut as a multimedia platform. As participants watch the novela on television and communicate with other viewers through this multimedia platform on their computer screens, they do so in specific ways according to the dynamic affordances and the limitations of the medium on the one hand and their varying levels of media literacy, as defined in 1.3.2, on the other.

With Orkut back then still widely popular in Brazil, communities about popular topics such as novelas appeared and became popular too. As users spent regular time enjoying themselves on the communities of their preference, they naturally developed their 'literacy of the medium', that is, their progressive abilities to make competent use of the available resources in ways that suited their virtual explorations both as consumers and co-producers of these interactive texts.

For instance, the fact that these interactions in the form of topics and posts were asynchronous, as discussed in 5.3, conveniently allowed for members to access their communities to catch up on previous posts when they pleased, not to mention the fact that most of the contents from the observed communities still remained available to this whilst this thesis was written. In addition, Orkut as a multimedia platform allowed for users to move around that virtual space in multiple directions as they pleased, across topics, communities, other users' profiles and so on, thus offering the possibility for participants to see and learn a little more about those who they interacted with. On the other hand, certain limitations could potentially affect the reading experience to some extent with posts displayed in multiple sets of around ten per page rather than as a single page to be continually scrolled down for instance.

As for the affordances and limitations of the medium in terms of textual production, despite the fairly wide range of textual materials available, the medium did not allow for posts to be edited once they had been published for instance. Nevertheless, posters who were subsequently dissatisfied with stuff they had published could at least delete their posts and perhaps repost a new edited version of the previous message. This newly edited replacement, however, was unlikely to be placed in the same position in relation to the previous and subsequent posts of the topic, but rather, at the last page at the bottom, in linear fashion. This would potentially confuse the reading experience of other participants who would tend to frown upon those deleting their own messages.

More importantly, though, is the fact that the medium as it came about provided the opportunity for different people to meet in what felt like a rather pleasant virtual space where active participants felt comfortable not only to share their thoughts and opinions about various aspects of the novela, but also to express somewhat spontaneously and emotionally their feelings and reactions to what unfolded in front of them on TV as they employed a variety of textual materials through this interesting hybrid of spoken communication incorporated into the written and visual modes in particular ways, as follows.

Textual Materials

As selected textual materials are employed by individual posters performing as viewers of novelas, on the one hand, and as community members, on the other hand, different sets of materials may be preferred or prioritised by different participants from different communities interacting in specific ways, as described in chapter 6. Nevertheless, choices are made from the resources that are available in the medium where these texts are designed, produced, distributed and consumed while interactions take place. That is to say, whether communities criticise novelas, play frivolous games or discuss numerous points, from plots and subplots, to acting skills and production budgets, to gender, racial, religious or sexual orientation bias, so on and so forth, whichever may be the predominant theme or topic of preference, thoughts, ideas and so on appear to be expressed in certain predominant ways in terms of the preferred uses of the available resources.

In that sense, as far as verbal materials go, what is seen here is an analogous combination between the elements that are associated with speech in relation to the elements that are associated with writing, as briefly mentioned above, albeit these seem to go in the opposite direction of the equivalent combination observed in the textual fabric of the dramatised scripts from the novelas. That is to say, whereas the verbal from novelas consists of spoken dialogues preconceived in writing and formally organised according to standard written norms, these secondary interactions about novelas are contextually and discursively bound by a completely different set of rules that are considerably more informal and flexible. As a result, the interactions that emerge are not only preconceived as speech but also more freely enacted or performed as speech. Nevertheless, such interactive performances as speech are promptly adapted – or transduced, to use Kress and Van Leeuwen's term (2001: 51) – to the written mode, given the affordances of the medium in which they take place.

Furthermore, as English has recognised, these recurrent processes of transduction are an integral part of communication in its various forms, with even "the shift between 'idea', that is production as thought, which uses non-material (inner?) resources, and production as 'text', which uses material resources" also being a form of transduction (2011: 145). Therefore, much in the same ways that actors work on the written scripts that they are given to subsequently produce their performances before the cameras and editors work on the raw materials that are filmed to produce their final cut of each episode to be aired, Orkut users work on the novela they view and present their take with the available resources from the medium in the form of the posts that they write and publish.

In that sense, viewers of the last episode of *A Favorita* as characters of their own texts in the community discussed in this section, for instance, have purposefully added further semiotic layers to their collective textual productions by employing textual materials in their own

ways, as summarised in Table 9 and as seen in more detail throughout the extracts illustrated by figures 49-57 above, in addition to the examples provided in chapter 6.

More importantly, however, as stated above, these examples are to be understood as representative illustrations of the sum of the observed communities' activities as virtual spaces of congregation and socialisation where participants take pleasure in appropriating and reworking the resources and materials from the primary texts in their own terms. The extract below, also taken from the aforementioned topic about the last episode of *A Favorita*, further illustrates this practice.

Topic: Commentary on the last episode

<User 1> SPILL THE BEANS, CACETE[180]!!!!!

<User 2> 'spill the beans caceteeeeeeeee' *kkkkkkkkkkkk*

love it

<User 3> goooooooooooo floraaaaaaaaaaaa

*my idol *-**

<User 4> HAHSAUHAUSHAHAHAUSUAHS

BLIIIIIMEY, SPILL THE BEANS CASSEEEEETEE

<User 5> HAHAHAHAHAHAHAHAHAHAHAAH

<User 6> DELICIOUS!!!!

SHE DID NOT SAY DID SHE SAY CACETEEEEEEEEEEEEEEEEEEEE*!!!!!*

[180] The word *cacete* literally means a cudgel and is occasionally employed as a less offensive interjection than its relatively similar-sounding and more pervasive counterpart, *caralho*, which is a taboo word for penis.

Figure 58: Community members laugh out loud at an old fashioned curse being earnestly employed by the leading character in a decisive moment of *A Favorita*'s last episode.[181]

As with some of the extracts above (e.g. Figures 51-54), the first thing to note in this latter exchange is, without a doubt, its highly implicit character and, secondly, its low level of elaboration, which is in stark contrast to the subsequent extracts from the same topic (Figures 55-57). This is because these exchanges illustrated by Figure 58 were written and posted at the same time as the novela was on. With those viewers dividing their attention

[181] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573&na=3&npn=84&nid=14775233-5291891096114567573-5291927281305960349 (last accessed on 21.09.2014).

between two screens it is no wonder that these posts are less elaborate, especially considering the fact that this was the final episode of the novela. Furthermore, those who participated in this exchange at that moment in time knew and saw almost exactly the same as each other as they shared the same televisual 'reality' in the same virtual space. In that sense, for instance, it is easy to infer from the first post, which says something along the lines of "SPILL THE BEANS DAMMIT!!!!!!", that this was a mere impatient reaction from an understandably curious viewer 'shouting' these words through the use of capital letters and multiple exclamation marks. However, as a matter of fact, this was a literal repetition of the sentence uttered by the leading character of Flora. The lack of quotation marks in the first post contributes to potential misinterpretations by subsequent readers unacquainted with the scene and, although the second post repeats the sentence in inverted commas followed by multiple strokes of "k" intended as a long onomatopoeic guffaw, readers may still mistakenly infer that the second poster is quoting the words of the first and then laughing at them. Like the other participating viewers, this community member was thoroughly enjoying what seemed like an amusingly awkward contradiction between a crucial, rather tense and dramatic moment with Flora angrily threatening Zé Bob with a gun whilst uttering a highly improbable interjection.

Mostly consisting of a series of consecutive laughter interpolated by the old-fashioned interjection employed by the leading character, as far as their content goes, these exchanges are indeed not the most elaborate. However, the mutual feelings of amusement in the excerpt are effectively communicated in rather elaborate ways as participants take advantage of the affordances provided by the medium through a deliberate misuse of the norms of standard written Portuguese in combination with their uses of the available non-verbal materials, as outlined in Table 9.

This is done, for instance, through the widespread employment of alternative forms of spelling, punctuation and capitalisation, in addition to a fairly wide albeit limited range of formatting possibilities (e.g. bold, italic, colours and so on). Together, they function as aesthetic and stylistic differentiators between participants on the one hand, whilst, perhaps more importantly, developing semiotic functions as prosodic aspects of language such as stress and intonation, loudness and so on are visually represented, also suggesting and being perceived as clear representations of different emotions such as shock and surprise, anxiety and apprehension, joy and amusement, anger and sadness, to name a few.

In addition to that, there is also frequent use of further visual aids, ranging from smiley faces to embedded images and videos, besides further intertextual references through the employment of hyperlinks. All of those appear to carry similar functions, not only enriching these secondary texts in many ways both aesthetically and semiotically, but above all,

contributing to the continuous learning process and the development of learners' abilities in terms of what I believe to be equally important dimensions of language and communication (i.e. the verbal and the non-verbal in addition to the formal and the informal, the standard and the non-standard, so on and so forth). Although many of these aspects and dimensions continue to be generally unacknowledged in most formal teaching and learning environments, this analysis shows that they undeniably and inevitably inform language and communication practices to a great extent.

8.4. Conclusion

In this chapter I have presented the second part of my analysis of the Brazilian telenovela as a narrative genre which is used as a social semiotic resource for social practices of communication and expression between viewers of novelas across online communities. These practices are seen as a form of leisure which nevertheless inform participants' knowledge of language, communication and literacy in the broader sense of the term as defined in 1.3.

Having adapted and employed the framework developed by English (2011), I was able to better structure my analysis and the discussions about the specific social and material aspects of the process of textual interaction and the practices that surround it. As I looked at the collective textual productions of online communities about novelas in relation to the collective textual productions of the novelas themselves from a social semiotic perspective, it became more evident in more specific ways how different materials and resources are employed and realised by users according to distinct orientations informing each other.

This is clear, for instance, when participants are seen developing strategies to express their collective identities and their sense of allegiance to a particular community of fans, critics and so on, whilst at the same time developing other strategies to distinguish themselves from the group and exercise their individual identities in the ways that they are able to. Such strategies become naturally more sophisticated and codified in their own terms over the course of time and space as participants become more acquainted with both the primary text genre they consume through the medium of television and the secondary texts they develop and consume whilst interacting and performing through a specific medium using specific modes and materials in a particular communicational genre.

Whether telenovela viewers and online community participants are acting and performing humorous and/or fictional parts in the virtual texts that they design, produce, distribute and consume on a collaborative basis, or whether they are engaging in more serious discussions about certain aspects of novelas, these interlocutors are constantly making meanings, exchanging information and producing communicational knowledge, as they eagerly

manipulate, adapt and employ the available semiotic resources from the medium where they interact. In other words, by doing so, they experiment, learn and develop in practice new ways of communicating more effectively through this constant process of adaptation and negotiation of meanings.

Although watching novelas and discussing them online are both leisure activities which are casually carried out, they are nevertheless insightful examples of communicative practices with great pedagogic potential to be explored in many ways. The positive impact of these intertextual mediations and their implications for certain aspects of critical literacy practices is what I wish to explore in more detail in the next and final chapter of this thesis.

9. CONCLUSION: (UN)POPULAR CULTURE, (UN)POPULAR MEDIA AND (I)LITERACY – INFORMAL PRACTICES OF TEXTUAL ENGAGEMENT AND THEIR POTENTIAL TO FOSTER CRITICAL LITERACY

Teaching and learning are communication: they are reciprocal aspects of one relation. Learning is the obverse of making-meaning. Learning is the result of a semiotic/conceptual/meaning-making engagement with an aspect of the world; as a result, the learner's semiotic/conceptual resources for making meaning and, therefore, for acting in the world, are changed – they are augmented.

(Kress, 2010: 174)

9.1. Introduction

In this final chapter I want to pull together the main themes that have emerged since I set out to investigate textual interactions and communicative practices revolving around Brazilian prime-time telenovelas in this endeavour to contribute to knowledge in the two main fields that I have been involved with, namely applied language studies and media and communications. From the outset, this research project was based on the premise that a critical investigation using selected social theories of language and communication into selected forms of widely and spontaneously consumed texts found in popular media and their respective consumption practices would reveal some interesting and useful aspects of language and communication, particularly in terms of how we learn and improve our abilities to communicate more effectively for an infinity of purposes. My modest ambition was that, in turn, this could inform what I have referred to as critical literacy practices in formal learning environments through the adoption of a wider notion of the term literacy as defined in 1.3.2. That is to say, by looking at literacy, not just as the ability to read and write as it still tends to be the case – even more so in Brazil – but rather, as *the progressive ability to interact with and make sense of different texts and contexts, discourses and genres in addition to their representational modes used through the means of different media*, my hope is that what I believe to have accomplished with this research can serve not only as a contribution to knowledge, but also as my own concrete contribution towards a more critical approach to the teaching and learning of language and communication, as well as other more or less directly related disciplines in the tentative ways that I suggest below.

This concluding chapter then serves two main purposes. Firstly, it revisits what I believe to have accomplished with this effort to equate and combine these two areas which traditionally have been studied separately, but which are nonetheless two inescapable sides of the same communicational coin so to speak (i.e. media and communications on the one hand and applied language studies on the other). Secondly, it discusses the implications of this effort

for what has turned out to be my professional field for the last fifteen years, i.e. not only the teaching and learning of language and communication in different contexts but, perhaps above all, education.

9.2. Revisiting the Original Contributions of the Thesis

As I considered a more detailed investigation of novelas and their viewers than my previous study touching upon the genre for my Master's Degree dissertation, it became clear that these texts and the indissociable communicative interactions that surrounded them had much to offer for a thorough understanding of how different social and material aspects of language and communication seem to operate in practice whilst texts are both produced and consumed. Once I effectively began to observe people watching and interacting with novelas and with each other in more or less similar ways across more or less similar contexts, however, I soon began to realise the difficulty of specifically identifying these aspects which visibly shaped these textual and interpersonal interactions taking place while both primary and secondary texts were continually produced and consumed. This was usefully translated with the aid of some helpful concepts and terms of reference which had gradually developed out of the Social Semiotic tradition, as discussed in chapters 2 and 3.

The idea of affordances in particular – as employed by Kress (2003; 2010) in relation to the modes and the media of texts as social semiotic resources, and as extended by English (2011) in relation to genre as a social semiotic resource encompassing modes and media in addition to textual materials as elements that constitute the semiotic orientation of genre – is one that stood out. This concept has been crucial for my understanding of the complexities of texts and genres in terms of what they do (not) and what is (not) done with them, whether effectively or potentially, as these entities are routinely appropriated – by different users in different roles with different interests at heart – and used as social semiotic resources for different purposes in in different contexts.

By looking at novelas (primary texts) and some of their viewers as users/consumers, on the one hand, and online discussions about novelas (secondary texts) and some of the participants in these discussions, on the other hand, from a social semiotic perspective, I was able to see more clearly and in more detail both the social and the material aspects of these specific intertextual interactions. As discussed in chapters 3 and 5, until then neither novelas nor online communities about them had ever been studied from a social semiotic perspective, let alone in relation to each other as linguistic processes in sociocultural practices in the ways that I have done here.

As I observed these dynamic processes of textual interaction continually informing each other while texts were continually (re)designed, (re)produced, (re)distributed, received, redesigned and so on, genre appeared to function as a dynamic force exerting its influence upon the observed practices in certain ways, whilst in turn, such practices continually informed and influenced genre too. This was methodologically described in chapter 4, followed by a useful self-reflection in chapter 5 and an empirical illustration in chapter 6 in relation to a number of novelas and some of the distinct ways in which viewers effectively interacted with these novelas and with each other whilst collectively producing what I have referred to as the secondary texts of this research – although their importance is of course far from secondary. By employing my adapted version of English's analytical framework in chapters 7 and 8, it became possible to reveal more of the complexity of these interrelations in more specific terms so that their potential for pedagogical purposes could be explored, as suggested in the first chapter, that is, *in ways which attempt to foreground the social and the material aspects of different genres and their respective potential implications for the teaching and learning of topics and subjects more or less directly related with language and communication*. This is discussed in more detail over the next sections.

My choice to adapt and employ this framework in the analyses that I have conducted, as presented in chapters 7 and 8, was first and foremost due to the fact that I had the opportunity to come into close and direct contact with such a theoretical perspective from a very early stage of my specialist studies and this has undoubtedly influenced my line of thought to a great extent, as it is certainly more than evident by now. Moreover, though, as discussed in chapter 6, my decision to adapt and employ this framework in order to better structure the analyses of my observations felt both suitable and appropriate not only because of the fact that the framework approaches genre from a multimodal perspective – despite being originally conceived to analyse written texts – but also because it has pedagogical concerns at its heart. Before specifically discussing educational matters and implications, though, at this point it is worth recapitulating the main distinctions and adaptations to the analytical framework that I have employed and what they have helped to reveal, for the purposes of foregrounding my contributions in this respect.

As discussed in chapter 7, my own adapted version of this more robustly structured analytical framework makes an important distinction between two contextual aspects of the communicative cycle of textual interaction that informs the framework and which makes use of Kress and Van Leeuwen's multimodal terms of reference. In their discussion about the modes and media of contemporary communication, Kress and Van Leeuwen (2001) give the impression that "reception" is seen as an intrinsic part of "distribution" and, in subsequent (re)formulations, as an intrinsic part of "design" (Kress, 2003; 2010), or "re-design" (English,

2011). As discussed earlier, although I see "re-design" as "design informed by reception", as illustrated by Figure 4 in chapter 2, I believe it is important to make such a distinction because, in my view, "reception" as a process of evaluation and interpretation of texts and genres with reference to one's background knowledge or "reading formations" would begin to take place prior to "re-design" as a further process of articulation and/or elaboration of these partly preconceived thoughts, ideas, tastes, opinions and so on. Yet, of course, as also previously discussed, from a dialogic perspective these categories indeed overlap, albeit not any less than "design" overlaps with "production" and "production" overlaps with "distribution". The contextual dimension of "reception" as an additional category that informs and orients novelas as texts and the novela as a genre, whilst these texts and the genre inform and orient reception, is nevertheless seen as a crucial distinction to be made in this framework in the sense that such a distinction contributes to foregrounding both external and internal conditions, circumstances, interests involved, informed tastes and preferences, so on and so forth, under which texts and genres are "consumed", as opposed to "delivered" or "presented" for consumption (i.e. distribution) on the one hand, and as opposed to "re-arranged" or "re-presented" (i.e. (re)design) on the other.

Furthermore, such an important distinction (i.e. between the distribution, the reception and the (re)design of novelas, as they are collectively experienced by members of the complex chain of TV production in relation to viewers or consumers of this genre) has effectively enabled the inclusion and thorough consideration of this relatively substantial body of valuable empirical data about novelas as they are viewed or consumed by certain groups of people as an ethnographic study of reception of the prime-time Brazilian telenovela, on the one hand, and perhaps more importantly, as a 'netnography' of online communities about Brazilian telenovelas, on the other hand. Moreover, these two rather distinct generic cases, studied in this thesis in relation to each other, are seen above all as linguistic processes in sociocultural practices. As such, they inevitably involve multiple aspects of critical literacy as defined and taken into consideration in the wider theoretical framework of Social Semiotics and Multimodality – from viewing and listening, reading, writing, speaking and so on, to handling, operating, manipulating, selecting and organising, to designing, producing and reproducing, to rearranging and reconfiguring, to reflecting, reconsidering and adjusting, to challenging, disputing and arguing, to accommodating and combining, to entertaining, informing, learning, so on and so forth, just to cite but a few of the discussed aspects and processes at play whilst texts are produced and consumed by different people in different roles with different interests for different purposes in different contexts.

Also in relation to the adapted framework that has been employed to analyse these interactive processes of text production and consumption for the purposes of informing

communication theory and critical literacy practices, the further parallel perspectives that were brought to the analyses of the primary texts (i.e. novelas) that I have looked at in relation to the specific interests of viewers and advertisers were helpful in unpacking important aspects to be considered in discussing equally important dimensions of both social and material aspects continually taken into account by TV producers – in the general sense of the term – as they continually (re)design and produce each episode of the current novela. Conversely, the further parallel perspectives that were brought to my adapted framework for the analyses of the selected secondary texts (i.e. discussions from online communities about novelas) were also helpful in terms of unpacking important manifestations that effectively contributed to reveal how communicational genres oriented participants from different communities to interact in specific ways whilst these interactions oriented communicational genres across communities in turn.

Among such manifestations, there were notable issues of discursive identity and agency, which were made more visible as participants were seen as interacting "as viewers of novelas" on the one hand and "as online community members" on the other. This was evident, for instance, as some of those interacting online and participating in the collaborative design and production of the secondary texts analysed here, clearly positioned themselves in specific ways. Not only did they appear to present themselves simply as fans or critics of novelas but, more specifically, as individuals who saw and presented themselves as distinguished viewers in relation to their preconceived idea of what the implied audience for that narrative genre was. Likewise, as these viewers of novelas pledged allegiance to the particular community in which they interacted through the specific ways in which they manipulated the available semiotic resources, they also continually and dynamically positioned themselves in further distinct ways in terms of their varying degrees of agency, appearing more or less vocal, active or engaged depending on each topic, discussion, game, practice and so on. By presenting themselves, not only as members of a given online community and virtual friends, so to speak, who were fans or critics of novelas, but also as characters (real or fictitious) with distinct personas, these participants enacted the roles that they chose through their more or less carefully and creatively constructed virtual profiles and their original performances. Such virtual performances attracted more or less positive or negative attention across different communities, with communities shaping performances and interactions in specific ways, whilst performances and interactions shaped communities in turn.

As they exercised their creativity with varying degrees of agency according to the social and the material aspects orienting interactions through a multimedia platform which afforded and limited possibilities of communication and expression, the users of these observed online communities and viewers of telenovelas continually worked with the texts and genres that

they regularly consumed, and the texts and genres that they designed and produced collaboratively, by employing the available resources in the specific ways that have been described and discussed. These authentic uses of media texts and genres and their respective elements as social semiotic resources for different purposes, in the informal contexts that I have been able to reveal in this thesis have in turn informed to a large extent my tentative suggestions for working with different texts and genres as social semiotic resources for specific purposes in the educational contexts outlined in the next section and elucubrated upon thereafter.

9.3. Reviewing the Implications of the Thesis

The empirical observations and the social semiotic analyses conducted here were framed with important questions in mind in my endeavour to consider critical literacy practices from a broader perspective. In that sense, as far as media and technology go, although these have not been treated explicitly, their impact is implicitly acknowledged in terms of how language and communication are routinely used and how new affordances emerge whilst others fade away. Thus, as media and technology evolve and inevitably impact upon language and communication, it is important to bear in mind the skills and abilities that become increasingly relevant for effective communication to continue to take place in conjunction with those which may no longer be as relevant as they used to. Evidently, there are also sociocultural, political and economic implications involved in the development of media and technology and the resulting forms of textual and social interactions that are adopted by users or consumers and which may or may not grow to become predominant. These have also been implicitly acknowledged here in the sense that this research has dealt with widely popular television programmes, on the one hand, and increasingly popular forms of social and textual interaction mediated by computers via social networking services, on the other hand, for the ultimate purpose of informing critical literacy practices.

Both the primary and the secondary texts and genres that have been studied here in relation to each other and, perhaps more importantly, in relation to the users of these popular texts and genres, have two obvious things in common. They are generally seen as attractive and engaging, and in this way they are spontaneously consumed for pleasure in the first place, even by those who paradoxically criticise these forms and their respective contents, their users and so on, but nevertheless continue to engage with them. As such, they are part of a 'select' group of texts and genres which are generally unacknowledged and dismissed by educational establishments in general, despite their considerable popularity. From an educational perspective, however, it is vital to bear in mind not only the axiomatic fact that a considerable amount of learning takes place outside formal teaching environments, but also

the fact that the somewhat more spontaneous learning that takes place outside formal teaching environments – which undoubtedly includes hours of daily engagement with popular texts and genres found in popular media and the resulting practices that emerge from these linguistic processes – inevitably informs the learning that takes place in formal teaching environments, just as well as the learning that takes place in formal teaching environments is, perhaps more explicitly, designed and perceived as informing the learning that takes place outside formal teaching environments. It is in this particular sense that I have argued that, despite their best intentions, by continuing to dismiss the inevitable impact of informal practices of textual interaction – such as the ones that have been the object of study in this thesis – on the formal practices of textual interaction – such as the teaching and learning of language and communication across numerous spheres and domains – educational institutions and their respective educators are missing out on what I see as a great opportunity. Furthermore, the linguistic processes that I have been concerned with also take place as students interact with texts of any kind in formal teaching environments. However, since these further dimensions of language and communication in formal teaching environments still tend to be taken for granted, they are also seen as a missed opportunity in terms of the development of a more critical approach to the teaching and learning of disciplines that are more or less related to language and communication.

Evidently, that is not to say that the impact of informal practices of interaction with widely popular texts and genres upon formal practices of interaction with not necessarily popular texts and genres is solely positive; on the contrary. What would be most certainly positive for educational purposes, however, is to take these into consideration both in terms of their potentially positive and/or negative impacts. Unsurprisingly, though, assessing informal practices of textual interaction such as, say, watching novelas and using online social media, in terms of their positives and negatives, for educational purposes, is not an easy or straightforward task, given the relative aspects of each educational context to begin with. Nevertheless, the simple fact that these evolving textual, generic and mediatic forms and interactions are widely popular – and thus inevitably influence and shape or orient uses or practices whilst being influenced and shaped or oriented by their popular uses and practices in the specific ways that have been foregrounded with this study – raises some complex questions for educational establishments to engage with, if a more inclusive conception of what counts as learning in terms of the uses and competencies of language and communication is to be embraced. By approaching popular media texts and genres in educational contexts from a nuanced perspective which neither demonises potentially negative aspects nor glorifies potentially positive ones, and by thinking of popular media texts and genres in terms of their specific affordances and limitations in specific contexts for

specific purposes, in the next section I attempt some reflections upon these relations, followed in turn by some slightly more elaborate suggestions.

9.4. Some Reflections on Critical Literacy

I begin this section by referring the reader of this thesis to my conceptualisation of literacy as a more complex and multifaceted ability to be developed, which is in line with the more complex and multifaceted conceptualisations of language and communication as interactive processes in sociocultural practices rather than abstract systems. In other words, if language and communication are seen as indissociable from sociocultural practices, then so should be literacy as the ability to employ language to communicate. Thus, as defined in 1.3.2, my critically informed view of literacy, to be facilitated by different educational establishments for different purposes in different contexts, consists, in any case, in *the progressive ability to interact with and make sense of different texts and contexts, discourses and genres, and their representational modes used through the means of different media.*

With that in mind, below I present some tentative formulations for educational establishments and educators to consider in the event of an actual opportunity to develop curricula, syllabuses, courses, disciplines, so on and so forth, with more flexibility than most educational establishments tend to allow space for, particularly in Brazil, where the texts that have been the object of study in this thesis originate. Evidently, this is where these particular texts and genres would be more likely (less unlikely?) to be used as social semiotic resources in critical literacy practices for specific purposes in specific contexts in the tentative ways that I suggest below. Nevertheless, the analyses and the suggestions for the specific sociocultural and educational contexts discussed here offer the possibility that similar parallels between other widely popular media texts and consumers in relation to other specific sociocultural and educational contexts can be traced and considered.

1. *To what extent should critical literacy practices, as defined here, be conceived as an exercise in drawing attention to the positive and negative aspects of popular media texts and genres?*

As I attempt to develop my suggestions in more detail below, I believe that the actual focus of such practices should not be conceived as an exercise of aesthetic, ideological and/or moral criticism of textual forms, contents and practices which may be perceived more or less negatively and thus treated as potentially 'harmful' by some educators. Instead, widely popular media texts and genres if/when employed as resources in critical literacy practices,

should foster the acknowledgement of their complexities, in conjunction with other texts and genres of different nature, in terms of their affordances and their limitations.

2. *What are the potential contexts, in more specific terms, where these practices could be effectively implemented and in which ways?*

Bearing in mind the primary intention of this contribution to critical literacy practices as *improving students' capacity for independent thinking and articulation of thoughts, perspectives, opinions and so on, through the uses of language and communication*, the crucial point of approaching literacy from a socially informed perspective is that it can be helpful towards showing in practice how subjective views may be informed, for instance, in aesthetic, ideological or moral terms. By foregrounding the social aspects of texts, genres and textual/generic consumption practices in relation to their more commonly addressed material aspects, different views can be discussed in terms of how they are gradually informed, as opposed to how positive or negative, good or bad, right or wrong and so on they may or may not be.

In that sense, potential contexts where critical literacy practices as such could be effectively implemented are numerous. The list below is partly based on my own personal experiences, having worked as a teacher across a number of different contexts where language and communication are addressed more or less directly for a number of different purposes. This is by no means intended as an exhaustive list, but simply as a more specific set of more concrete examples where what I attempt to suggest thereafter could be effectively implemented by educators and institutions:

- 'EFL'[182] or equivalent, i.e. foreign languages for different purposes in different contexts (e.g. English for young learners in Brazil, Brazilian Portuguese to English speakers for business, commerce, customer service, tourism, healthcare, etc);

- 'ESOL'[183] or equivalent, i.e. local/national/official languages that are used as second/additional languages for different purposes in different contexts (e.g. English/Portuguese/Spanish/etc. to minorities who speak other languages in closed communities or remote areas, in the prison environment, in the academic environment, etc);

[182] English as a Foreign Language

[183] English to Speakers of Other Languages

- 'KS'[184]/'FS'[185]/'EAP'[186] or equivalent, i.e. standard varieties of native/national/official languages for already proficient speakers of that language in conjunction with some of their specific uses (e.g. literacy, communication, 'ICT' and so on, at all levels, whether in State schools or independent schools, colleges, universities, academies, so called education 'providers', etc);

- 'FE'[187] (i.e. post-compulsory education) or equivalent courses and/or disciplines which are more or less 'applied' and/or more or less directly related with the uses of language and communication for specific purposes in specific contexts (e.g. storytelling, composition, literature, dramaturgy, scriptwriting, copywriting, academic writing, 'media literacy', 'cineliteracy', 'academic literacy', etc, etc);

- 'HE'[188] (i.e. tertiary education) or equivalent courses and/or disciplines that are more or less directly related with language and communication (e.g. translation studies, language studies, media studies, film studies, journalism, advertising, narratology, communication theory, TEFL[189], TESOL[190], CELTA[191], DELTA[192], DTLLS[193], PGCE[194], etc, etc).

[184] Key Skills

[185] Functional Skills

[186] English for Academic Purposes

[187] Further Education

[188] Higher Education

[189] Teaching English as a Foreign Language

[190] Teaching English to Speakers of Other Languages

[191] Certificate in English Language Teaching to Adults

[192] Diploma in English Language Teaching to Adults

[193] Diploma in Teaching in the Lifelong Learning Sector

[194] Postgraduate Certificate in Education

3. *How can these specific educational contexts, among others, comprise critical literacy practices as defined above in more specific terms?*

There are several points to be made here before detailing my suggestions in the next section but, most essentially, by providing a detailed investigation into how linguistic processes of textual interaction in sociocultural practices seem to work from a social semiotic perspective, what I have hoped to be able to suggest with this research, is that *critically informed ways of going about language and communication as more or less direct objects of study in formal educational contexts, such as the ones listed above, offer immense potential.* Alas, this potential has remained greatly underexplored, particularly in developing countries with more pragmatic educational priorities, so to speak, such as Brazil.

In the Brazilian educational context in general, even in private schools and at university level – where a more critical approach to language and communication is often purported to be promoted – the studies and the analyses that are offered still seem invariably prescriptive, mechanistic and, thus, with no apparent acknowledgement or actual recognition of the fact that different texts and genres are read/viewed/consumed/experienced/etc. in fairly diverse and distinct ways. In that sense, selected texts and genres that are included in the programme or the syllabus of a given module or discipline to be taught are most invariably preordained material units, presented as more or less highly regarded examples of texts and genres, whose regular engagement and/or consumption tend to be either encouraged or discouraged, accordingly. Occasionally, there may be instances when alternative readings/views/interpretations/perspectives/etc. do happen to be brought up, either by teachers or by students. However, the most likely outcome is that, rather than serving as contributions for informed discussions, unconventional takes or questionings tend to be supressed or eventually dismissed as irrelevant, albeit to varying extents depending on each of these educational contexts. Nonetheless, whenever there appears to be a certain level of criticality in some of these specific contexts (e.g. certain private schools and colleges and some postgraduate level courses), this is undoubtedly rather limited.

There are indeed certain pragmatic reasons for a still rather pronounced lack of criticality in the Brazilian educational system in general, such as the still ongoing struggle to provide education for all with the limited resources of a budget with other competing priorities, and the still palpable reminiscences of two relatively long stretches of dictatorial regimes which interfered in educational practices directly and deliberately. These have been explored in detail elsewhere (e.g. Stephanou and Bastos, 2004; Veiga, 2007) in addition to other important historical, political, economic and sociocultural issues that have continued to contribute to often counterproductive educational debates between teaching bodies and policy makers. Evidently, discussing educational reforms in Brazil is beyond the scope of this

chapter or this thesis, in spite of the fact that a realistic prospect of educational contexts where critical literacy practices are widespread is indeed highly dependent upon such reforms. What this thesis effectively does, nonetheless, is contribute to further debates to be had with a socially and linguistically informed perspective.

4. *To what extent should classroom discussions and activities, then, comprise or avoid moral and/or political stances?*

Despite its shameful colonial past featuring centuries of pillage, slavery and genocide, in addition to multiple cultural homogenisation efforts, among which, language and religion have stood out (together with violence and corruption), it would be, nevertheless, fair to say that contemporary Brazil has been steadily moving towards an ethos of greater awareness and higher sensitivity in relation to sociocultural differences in general, albeit to varying extents across different regions of the country, age groups and social classes. If these are all still major issues to be addressed even in so called developed democracies, there is of course a much longer way to go in a steadily developing democracy such as Brazil. In that sense, as far as critical literacy practices are concerned, it is absolutely crucial for educational establishments, not only to be aware and sensitive towards all kinds of social differences – from the perhaps more obvious ones, such as gender and ethnicity, as well as age, class and accent, to the perhaps not so evident ones, such as religious, sexual and political orientation and so on – but, above all, to be aware and sensitive to the basic fact that *sociocultural, political and economic differences directly inform and orient instances of reception in the processes of textual interaction and engagement, as well as further instances of text design and production.*

Therefore, whilst engaging with texts and genres, classroom discussions and activities concerned with critical literacy should, in any case, not only carefully consider sociocultural differences but, more importantly, bear in mind the fact that different texts and genres are likely to impact different users with different backgrounds in different ways which may be, in turn, more or less significant in emotional terms. In this way, critical literacy practices should not be used as a means to promote specific moral or political stances of any kind. Instead, these should be aimed at fostering critical reflections upon the different ways in which different students may interact and respond to different texts and genres.

5. *To what extent, then, can a social theory of language and communication inform critical literacy practices in order to effectively improve the ability of students to critically understand their own interactions with and responses to different texts and genres?*

Adopting a socially informed perspective to critical literacy practices for specific purposes in specific contexts means, in any case, enabling students to understand the idea that language and communication are linguistic processes in sociocultural practices. This entails enabling students to recognise the fact that, besides texts and genres, media and modes, words, sentences, sounds, images, letters and countless other textual materials and semiotic resources, text consumers and producers (i.e. the students) are an indissociable part of the process of textual interaction as well. In that sense, students' own reactions to the texts and genres that are consumed or experienced, unavoidably emerge as different types of texts in different contexts and should be recognised as such. In this way, a critical perspective to literacy practices for different purposes in different contexts should aim at integrating the various aspects and respective elements, as identified in chapters 6, 7 and 8.

By bringing social aspects of texts and genres together with their material aspects, students are met with the opportunity to share additional aspects of their own interactive experiences. Rather than considering these as disruptive or irrelevant and promptly supressing or dismissing them, as it still tends to be the case, these aspects should be brought to the foreground in conjunction with other elements to be used as semiotic resources in different activities with different aims. In the next section I provide some slightly more practical suggestions as an attempt to develop these thoughts in more concrete terms by taking into further consideration some of the specific educational contexts in which I have been directly involved.

9.5. Some Tentative Suggestions for a More Critical Approach to the Teaching and Learning of Language and Communication Related Disciplines

Bearing in mind the specific contexts, purposes, aims and objectives of each specific course, discipline, module, lesson, lecture, seminar, tutorial, so on and so forth, the underlying idea of a critical approach to the teaching and learning of 'stuff' that is more or less directly related to language and communication is that collaborative (social) and reflective (critical) practices of textual interaction should acknowledge not only the existence of alternative viewpoints, but also their legitimacy. As it has been discussed theoretically, observed empirically and subsequently analysed from a social semiotic perspective, these multiple variables that inform and orient different aspects of textual interactions in specific ways have

a direct impact upon individuals and groups in terms of their tastes, their preferences, their opinions, their choices and so on.

By acknowledging how texts and genres work as linguistic processes in sociocultural practices, on the one hand, and by incorporating the specific ways in which these interactive processes function into the development of educational tasks and activities, projects, assignments and so on, on the other hand, teachers can enable their learners to begin to recognise critical aspects of literacy as they work with different texts of different genres making use of multiple modes, media and textual materials in the interactive cycles of text design, production, distribution, reception, redesign and so on. It is here that popular media texts and genres that students may be well acquainted with – such as novelas and online interactions through social media services, among others – can be brought up and incorporated in classroom discussions and activities in conjunction with other texts and genres for specific purposes accordingly. Moreover, as textual *interactions*, rather than texts, are brought to the forefront, and texts and genres are used as *resources* that make sense in complex and relative ways, rather than as solid contents and forms, critical insights can be observed and generated by students.

In different educational contexts, such as the ones listed above, where different aspects of language and communication are dealt with more or less directly for more or less specific purposes, through a critical approach that promotes both collaborative and reflective practices, students can develop their abilities more effectively as they begin to understand how linguistic processes in sociocultural practices orient their tastes and opinions, choices and preferences and so on. Whether for textual consumption or production, whether outside the classroom or inside, the daily practices of moving from one genre to another, in conjunction with moving and/or combining different representational modes, as well as using different media and textual materials, continually inform the learning process as multiple tasks are performed more or less spontaneously or deliberately. Classroom activities that positively acknowledge and attempt to incorporate these informal practices of textual interaction and engagement from a critical perspective, as discussed above, can contribute to the development of additional forms of knowledge. Whilst directly informing the learning process, these activities contribute to a richer experience, which is seen as potentially more pleasurable, as well as more effective.

As a more concrete illustration of what I am suggesting, I believe it is worth including here a reflection upon a couple of examples from my own teaching. Although these are taken from two rather distinct contexts, in both cases students were guided so as to critically engage with texts and genres and the respective aspects of language and communication considered relevant for each particular setting. The activities described below have been used with ESOL

learners in prison, on the one hand, and with Media and Communications undergraduate students attending a module on the history and development of narratives, on the other hand. Over the course of the semester, as I continued to teach these two very distinct groups of people in very distinct contexts and under very distinct conditions, I grew acutely aware of the impact that social aspects of language and communication had upon material aspects and vice versa, not only with regard to each context and the indissociable respective learners, but also in terms of how the teaching and the learning from one setting continually informed the other and vice-versa.

In the first setting students were preparing for their upcoming Entry 3 level speaking exam, whereas in the second setting, students were looking at aspects of postmodernist representations. In both cases, students were asked to consider for a moment and then briefly share their thoughts with regard to their own tastes, preferences and opinions about their choice of one item from a list. For the first class with eight ESOL learners, the list contained topics of potential interest ranging from films, books and music in general, to sports, food and places in general. As for the second class with ten undergraduates, the list offered, more specifically, a selection of four film clips featuring instances of the so called 'rupturing' effect as elucidated in Cobley (2001a: 171-200).

The ESOL students then had to go on computers to search for images and supplementary information about the topic of their choice and consider what would be interesting to include in a short presentation to be prepared and why. Although there was no internet access for security reasons, computers had Encarta Encyclopaedia installed and the software interface looked and functioned very much like an internet browser. Word processor then had to be used and a few written notes were put together with illustrative images and descriptive captions. Eventually, students came up with some exciting stuff, given the circumstances, and were all keen to present their pieces, not only because they would be talking about stuff that seemed genuinely interesting and enjoyable to them (e.g. Robert De Niro and his top three performances of all time; best football teams and players, rules of the game and so on; how to cook specific traditional dishes from scratch; highly recommended holiday destinations and some valuable advice to foreign visitors; etc.), but also because they felt really content to be able to effectively understand how the genres (i.e. speaking exams, short presentation, etc.) appeared to function both socially and materially.

Meanwhile, the undergrads first had the 'physical media' presented to them in the form of DVDs with their accompanying front-cover illustrations and back-cover synopses passed around and then had to decide which ones would be their first and their last choice to be picked, if they had a couple of hours to sit and watch one of those films, and why. Out of the four options, namely *Monty Python and the Holy Grail* (1975), Michael Haneke's *Funny*

Games (1997), Spike Lee's *25th Hour* (2002) and David Lynch's *Inland Empire* (2006), only the first one was known to two of the students, although neither of them had seen it either. The first two film clips were shown to the students and there was a brief exchange of impressions, followed by the next two clips and a subsequent exchange about what had caught their attention and why. The discussion continued with its primary focus on the viewing impressions before we could turn to the written examples discussed in Cobley's guidebook, such as Fowles' *The French Lieutenant Woman* (1977) and Capote's *In Cold Blood* (1966) which had been, reportedly, more complicated for most students to be able to engage with. This seemed perhaps not so much due to the students' relatively low levels of engagement with the written mode or the medium of books, but rather with the two concerned genres interacting with each other (i.e. postmodern literature on the one hand and academic writing on the other). Moreover, despite being in tertiary education, none of these young adults had thought of textual interactions as linguistic processes in sociocultural practices. This was a recurrent practice and as the lectures progressed from one week to the next and we continued to interact with some of the written excerpts together, bearing in mind the visual references from the beginning of each session on the one hand, and the narrating voice of the author of the guidebook itself on the other, things became visibly more accessible. By the end of the semester most students had demonstrated their genuine interest in continuing to explore and engage with some of these texts and genres, not only with regard to other more practical disciplines so to speak (e.g. creative writing, film and TV production, etc), but also outside the university for sheer pleasure.

Besides combining different modes and media through a more critical use of texts and genres, in both these cases, activities were designed with the assumption that students had, in their own ways, at least some prior knowledge with regard to these. As they were given the opportunity to engage with and reflect upon their knowledge and their assumptions whilst actively manipulating some textual and generic aspects and conventions through these practices, students were being required, on the one hand, to consciously acknowledge certain aspects that they were likely to know despite being unaware, whilst at the same time questioning what they thought they knew as well as how they knew it. In addition, the fact that these were presented as collaborative practices – with students choosing their topics according to their preferences, then presenting them to the class and being asked questions, in the first case; and with students also choosing what they might prefer and then discussing their perspectives and interpretations, in the second case – was crucial in the sense that students also had to be able to explain and justify themselves in terms of their choices and preferences, tastes, opinions and so on.

In sum, what I have attempted to illustrate in more concrete terms with the examples above is that a number of distinct educational contexts and their respective students can effectively benefit from an informed approach that treats not only aspects of language and communication, but also their teaching and learning, from a social semiotic perspective that sees and presents texts and genres as dialogic linguistic processes in sociocultural practices. It is in that sense and for these purposes that I have chosen to develop these specific studies with the Brazilian sociocultural context in mind, using novelas and online interactions about the genre as one possibility among many others.

The social semiotic approach that I have gradually developed and incorporated into my own teaching of language and communication related disciplines over the years – and which I have employed considerably more thoroughly in the analyses and interpretations of both the primary and the secondary texts and genres that have been studied in this research – is by no means unprecedented. Cope and Kalantzis (e.g. 1993; 2000), as well Kress (e.g. 2003; 2010) in particular have been major exponents of a critical approach to literacy from a linguistically and socially informed perspective as discussed throughout this thesis, with English (2011) evidently being equally or more influential not only in terms of informing but also structuring both my theoretical and practical approaches to pedagogy as such.

Still, this research has uniquely reaffirmed the importance and the usefulness of these approaches whilst specifically studying the Brazilian prime-time telenovela, not just as a media text, but as a social semiotic resource as it is continually developed and as it is continually appropriated and actively consumed by different groups of viewers in specific ways through their concomitant uses of social media in this particular case. Moreover, in studying these interrelated genres and their respective users continually interacting in informal contexts, this project has hoped since the outset to be able to suggest in more concrete and specific terms that informal instances of quotidian textual interactions – such as telenovela viewing practices and online discussions about these texts and genres – inevitably inform and therefore have great implications for the teaching and learning of language and communication related disciplines in formal educational contexts. In that sense, it is believed by now that the objectives of this research have been achieved to a reasonable extent.

9.6. Final Thoughts

To summarise, this thesis as a whole is original in its approach because it has looked at the prime-time Brazilian telenovela as an example of a popular narrative genre in terms of the ways it is appropriated and used as a social semiotic resource by different groups of viewers

or consumers in order to make meanings in the specific ways that have been described. With particular interest in understanding and informing communication theory and critical literacy practices, this thesis has presented an original analysis of the genre from a multimodal social semiotic perspective. A number of different novelas have informed this analysis empirically, on the one hand, in conjunction with several observed viewing/consumption practices, on the other hand. In addition, a detailed empirical investigation was conducted into the specific ways in which the novela is used a social semiotic resource by different groups of viewers who interact online producing original texts of their own.

Such an empirical investigation into online communities of viewers of telenovelas engaging with novelas, on the one hand, whilst engaging with each other, as well as with the medium in which they continually interacted and with the secondary texts that they produced and consumed, on the other hand, is seen as a unique contribution to the field of media and communications, not only as the first study attempting to combine these texts and genres and their respective users in relation to each other. This effort is also seen as unique and original in terms of the ways in which it has approached this interrelation between these genres and their respective users from a socially and linguistically informed perspective. As such, not only are these texts and genres seen as more complex entities, but they are also considered indissociable from the communicative processes out of which they originate and are realised by different groups of people in different contexts.

By considering the impact of these informal instances of textual interaction upon formal educational contexts, in the ways that have been presented, it may be the case that this research has not particularly opened new horizons on teaching and learning and representation. However, by bringing additional dimensions into the analyses and interpretations of the specific investigations that have been conducted, and by considering their implications in the particular ways that it has, it is fair to say at least, that this project has expanded these horizons to a considerable extent.

As stated above, though, perhaps the key contribution to knowledge provided by this research is in the original way that it has approached prime-time Brazilian telenovelas and their online mediations from a social semiotic perspective. By doing so, this project has offered a new perspective to understand the specific ways in which these texts and genres are spontaneously appropriated and reworked by different groups of viewers through their online interactions in distinctive ways that are oriented contextually and discursively, in social terms, whilst also oriented thematically and semiotically, in material terms. In that sense, besides the pedagogical concerns resulting from my professional involvement with education for a number of years, the social semiotic analyses and interpretations of these intricate

intertextual relations between these popular media texts and their respective users and consumers can also be seen as a potential contribution to other fields which take a direct interest in understanding consumption practices, such as marketing and advertising.

This thesis concludes here but, during this process, a number of possibilities for future investigation with mediatic, linguistic and pedagogical concerns have emerged. Some of these are listed below for eventual consideration:

1. In the context of multimodal communications through so called digital media across different textual and communicational genres, what are the relations that can be traced between the continual development and the respective uses of non-verbal forms of interaction, on the one hand, and verbal forms on the other?

2. What is the impact of these relations on the varying levels of frequency and intensity between mediated oral and written interactions, in the context of social communication and their respective levels of formality?

3. What is the impact of these relations in the context of textual production and consumption practices, for commercial purposes on the one hand, and for pedagogic purposes on the other hand?

4. What are the relations that can be traced between the influence of popular TV programmes (first screen) on the current practices of textual interaction between viewers and users of new forms of social communication through mobile devices (second screen)?

5. What are, in turn, the relations that can be traced between the influence of popular social media services and mobile applications (second screen as the primary screen) on the current practices of textual interaction between TV producers – who also happen to be users of these services – and their potential viewers of new TV programmes (first screen as secondary screen)?

6. As new models of TV production and consumption through digital media become increasingly popular, how are consumption practices specifically being shaped by viewers/consumers, on the one hand, and content producers, commissioners, advertisers, etc, on the other hand?

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APPENDIXES

Appendix 1. Illustrative sample from Community 'Novela – *Viver a Vida*' [Novela – *Live the Life*][195]

Isabel is not a villain!

> > > > > Messages
first | <previous | | showing **1-10** of **38**

29/11/2009
Isabel is not a villain!
're the face that Isabel is not a villain, she has this way because of tareza,
even the guy there that's psychologist made it clear that ...
just want to see the plug from falling tereza, and worry more about the isabel = P

Today in fautão only gave "isabel" all on the subject was related isabel.

29/11/2009

I think the truth is that it needs to be ditaaa No, 'cause everybody knows that there are truths that no one has need of falarr, porémmm verdadeiraaaaaa she is, but with a certain amount of invejaaa, and repression ... But I understand it perfectly ..
The Tereza absurdaaa makes a difference between the daughters, and it's painful any filhoooo p

29/11/2009

're the face that Isabel is not a villain, she has this way because of tareza,
even the guy there that's psychologist made it clear that ...
just want to see the plug from falling tereza, and worry about the isabel = P [2]

29/11/2009
It certainly
Life
is not so rosy as the landscapes and the novelas of Carlos Manoel and the people are so passionate (or mt good, bad or mt) as he describes, but the novela is a work of fiction.
People such as Isabel are nessenciais in the life of any person, because they show the reality and make people wake up w / life and stop living a fantasy world.However, the character makes bad use of your truth and uses conhescimento w / crease and hurting people instead of helping to improve them.

29/11/2009

Isabel is my "Idalah!

29/11/2009
Besides the sharp tongue
is envious, and envy is a negative form of admiration.
We all have qualities and defects are villains qd stands our shortcomings and use our qualities w / the bad.
29/11/2009
dani up and Viviane

[195] Available at: http://www.orkut.com/Main#CommMsgs?cmm=12825129&tid=5409486021086328864 (last accessed on 25.09.2014).

I agree with everything!

just think tereza prefer more mia and Luciana, why they do not resemble her, and Isabel is like her ...

29/11/2009
Ya, cuz they are like himself, isabel jealous of the love that gets luciana, tereza and jealous of the love that Helena receives from DM

29/11/2009
dalila
do not think Isabel is jealous of luciana because of the beauty if you're referring to, but she is jealous but, for the love of qa has luciana tereza ...

29/11/2009
- Dani is
hehehe true
first | <previous | |

Isabel is not a villain!

> > > > > Messages
| | | showing **11-20** of **38**

29/11/2009
yes, isabel tereza loves and cares ...
plus she does not dare get close to Isabel, to know she's feeling q = /
and prefers to leave out ...

and if to the beating, no good just going to leave isabel more outraged yet!

29/11/2009

Thais
she was pretty much the same
very good actress!

wanted to see it with Lilia in Faustão:)

29/11/2009
Thais
true ...

29/11/2009
my favorite is the isabel tbm:)

Jan 11
she is a girl without the mother's attention seeking abuse of sincerity to call attention is often cruel

Some replies on this page Have Been deleted or are under review.

| | |

Appendix 2. Illustrative sample from Community 'Novela – *Tempos Modernos*' [Novela – *Modern Times*][196]

first | <previous | showing **1-10** of **53**

Apr 7 (5 days ago)

Change the community photo
Not by the characters but had pq q put new photos every week
repeating the same protagonist puts Nara deodar ra tb,
the cover 3 months ai ha ta, q is gonna be another 4 months or 5 until the end?

Apr 7 (5 days ago)

They could put a picture of a noose: it is what makes the Globe is endo to the schedule of seven.

Apr 7 (5 days ago)

And the puppet of that strength could be our Muso, Eduardo!

Apr 7 (5 days ago)

kkkkkkkkkk, Nara? Heavens

Apr 7 (5 days ago)

Thunder!

Apr 7 (5 days ago)

Put a horse and a mare ..

Apr 7 (5 days ago)

Put the noose hanging on it with the Bufo ...

[196] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5457097077859280232 (last accessed on 25.09.2014).

Apr 7 (5 days ago)

Bufo? fucking shit!

Apr 7 (5 days ago)

kkkkkkkkkkkk .. People, "Bufo".
What is the nickname for the love of D Ts

Apr 7 (5 days ago)

aqi Vassena look! Bufo and segumdo name mimha mae Gizele bicheee

name it and conpleto: perceverana bufo Gonçalves

first | <previous | |

Change the picture of the community

> > > > > Messages
| | | showing **11-20** of **53**

Apr 7 (5 days ago)

Putz, touching

Apr 7 (5 days ago)

buaaaaaaaaa

Porcu nimguem AMAA me?

nor my PAII

un days kissed a kidnapped girl, then she desmaioooo

buaaaa

need comforting and so voses fasem agresoes matematicass ...

Apr 7 (5 days ago)

everyone I adisiono give me wood
ai Paza 5 minutes and he escluem

buaaa

Apr 7 (5 days ago)

kkkkkkkkkkkkkkkkkk

Apr 7 (5 days ago)

look at my Comus

Apr 7 (5 days ago)

Bufo, being overcome and will testify at the end of Vi see Life.
"I was Mongolian, nobody liked me, but then, blah, blah, blah"

Apr 7 (5 days ago)

"But then I keep getting a Mongol who arouses shame others n others"

Apr 7 (5 days ago)

I am without my glasses, I can now see their depression!

Apr 7 (5 days ago)

Adriana
kkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

Apr 7 (5 days ago)

Desper all the other right! Bufo is negative note!

| | |

Change the picture of the community

> > > > > Messages
| | | showing **21**-**30** of **53**

Apr 7 (5 days ago)

Adriana and her dark humor!

kkkkkkkkkkkkkkk, died!

Apr 7 (5 days ago)

Starts with the name of the subject .. Snitch.
No, I did not resign with that nickname.

Apr 7 (5 days ago)

I'll come up with a fake call .. "Peidal" ...

Neither do I resign myself to that nickname! Bufo? Breath .. Befo ... Bifo ... BofA!

Apr 7 (5 days ago)

Noza already told you segumdo bufo and the name of my mother

and a name very like my common chicoso

Apr 7 (5 days ago)

Bufo, you're thinking that's what, a EDUARDO of life? If the league, anything! Who here is going to be digging your orkut and looking at their communities? Hahaha .. Ô shortage!

Apr 7 (5 days ago)

Bufo think because anything ... ¬ ¬
Bur is forced to use rice appeal

Apr 7 (5 days ago)

... : (

Apr 7 (5 days ago)

Want to know? Never liked vcs

Bufo still need to go a long way before becoming **the** fe B. For now it only takes a bluff Bulletin.

| | |

Change the picture of the community

> > > > > Messages
| | | showing **31-40** of **53**

Apr 7 (5 days ago)

So will there baby sucking her popsicle, but will not suck hard to break, there will have to take up a collection to give the same q and this gave the "joselito '

Apr 7 (5 days ago)

AHSUHAUS HUAHSUHAS Adriana, I die laughing with vs *-*

Apr 7 (5 days ago)

Joselito also disappeared? HAUSHUAHSUHS
I saw his post's there.

Apr 7 (5 days ago)

Want to know? Never liked vcs
His mother does not like you. Otherwise it'd be great with a bottle of porridge stuck in the mouth instead of coming here talking shit.

Apr 7 (5 days ago)

Is that we send another kit-pr punheta him .. Zezé horrors're having fun, no time to get in here.

Apr 7 (5 days ago)

Bufo or Bofe?

Holy shit, everything is a waste!

Apr 7 (5 days ago)

Aiiiii, Bufo not like me! How will I live with that?

Apr 7 (5 days ago)

Nouça, ili mum of gint gusta?

tu beige!

Apr 7 (5 days ago)

Lisandro
Bufo not like us .. What do we do? Commit suicide?

Apr 7 (5 days ago)

COLLECTIVE SUICIDE!

| | |

Change the picture of the community

> > > > > Messages

| | next> | last

Appendix 3a. Illustrative sample from Community 'Eu ODEIO a Rede Globo!' [I HATE Rede Globo!][197]

Debate - Soap and mode of transmission of values

> > > > > Messages

first | <previous | | showing **1-10** of **134**

31/03/2007

Debate - Soap and mode of transmission of values

I created this topic in order to discuss the extent to which a **novela** is social values or not.
What beneficiodas Novelas? And the harm??
And the end is profit or loss??

Expose their opinions here and advance notice:
Who offend, or post inappropriately (q nonsensical talk things do not add) will have their post deleted.

31/03/2007

The Novelas display a false reality.
Life there is always beautiful and everything is solved.
People forget to discuss topics relevant to society to discuss what should happen in the **novela.**

Novela is a plague!

31/03/2007

The Novelas, implicitly, the values are wrong about society, and our conduct towards others.

31/03/2007

The Novelas display a false reality.
Life there is always beautiful and everything is solved.
People forget to discuss topics relevant to society to discuss what should happen in the ***novela.***

Novela *is a plague!*

About the false reality I agree. But people forget to discuss issues relevant to society or do not have any

[197] Available at: http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=2523905963501070835 (last accessed on 25.09.2014).

interest in discussing it?
I think the people that closes his eyes to social problems.

My views on the **novela** is partly the same as yours, but differs in some points.

31/03/2007

In my opinion, the Novelas are the main means of manipulating the Globe, given the number of people that attended and say, take as truth what is happening there.
Not counting that they forget the real life problems, and focus only on what happened in the last chapter of the **novela.**

Bread and circuses for the people.

31/03/2007

miner

I do not think the Novelas a means of manipulation. I think more that the **novela** is the values of right and wrong.Show us what kind of life is best. We do have desires for success and "good life".

At bottom, it encourages consumption and have money.

31/03/2007

Exactly, mate.
Novela is a part of the policy of bread and circuses promoted not only by Globosta, but by means of mass communication in general.

31/03/2007

Consumerism.
But man, notice how every representative of the Church in Novelas is dirty.
This is just one example.
But I agree with you in parts.

31/03/2007

Exactly, mate.
***Novela** is a part of the policy of bread and circuses promoted not only by Globosta, but by means of mass communication in general.*

It would be a bread and circuses in accuracy. The bread and circus in Rome was created to alienate the population to the problems that occur in society.
In Brazil, the population knows the issues and problems in living day to day. I think the people seeking to be "manipulated." The Novelas represent some kind of "drug" that everyone seeks.

Some replies on this page Have Been deleted or are under review.

first | <previous | |

---

reply

Page ( ).

Debate - Soap and mode of transmission of values

> > > > > Messages

| | | showing **11-20** of **134**

31/03/2007

There is something called lyrical self.
Or the movies we see, think Tom Cruise even works for the IMF?

31/03/2007

But man, notice how every representative of the Church in Novelas is dirty.

This constitutes as part the right station. It would be a wrong value. Pq until religion is more manipulative than the broadcaster.

31/03/2007

I know what is the policy of bread and circuses.
I graduated in History.

We need to adapt the concepts to our historical reality.
You can not analyze the politics of bread and circuses in line with the thinking of the time when it was created.

People are aware of the problems of the country, but this policy of bread and circuses promoted by the media

of mass prevents them from wanting to understand these problems and wanting to discuss them.

31/03/2007

André ....

But nowhere are the same **novela.**Just what we'd like to see. Note well, if the **novela** did not reflect the people would not have hearing.
The biggest problem with the **novela** is the fact of giving an "illusion" of what is happiness to the people.

31/03/2007

But people seem to have lazy thinking.
Several times I have heard comments offensive to the Church, due to the fact that they had seen in the **novela** that the Church is corrupt.

That is, I know, but in the Novelas, this is too generalized.

31/03/2007

In my opinion, the Novelas are, for the most part, distortions of reality. I have nothing against Novelas, but I think his view is exacerbated. Many a day, the good guy always ends up winning, always being brokered by a lot of sex is low among the characters. I'm done being embarrassed, a formula that is used for years. Why not try something new? Something different and attractive?
Of course the Novelas bring positives as alerting people to some problems in society and their consequences. But on the other hand, see it as a simple formula to win the hearing, and that thing to address social issues may be only a facade, because I see people talking more of the characters and the bitching that goes on than education, health, politics and so on.
Teenage pregnancy, alcohol, among others, are a fine example to pass. Some may think that the TV does not influence. Already for me it depends on the person. Many people strictly follows the fashion of the TV. Like, when a person sees that actress wearing this sandal the next day leaves behind one of the same. This is not influence? The same thing I tell a girl out there behind a rich old man who gives all, as it appears in the **novela.**
- "Oh, that Sandra did well with Glaucon, that would not work for me too?".
I did not see ¬ ¬ '

31/03/2007

People are aware of the problems of the country, but this policy of bread and circuses promoted by the media of mass prevents them from wanting to understand these problems and wanting to discuss them.

Very good to know that you graduated in history, so the debate becomes more refined.
What I do not agree on their placement above is that the policy of "bread and circus" prevents people from wanting understands best social problems.
I think part of the population as a disregard of reality.

31/03/2007

In my opinion, the Novelas are, for the most part, distortions of reality. I have nothing against Novelas, but I think his view is exacerbated. Many a day, the good guy always ends up winning, always being brokered by a lot of sex is low among the characters. I'm done being embarrassed, a formula that is used for years. Why not try something new? Something different and attractive?

I agree with you. The ideology of the **novela** is the same.It seems to cake recipe. This is a point against the quality of programming.

31/03/2007

Novelas, would be relatively as fairy tales, where ah the good guy, the villain, the sidekick of cowboy and a major conflict.
Novelas are fantasies, made to anesthetize the people of the cruel reality in which we live.

31/03/2007

Of course the Novelas bring positives as alerting people to some problems in society and their consequences. But on the other hand, see it as a simple formula to win the hearing, and that thing to address social issues may be only a facade, because I see people talking more of the characters and the bitching that goes on than education, health, politics and so on.

A plus. I think the **novela** really has a social role.Can not we just denigrate without raising good points.

| | |

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

NAO SEI VCS agree with me, but I think QA GLOBE AND Corinthian. ANOTHER DAY selling **novela** PE NA JACA WAS A WOMAN WITH THE SHIRT Corinthians, TODAY AND IN THE PROPHET The KRA said that LA WAS A DEFECT BE PALMEIRENCE

31/03/2007

Teenage pregnancy, alcohol, among others, are a fine example to pass. Some may think that the TV does not influence. Already for me it depends on the person. Many people strictly follows the fashion of the TV. Like, when a person sees that actress wearing this sandal the next day leaves behind one of the same. This is not influence? The same thing I tell a girl out there behind a rich old man who gives all, as it appears in the **novela.** - "Oh, that Sandra did well with Glaucon, that would not work for me too?".

Oh I disagree. I think the population dictates the fashion for Novelas which in turn amplifies the fashion dictated by society.

31/03/2007

The population dictates the fashion Novelas?
I did not understand, give me an example

31/03/2007

WANTED TO SAY I THINK Q VC Manipulation ...

31/03/2007

Who dictates fashion, is the people, but the **novela** has an important role.
What's hot in **the novela,** is fashion in Brazil.
If too many characters wear mini skirt, all want to wear mini skirt.

31/03/2007

Alex Victor

I do not think the globe corintiana. I think its a mistake. A television station does not have the pq twist to a team.

Start from the premise:
The globe has the owners as marine brothers. If each twist for a team is hard to be broadcast to a team party. Join now in the editing, each has its time and so on.

You can not generalize like you did.

31/03/2007

Reaper

Yes, the population dictates fashion. If the **novela** show characters dressing like European people here (Brazil) will get through "displaced."It's like a mirror. The public wants to see on television.

31/03/2007

I did not see, MOST OF YOUR TRANSMISSIONS OF THE GLOBE IN THE NFL AND BELO HORIZONTE Corinthians, Corinthians SHOWS AND SPEAK EVIL OF PALMS, QE RIVAL ...

DO NOT KNOW, CAN BE WRONG ...

31/03/2007

Wander

Usefulness of your post??
What was your intention?

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

I did not see, MOST OF YOUR TRANSMISSIONS OF THE GLOBE IN THE NFL AND BELO HORIZONTE Corinthians, Corinthians SHOWS AND SPEAK EVIL OF PALMS, QE RIVAL ...

DO NOT KNOW, CAN BE WRONG ...

Here at ES almost nothing game Corinthians. The world wants to reach the largest possible audience layer. Here in the ES is very game and Flemish vasco. Why are the biggest fans of these teams here.

31/03/2007

Alex, the main purpose of Novelas is to Ibope.
Be party to a team is not profitable.
They are unbiased in this respect, since they aim to profit.

31/03/2007

Meneiro

They are not impartial. For often end up "giving" pras biggest fans (audience).

31/03/2007

AKI BUT DOES NOT HAVE MANY Corinthian ...

31/03/2007

Nã in order to influence someone.
I lived in Minas Gerais and now live in Sao Paulo, and I see that this is not enough to affect.

31/03/2007

I have my doubts

31/03/2007

Romulo

*"If the **novela** show characters dressing like European people here ..."*

I understand what you meant, but I think if this happened in a sentence in a **novela,** the probability of becoming fashion would be great.So it is with music, sometimes there are people who never heard of the artist, but as the **novela** goes on people begin to listen.
Furthermore, I agree that the people dictates fashion and television. In fact, the reality is that the **novela,**

though not equal to which we live, is quite similar in some respects.

Therefore, I doubt, then I could say that TV fashion dictates to society and reverse is true?

31/03/2007

Reaper

It happens that I spoke:
Novelas of the time (of repercussion vestidões -> no).
Shows like amazon (You do not see people walking out dressed dakele way).
Cubunacan (It has become fashionable to be like the Caribbean).

And so on.

31/03/2007

It would not work, because the climate is different.
I think that Novelas that capture the current appeals to a particular social group, and plays in his Novelas, adding a few things ...

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Wander

Interesting point of view.

31/03/2007

Miner

That's what I said. The **novela** picks up and amplifies a social fashion.

31/03/2007

Moral lesson in a way tbem CAN BE A MEANS OF HANDLING

31/03/2007

So with that, the public Bahia for example think that's hot in Brazil and so, start using it.

31/03/2007

Twisting the lesson, you can do.

31/03/2007

Romulo

"Novelas of the time (of repercussion vestidões -> no).
Shows like amazon (You do not see people walking out dressed dakele way).
Cubunacan (It has become fashionable to be like the Caribbean). "

Ah ahuahuhuahu
In this I agree with you. But I say that fashion is not just in the way of dressing, are the actions and habits.

Something like "trademarks" of the characters, palavriados, slang and so on. To me it is a form of influence, beneficial or harmful for those who think you know?

And I'm not saying that in every **novela** that happens, I think it depends greatly on the impact of this and its characters.

31/03/2007

Moral lesson in a way tbem CAN BE A MEANS OF HANDLING

Not manipulation, but perhaps a little trend yes.

31/03/2007

Handling, too, because making yourself believe that something is right, you take a person to take wrong action.

So you're manipulating.

31/03/2007

You can *

31/03/2007

Reaper

The MARIORIA NOVELAS OF THE GLOBE AND sitcom Place a stick "TO A CHARACTER AND Q REPETERM repeatedly until they reach the popular medium.

EX: SAI DE DOWN: SHUT UP Magoo
Zorra Total: COME SO, YOU KNOW?
THE PROPHET: dickhead
LADY OF DESTINY: FELOMENAL

ETC

| | |

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Accurate, and it just makes everyone remember the **novela.**
It would be more marketing than manipulation.

31/03/2007

Reaper

Do not know if it happens where you live but here in the ES staff were not much influenced by the form of acting as agents of many Novelas: The Prophet (no shows like the main character who can not remember the name), Cubunacan (nobody wanted be had here) and so on.
Sometimes this happens because there is that direct contact, live **soap opera.**But this is not the rule.

31/03/2007

miner

I agree with you. Marketing, a clever way to hold the viewer.

31/03/2007

Exactly.
Thus the **novela** does not fall into oblivion.

31/03/2007

Oh no, of course not the rule, but like Alex said Victor aê ...
I live in the Northeast and it is quite common here, perhaps for lack of a good education and a critical sense for people to be more influential say you know?

It's like I said, this does not happen in all the Novelas, much depends on its repercussion. Because it has characters who are "exploited" to the extreme, going to shows like Faustão, Video Show and the like.

These Novelas which you spoke were not from 8 right?

31/03/2007

ANDRE

NOT INTEND ...

??????????????

31/03/2007

Andrew, but who culpu Jesus or God?

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Dindi

Sorry for the error did not accompany the **novela,** I saw excerpts.

31/03/2007

blamed *

31/03/2007

My Andrew, you're not talking about anything with nothing and still're using that caps, what annoys me deeply ...

Please, if you do not want to comment on the topic title, or put right?

31/03/2007

Reaper

Do not know answer you my dear. I think one was seven. Dindi who knows this information.

31/03/2007

SO I CAN NOT UNDERSTAND HOW PEOPLE ARE DOING THINGS TO LET Q MORE USEFUL FOR A **NOVELA** OR WATCH BIG BROTHER

31/03/2007

Dindi

Your information is interesting. You know well the schedule. Nobody better than you to correct. The Novelas I have mentioned in passing that time?

31/03/2007

Romulo

Well, now understand what you mean finally?

31/03/2007

Reaper

+ Or-. I still have differences.

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Dindi

kubanacã and The Prophet.

31/03/2007

Dindi

Thank you.
I was not referring to the quality of Kubanacã, just used to say my comment that the **novela** does not dictate fashion, only amplifies.

31/03/2007

because all the drama of 19 hours are bad?

31/03/2007

19 hours of the Novelas are always those idiots like q characters are made of silly ...

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

though my last was The Daughters of Mother

does not understand this passage

31/03/2007

Romulo

To summarize my thoughts: A **Novela** * fashion dictates to society, amplifies, and vice versa.

* Mode - how to act, palavriados, slang ("trademarks" of characters), mode of dress (this is relative), music (most of the tracks Novelas saw "hits", etc.).

I agree with you, but I think this business of fashion comes from both sides dig?

And to me, when that fashion comes from the **novela,** makes many who follow this closely, they lose their identity as an individual, I'm not saying that person becomes a zombie and does everything the tv tells, but that just it appeared not to know their own tastes ...

31/03/2007

It is interesting to watch in the dialogues of daily life of people with whom I live in my work and his concern for the characters in this **novela,** sometimes I try to understand (unsuccessfully) which leads many people to devote much of their time an entertainment void of sense, as I imagined it to be just a hobby, but no one sees and what the people who come to fight to defend their "theories" about a certain character or on a particular program.

31/03/2007

Renan

As for being bad made, it is personal taste (although I have to say that the technical quality is good).
The fact that they are in Rio, reflects the recording studios that are in Rio
But I've spent many Novelas that were set in other locations.
I think you are generalizing.

The crucial thing is to know where it begins and ends the **novela's** influence on society.
Have situations in which the **novela does** not "form" thoughts or attitudes, but there are times when it comes to pass.
The idea is to reflect the topic and try to balance the effects of the **novela** on society and the extent to which the **novela** is guilty.

31/03/2007

mauioria already realized the shit those are the Aryan race pq?

I did not know it. I could cite a source, to investigate?

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Aryan race, ideology is in the pedigree, not only white, but pure.

So to say, would have to know the roots of the families of the actors.

I think you generalize.

31/03/2007

I think he wanted to say that most whites are not?

31/03/2007

White may be the majority, now just researching the Aryan ancestors.

31/03/2007

The Novelas are simply the beginning of the supremacy of TV Globo, exhibit a distant reality, makeup poverty and dictating a form of life.

31/03/2007

dictating a form of life

Let's try this terse statement. The Novelas are often values that are accepted by society. In a way it would be like a vacuum being filled (people getting ideas which have no definite position or never considered).

31/03/2007

It is easier to accept than just stop and reflect.
So it is handling.

31/03/2007

The problem is the word. Handle is different from insert.
I think it is not handling well, it's opportunism.

31/03/2007

Not

I had the patience to read all the comments, but I think I go against the hand of the majority.
Overall life imitates art, the Novelas are nothing more than just a reflection of society ...

In the specific case of those of the Globe: the one of the six "innocent" story aguinha with sugar Manichean, seven of the comedy, nonsense, and eight, in recent times, the fifth class melodramas.
I do not believe this influence so powerful, most crude and pathetic!

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

Enter values that meet the goals of the Globe would be a way to manipulate us.

31/03/2007

I believe more in "fashion" than in values!

31/03/2007

It is Tania, I also believe in more "fads" of values that can cre ...

31/03/2007

dae galera q is MSMO **novela?**I do not know what is to this more ... 'm more of a theater du q this farce ...

31/03/2007

It may be fashionable to some, but I've witnessed people take truths as he saw some things in the **novela.** Hence, my opinion about the values that the print Novelas.

31/03/2007

I

I think a pathetic fiction lends itself to that.
Soap should be entertainment, portraying problems only works well when used sparingly (like alcohol);
Background of the plots ...
Well I'd like to get back to watching a soap opera or another, sporadically, of course, if there was nothing better in time. But it 's difficult, saw ...

31/03/2007

I think the **novela** is purely commercial. she needs to give lucar sweeps. which gives sweeps?hooker, violence and banality. and that is precisely what we see to the mountains in the Novelas. the appeals of anti-discrimination is more focused on the homosexual side. not that I'm against homosexuals, I think being gay is not a problem or other, but not lacking in the Novelas is brainwashed so that everyone accepts homosexuality as natural. I, for one, do not think natural two married men, do not discriminate anybody, but I feel compelled to find that this is something healthy, natural and worthy of applause. I think in that sense, the globe is creating a generation "open" too. spiritualism TBM is another brainwashing, nothing against religious doctrines, after all, there must be freedom of thought, but the globe is always biased in ridiculing Catholics, believers and other doctrines which are not the spirit. is notable throughout the **novela** world, the spirit is

always the good guy that helps everyone and the followers of other doctrines are always religious fanatics caricatured.

31/03/2007

hehe

"Life imitates art!

31/03/2007

Novelas are rather a means to manipulate things, the Novelas make up the network world of fashion (fashion: one thing that I hate, prq TBM and a way of forcing you to use a determinnado type of clothing, and if you do not use it broken), just a character appear with a particular machine the next day all the shops have akele model, and the streets all the people are using!
Msm influences everything up in decoration of the house (a fact that I already saw, when a relative bought a sofa q never quite saw the house of a character from a **novela** of the globe) of a person.
Mostly people most in need, assisting akil and think everything's a wonder!

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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31/03/2007

As for religion in the Novelas: the Novelas are a very distorted picture of spiritism, are misinformed.
Prq YaBB know that I am, I have a good knowledge of the **doctrine** espitrita, and I can say I have ever seen so many things wrong in the Novelas.

31/03/2007

Yes, I do not follow soap operas, but the comments rolling everywhere we walk (not much), what 's more to fiction (thank God) than to spiritualism ...
If you want to learn about what spiritualism is only asks from some reading that will indicate ...

01/04/2007

Dude, I totally agree with you.
Church and TV are the main means of mass manipulation.

01/04/2007

Appliances

ideological state: School, Family, Church ...

Update update hehe

01/04/2007

Depends on the church.
Spiritualism is considered so by other churches religion, spiritualism is just a lot of theories about the origin of life and the universe!

01/04/2007

This speech that "the **novela** manipulates the Brazilian family" has lost all meaning.Many people are accustomed to repeat this mantra without even thinking about what it means, much less *confirm* this fact as relevant.The **novela** does not manipulate anyone.If that were the case, the **novela** Tropical Paradise would not have had as great a rejection of the general public.If manipulating the **novela** so much, there would be so much rejection, they agree?But there was. What happens, in my view, is that the public knows very well what he *wants to* see: the same old thing.The public rejects changes. So even though the Globe tried to revitalize its formula, it would encounter strong resistance from the public. Therefore, they are always doing the polls just *to give people what they want.*This gives the impression that the Globe said the standards, but is the opposite: the *public* sets the standards and the Globe follows.Of course there is a return: where is it appropriate, the Globe discusses various issues, introduces new topics, IN than the public wants to see. And yet, in recent times they have introduced gay characters in soap operas, they had to reduce *considerably* the scenes involved, since the public has rejected.

In summary, Globo's Novelas are not handling machines: they are *cash machines.*They are there for profit. That's it. Ah, yes, of course, and on occasion, to give the air "engaged" and "socially relevant" to the Globe - as it depends on your reputation. There is nothing exoteric it.

01/04/2007

I think you guys already talked about, but the scene of yesterday's **Novela** 21:00 pm it was great: The mother taking the kids to school and nothing decides to take them pro water park, and one recalls that the children would prove to them and the mother replied that they would test on any day there would be no problem, heheheh .. that instance, REDE GLOBO!

Some replies on this page Have Been deleted or are under review.

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reply

Debate - Soap and mode of transmission of values

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25/04/2007

Hmm ..
I agree with Fernando.
Yeah, if the very people dictate what you want to see. **Novela** is a cash machine.
So is the Globe who decides how to spend it pro people. **Novela** does not handle, but give examples.This varies according to what it is for the viewer.
Many people take the **novela** too seriously.It is very utopian, it makes people dream that they can have everything at least once in their lifetime.

25/04/2007

Novelas? child since I hate it! But it could not be different if the **novela** manipulates or not people believe that q varies from one person to another, but certainly manipulates reality. noble poor living in area etc ...
novela as well if it were the only option would not have TV!

25/04/2007

Speaking of not manipulate know q has to do with topic, but I hate the Shakers community has only 4

members. let's fight against world and its allies handling grnde a hug to everyone.

25/04/2007

I do not feel comfortable discussing matters that do not interest me or that I simply ignore, but the last post of mediator Reaper is somewhat authoritarian. Look:

*"(...)Many people take the **novela** too seriously.It is very utopian, it makes people dream that they can have everything at least once in life. "*

*The Reaper forget (or do not know, possibly not a human) that this **dream** (to have everything at least once, twice or a lifetime) was always present in the unconscious of mankind.*

*If, by chance download a new leftist dictatorship that would prevent the world (or any TV channel) to produce Novelas, people **still** dream about it (and with the end of dictatorial rule, of course)*

26/04/2007

Ricardo Augusto, no need to put that title "mediator" when referring to me. I consider myself a participant as you normal.

Well, I did not think my post was authoritarian. The **novela** is a utopia, but maybe I have not expressed well the part that mentioned above to make people dream that someday it will.Say it feeds this idea, you know?

I know I had a falling out earlier, but hopefully will not continue this way.

26/04/2007

The problem with Novelas is the impact they cause the viewer ... everyone who watches the globe, mostly unconsciously, acts the same way that television characters ... nine portrays the way of life, customs, the "moral" [1] of the Brazilian people. The big move is to convey information to the people, causing him not to criticize (a kind of subliminal message), illustrating: a candidate for any elective office, during office hours free of political propaganda, expose their ideas to the public that in turn, receives a suspicious manner, knowing the true intentions of the candidate. But when the same idea, is the subject of dialogue in Novelas of the globe, something that is made with an almost imperceptible subtlety, no assessment or evaluation of it by the population ...So it is clear that the **novela** can indeed transmit values, not like a movie estadounidense, where the idea of fiction is far more clear, it portrays how the Brazilians live, speak, dress, behave etc. ...

26/04/2007

[1] Morality is something that varies from society to society and from time to time ...Formerly the homosexuals were highly discriminated against based on moral, today, thanks to big campaign globe, we see the opposite: a homosexual gaining a big brother with great public acceptance ...

26/04/2007

..

puts ..
the globe can manipulate people through things so petty .. if it continues this way in a few days will have soh homosexual (not that I discriminate eh, but I'm biased on this) .. all what they spend it eh .. naum so a child who has a pre-disposition formed just deluding themselves with misquinharias and Colker it on the head .. and other business of this town and nice .. the truth is that there is a shit to sensationalism!
besides the problems of home .. many families fikam discussing Novelas (this is absurd eh ;;;;;; 0)
the network globe soh tends to something! FIKAR make you dependent on her

26/04/2007

Harvester:
League not expensive, that R. Augusto aq soh this to create discord!
Sooner or later it ends up lowering the level as he did with me on some occasions!
Celebrities such "suit" is answered thus: "S / C"!

26/04/2007

Reaper, I know who likes anime.

Animes are as utopian as Novelas. People allow themselves to be totally influenced by Japanese cartoons. It is not uncommon to find explicit sex and violence in anime and if you look impartially, it is noted in the journals ***hentai*** *even pedophilia.*

I think the focus of the issue is not ***novela*** *in itself, but the guy who lets himself be influenced.Even in academia, youth are influenced (in order to fool) by their mentors UNICAMP, who inject into their minds a lot of hollow ideologies so stupid and without support that the offense becomes their only argument.*

Hate the Globe, but do not hate that limit their ability to reason.

| | |

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reply

Debate - Soap and mode of transmission of values

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26/04/2007

Some time ago they do not watch anything from the globe, but I see a lot, and not only in the Novelas of the world, are patterns that are exposed to society as if it were correct and only way to live.

I have some examples, and one of them is not the globe. Those rebels, based in workouts, which follows the same concept, with those porn stars who only think about love relationships and Machiavellian plots which, incidentally, is targeting children who end up being heavily influenced by such attitudes.

Outside the **soap opera** that shows a Rio de Janeiro, and the SP times, perfect, where everyone is rich and the problems are poor.Create a feeling of hatred for one person or another who has no sense.

Like I said, I think the problem is in the standard that the media creates for us to be more easily manipulated.

Any ball that has given out, was Malz ...

26/04/2007

Ricardo Augusto,
Again you are mistaken about my person. Short anime, I mean, I see only one, Death Note. Do not know anything about hentai or whatever it is that.
The focus of this debate are the novelas do, but the individual is affected only if you want. In this I agree.

Ricardo, I'm on, but leaves, I'm is Sussa

26/04/2007

Reaper, you do not know what hentai?!?!

Since like slang, ***is taking me*** *?!?!?*

As for Ricardo, he's just another not bear to be thwarted. All the counter are sowers of discord.

27/04/2007

No, I do not know the world of the anime.

Appendix 3b. Illustrative sample from Community 'Eu ODEIO a Rede Globo!' [I HATE Rede Globo!][198]

BBC: Global Bank novelas related to divorce

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16/02/2009

BBC: Global Bank novelas related to divorce
A study by the Interamerican Development Bank (IDB) suggests a link between the popular telenovelas of TV Globo and an increase in the number of divorces in Brazil in recent decades

In the survey, a cross was made of information from censuses in the 70, 80 and 90 and data on the expansion of the Globo signal - whose novelas came to 98% of municipalities in the country in the 90s.

According to the authors of the study, Alberto Chong and Eliana La Ferrara, "the share of women who have separated or divorced increases significantly after the Globo signal becomes available in the cities of the country.

In addition, the survey found that this effect is stronger in smaller municipalities, where the signal is captured by a higher share of the local population.

16/02/2009

Instruction
The results suggest that these areas showed an increase from 0.1 to 0.2 percentage point in the percentage of women 15 to 49 years who are divorced or separated.
"The increase is small, but statistically significant," said Chong.
The researchers go further and say the impact is comparable to a sixfold increase in the level of education of a woman. The percentage of divorced women increases with education.
The plot of the novelas often includes criticism of traditional values and, since the 60s, a significant percentage of the female characters do not reflect the traditional roles of behavior reserved for women in society.
We analyzed 115 novelas submitted by the Globe between 1965 and 1999. In them, 62% of major female characters had no children and 26% were unfaithful to their partners.
In recent decades, the divorce rate rose sharply in Brazil, despite the stigma associated with separations. This, the researchers say, makes the country an "interesting case study."
According to data released by the UN, jumped from 3.3 divorces per 100 marriages in 1984 to 17.7 in 2002.
"The exposure to modern lifestyles shown on TV, the functions performed by emancipated women and a critique of traditional values was shown to be associated with increases in the fractions of separated and divorced women in Brazilian municipal areas," the paper says.

16/02/2009

OLD

16/02/2009

Old?
Last Updated: January 30, 2009 - 20h08 GMT (18.08 GMT)

[198] Available at: http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5303311667324113737 (last accessed on 25.09.2014).

17/02/2009

Some people who have no ideology or worldview, become addicted to soap operas, which I prefer to call "ball" (ball of thread, the more you try to untie more embarrassed).
Make a mix of factors that are summarized in everyday slang, trends, trivia and promiscuous practices of diverse origins, and still have the bad taste to call teledramaturgia.

17/02/2009

Upador detected for that, it's very annoying.

17/02/2009

Great topic. But the Globe does not go alone in that boat. It is the chief leader, but not unique. I nversão values occurs in various media.Gossip magazines, troubled life of celebrities forming opinion, internet, and the like.

Some replies on this page Have Been deleted or are under review.

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BBC: Global Bank novelas related to divorce

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17/02/2009

Divorce is not always an evil.
When the **novela** leads to reflection, a good sign.
What counts is not brainwashing.

18/02/2009

up what the topic was interesting and you had people posting to not have to keep rising this topic uninteresting

18/02/2009

Since there is nothing interesting?!

It has everything to do with Globe and viewers of the Globe ...

18/02/2009
This guy is the King of "UP"

It is a word imperialism, and the Globe.

One more factoid ..

19/02/2009

I agree partially ... I believe the Globo soap operas in general tend to propagate very irresponsible, a stereotype of the typical family sexist society we live in ... Do not tell sexist only at the expense of wives, but men tb ... vcs preceberam already in the novelas that the guy who respects women, the guy who is kind or is gay or is dweeb ... the spotlight is galãzinho fifth category that likes to "get large," being macho and such ... The Globe is ridiculous and it's amazing how people can manipulate ... I have heard comments regarding the extremely absurd scenes that people bring to real life as if people could really be so completely standardized ... If your

husband helps you with household chores, do not enjoy football and not return to his company by a bunch of marmanjão who enjoys spending sung bad taste in little girls beware! Or is he gay or is cheating ... is f %$#@... Actually it's past time to Globosta (like the nickname) to be buried ...

Some replies on this page Have Been deleted or are under review.

| | |

BBC: Global Bank novelas related to divorce

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22/02/2009

It's easy to sell the Brazilian. The rabble that is influenced by the lifestyle of the characters of novelas is the same as voting for Lula, in exchange for the purse-vote, say, pocket-family.

22/02/2009

I agree with Paul: "Great topic. But the Globe does not go alone in that boat. It is the chief leader, but not unique. Inversion of values takes place in various media. Gossip magazines, troubled life of celebrities forming opinion, internet, and the like. "

Have to be very solid for not surrendering to the inversion of values and the destructive tendencies in society that are exalted by the media, etc..

Live the questions and discussion.
22/02/2009

The Globe has a guilty conscience but there are other factors that contribute ....
Divorce happens when there is more love and interaction between the couple, this is as simple
Some years ago sexism was more constant in our society and women were less informed for fear of separation, today are more informed of their rights and decide alone what is living in an unhealthy marriage!

24/02/2009

UP!

24/02/2009

the way it goes I naum qa qa globe begins to doubt encompasses the use of drugs and group sex, making q they become normal and everyday ... as it did with adultery ...

24/02/2009

Another source comes from a reversal of values of consumerism, capitalism, making parents work for too long and forget to invest in the family.

Give it all to the children in the design of these is to fill and spoil them with material goods, but ignoring the need that children have to receive love and attention.Warmth.

Leaving children to be raised by television, internet, bad friends, leave them at the mercy of filth that the world teaches.

26/02/2009

So one thing
In the U.S. there novelas, so little to hide the influence is minimal (so alienated immigrants q can not kick the addiction) the **divorce** and it is much more banal than here.

La couples are separated by futility ... here at least, are separated by family quarrels.

Some replies on this page Have Been deleted or are under review.

| | |

BBC: Global Bank novelas related to divorce

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26/02/2009

It would be nice if the novelas of the globe show their happiness from a different angle of marriage, but not how it happens. All-purpose **novela** about five weddings and have at least a three deliveries.Everyone who is unmarried in the **novela** is crazy or villain.

26/02/2009

the way it goes I naum qa qa globe begins to doubt encompasses the use of drugs and group sex, making q they become normal and everyday ...

And do not already?

*All-purpose **novela** about five weddings and have at least a three deliveries.Everyone who is unmarried in the **novela** is crazy or villain.*

Exactly. There are people in this community that loves to criticize and speak evil of those who see the Globe, as if it were a crime, and gets to be so ignorant that speaketh evil of the globe without having the slightest idea of what he speaks. The Globe urges divorce? Inversion of values? Adultery? So why the marriage is still **the** happy ending of any **novela?**It makes sense that the Globe tries to separate all the couples showing that marriage is a guarantee of a happy life. Needless to watch so **novela:** just pick the last two chapters of any one.I think this is even worse than "teach" the divorce: the ideal and perfect wedding is still preached as something attainable, and that marriage is only the beginning of a series of challenges and difficulties that the couple only win if the love is real. What the Globe is just the opposite fold.

26/02/2009

In time, I say "preach the Globe," but it is certainly not alone. This comes from the serials of literary Romanticism, and is widespread in much of Western culture.

26/02/2009

Flavio, stop being dishonest and stop leveling your topics.

26/02/2009

looks so women (not all type I) Axamer qa life will be exactly like the characters, there Kebra face!
28/02/2009

During 9 months ...
... inteirinha, in view of the **novela,** the lessons of past marital life are troubled and chaotic.And after all the washing subliminal, everything is fixed in just the last two chapters, after so many months and d exposition of ideas and values reversed?Ahem, I know ...

By 9 months the villains show that crime pays. They live in mansions ... outside the flash of time, where the various stages of history go by years and decades. That is, this time the villain is good life.

In the last chapter, to say the last scene, we see them imprisoned or killed. Although always see villain being "nice" and not paying for what he did, impunity ...

28/02/2009

It's amazing: a Brazilian television drama that is in poor condition, with so many defects and problems, and there are people who STILL have to look into egg to coat criticize.

If I ask people who watch pro **novela** here *how many* villains were "good guys" in recent years, it'll take me weeks to get just one example.In 95% of cases, the individual dies or is arrested, or mad. I remember a case, do not know what was **novela** in which a villain played by Fernanda Montenegro is "made good" at the end.And why? Perhaps because the public has enjoyed the **character.** I do not know if you know how fiction works, but it is made of CHARACTER - not people.And indeed, there are many villains who turn out to be much more interesting characters and complex than their "heroes" - and many people like them not because they "teach" but for what they represent in the story.

This thing all wrong for 9 months (or more) and be repaired in one or two chapters is older than your great-grandmother. That comes from fairy tales, buddy. And you remember how they end? **"Happily** Ever After."What lasts longer: nine months or eternity? The message is in the end it is just this: the villain dies (and yes, in almost all novelas, is always **ONE** person responsible for all the woes of the world - or something more unreal than that?), Marrying whether couples, and everything is solved until the end of time.The final impression is that it gets, and that's what people expect.

01/03/2009

I remember several cases where villains have done well so with impunity. In 'Bad Angel', William and Alessandra Negrini Sources kill, steal, lie, slander, cheat, and the last chapter pose as heroes in a political platform in Brasilia.

I've seen Suzana Vieira finished with a soft life mansion while fucking with everybody throughout the **novela.**And I have seen very villain to repent and get away with it but without paying for what he did afterwards.

01/03/2009

And that's the thing. As such the punishment should be, where the bad guys reap what I sowed nine tries, is just under-understood by people, but as our eyes see not, is only in the interpretation of each.Then next week comes another **novela** already in place thereof, in which other villains will be doing well for the next nine months, and making us forget the doom of ancient xD

01/03/2009

The final impression is that it is on Saturday. But when he arrives on Monday and enter the next **novela** of the Glob, to the last impression disappears.Brazil has a short memory.
| | |

BBC: Global Bank novelas related to divorce

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01/03/2009

And that's the thing. As such the punishment should be, where the bad guys reap what they have sown for nine months, is only sub-understood by the people, but as our eyes see not, is only in the interpretation of each.

Precisely. The fact that you underestimate both the collective imagination, the desires of the public and slowly and gradually and build a thirst for vengeance and cruelty and satisfy it at the end just shows that his analysis is very superficial, and you only analyzes the **novela** with conclusions already formed.Any child notes that the **novela** paints the picture of the villain not as a character, but as the target of all the bad wishes imaginable.There is no subtlety, no nuance, no ambiguity: ALL that the villain is bad, and not one moment to explore their motivations. Have you noticed that? Or that part was left out of your analysis? Could one imagine a "stimulus" evil if there were reasons, a consistent motivation for the actions of the villain. However, there is never - and WHEN there, motivations come from feelings abhorred by society: envy, greed, etc. .. It's all too simplistic.

To my criticism of novelas is precisely the fact that people are shown in black and white. It's like selling the Globe Romanticism Joaquim Manoel de Macedo for the price of Realism of Machado de Assis, or a Superman comic book for the price of a work of Dostoevsky. The Globe shows the ideal and perfection as something perfectly possible and achievable - and *that* is *precisely* what satisfies the public.Everyone knows that everything will be alright in the end, but people still watch. Have you noticed that? The ultimate romantic and perfect indeed, but the public still needs it.

02/03/2009

I do not know how hj, but once the **novela** of the 7 were the worst.
He always had a shirtless hunk who was with several women like the most normal thing in the world.

02/03/2009

Paul
I agree 100% with you and even add messages sibliminares past
noveelas by Grob.
I would leave to gROBOSTAS novelaeiras and, in these last 43 years that the GROB,
Bost play inside our house, which the parents grew up with it.

03/03/2009

SAN END SPAM
No repairs no, this is the norm here.
Other people do the same but are more discreet.

03/03/2009

.. Well, good thing for the Globe then.

But my opinion does not undo the most serious problems of the Globe, which is the manipulation of information by a journalist first, and lack of knowledge of reality, of a regional vision, where the citizen can be understood within its context and content enough to interpret the national context.

Some people really believe that the ideology of radical separation of classes is correct, why support the Globe. I disagree with this view. But it is obvious that there are new attitudes in society and the globe will follow this movement also, it's past time for women to impose their will, and that the Globe cannot hide.

Appendix 3c. Illustrative sample from Community 'Eu ODEIO a Rede Globo!' [I HATE Rede Globo!][199]

Novelas are alienating

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19/09/2009

Novelas which alienate people
Living Life Comco evil and is a leader in audience stampede. Why is it that these **novelas** are always leaders of audience? Why is it that so many people still watch that crap? Until when will this happen?

19/09/2009

while the globe there will always be so

19/09/2009

Novelas which **alienate** people = pleonasm

19/09/2009

N so alienated in this novela, EBA!
By way of India I was alienated oo

19/09/2009

?

19/09/2009

HELEN MONI

[199] Available at: http://www.orkut.com/Main#CommMsgs?cmm=44944&tid=5382867638612594405 (last accessed on 25.09.2014).

I did not understand. Ssistia you that shit??

19/09/2009

Unfortunately, people do not have the option of laser, then the novela "dumb network" is the only way out, after a hard day, the boss aguentan standing hours on a bus, nothing broke p, etc. and such. ..

19/09/2009

have so many good books and cheapies

19/09/2009

/ Xeriu?

19/09/2009

ximmmm, poixehpoixehpoixeh!

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Novelas are alienating

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19/09/2009

mt pq we see everybody sees, people without personality. ai ja grows with this culture to see the novela.

19/09/2009

eh!1

19/09/2009

Carlos Eduardo
Yes I saw.

19/09/2009

mt pq we see everybody sees,
q by q watch soccer or watch Everyman

19/09/2009

My least she admitted
it hard to be the people watching and criticizing q

19/09/2009

ssistir the novela is synonymous to undergo the ritual retardatice-stupid-alienation, that is, be a jerk!
goddamn culture should be combated, but not limited to sewer and the **novelas** themselves, but the habit of watching TV and thinking that it only generates information and entertainment. Internet, books, etc.. business is a subject having an opinion.

19/09/2009

Topic detected duplicated

19/09/2009

What else you hear on a daily basis, is: "You're watching the new novela?" And the other there shouted, "Oh, I'm, wow, and you saw that ... Bla bla bla bla bla, the Jane Doe yesterday, bl a bla bla bla. " It is taken to start the "debate" of the people.

What puts me in the face, is that when someone says the word "novela" is subliminal, but it comes to understanding Gentaro they are talking of Globo. I turned staff, speaking of the novela 6 of 8 **novelas,** a novela of 7, and when spoken it, nobody thinks about the **novelas** of Record, SBT, and

there will ... You know that is they are talking of Globo. tsc

It's the only thing that most people can speak and comment, nor know how much is the dollar, which is pretty simple, but they know the last chapter of the Globo **soap operas,** and more, is very common to see a lot of housewives out there, entering erupting, just thinking about that night you can see your novela. Look, no comment ...

There are whispers here that has a fellow, born and raised here in my city, this Barbara Paz (known to some people in my family, I've seen it in the center of town when it comes to visit), which is in this new novela Globo, everybody is commenting, and when I see someone talking near me, who do not listen, after all, what this might add in my life? Nothing. It is not interesting to me, knowing you have someone in my town in the soap world. Or is it? The same thing when he was a participant in one of the first BBB's, who was also here, not to mention, models (many, incidentally), and other artists who are natives of the country, saw the largest fussing, I do not care. That this ugly, "gauchos, where's the wisdom? = DDD

19/09/2009

It is sad to know that now is a leader. It is the mass.

19/09/2009

I pity those who are alena assest **novelas** and the world should turn off the TV or change channels do not watch tv

| | |

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Novelas are alienating

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19/09/2009

What else you hear on a daily basis, is: "You're watching the new novela?" And the other there shouted, "Oh, I'm, wow, and you saw that ... Bla bla bla bla bla, the Jane Doe yesterday, bla bla bla bl a ". It is taken to start the "debate" of the people. (2)

The worst is that the mob is found super intellectualized, as they watch the soap opera is given a great "debates" about "psychopaths" etc. ...., and are now knowing how the mind of psychopaths

because of the damn novela.

SAVE ME!

19/09/2009

Blame society in general and not to hide, everyone has the right to attend or not ae hese **novelas** ...If you prefer to watch and because they want to be alienated.

19/09 / 2009

The Globe has a dark past.

19/09/2009

End up with **novelas** that the world ends.

19/09/2009

The worst was now little access to MSN and MSN link náquera it today, people still remember that damn novela way to India, saying that Juliana Paes, a haircut.

Takipariu even with these novela drugs.

19/09/2009

Unfortunately most are pawns
We have hundreds of example, let's look at a few: Jesus preached the truth, but most crucified;
Hitler was wrong, but most would follow in Germany;
Copernicus and Galileo were right in saying that the earth revolved around the sun, but the MOST at the time condemned us;
The Globe is an instrument of mass manipulation of mental alienation, the idolatry of false idols (Xuxa Tarcisio Meira, Regina Case, Vera Fischer, and a lot of junkies and people without families who inhabit the station).
The GLOBE is one of the main instruments of destruction of the Brazilian family, and everyone knows that family is the primary cell of virtue and character, that the personality structure of people early in life in society.
Do not be proud to be with MOST, analyze, and do not fear to be in the minority.
Join the community "No celebrity drugged"
http://www.orkut.com.br/Main # Community? cmm = 93400003

21/09/2009

At least this novela it seems, will not launch as jargon Are Baba and other crap we had to endure as a Way of the Indies was in the air. The lesser of evils

21/09/2009

Do not watch soap operas!
I hate **drama** and anger of those who see.

21/09/2009

What else you hear on a daily basis, is: "You're watching the new novela?" And the other there shouted, "Oh, I'm, wow, and you saw that ... Bla bla bla bla bla, the Jane Doe yesterday, bla bla bla bla. " It is taken to start the "debate" of the people. 3.

The worst is that the mob is found super intellectualized, as they watch the soap opera is given a great "debates" about "psychopaths" etc. ...., and are now knowing how the mind of psychopaths because of the damn novela.

Julia, let me make one point on top of your comment: people think they are considering how the mind of a psychopath. Not even the experts can say with certainty, because the human mind is VERY diverse. Hence the saying "every head, a sentence" is a greater sense of what we imagine.

The worst thing is sitting in a classroom for a course graduate, with a wonderful lesson with a teacher who is beast and knows a lot, and suddenly I heard her give a quick stop in the classroom, to give a example *of a case of soap world.* Seriously, hitting a dismal a time like this ... We wait so that those most studied are slightly more politicized, and they know their days and make better use of your time, until suddenly they know all (or most) of Maracutaia happening out there in this country with so many millions were functionally illiterate ...
Pitiful! ! !

and Luciano, do not worry. This novela will soon bring new catchphrases, fashions and villains for us disgusted. (And then millions and topics that will be created here in communi ... ¬ ¬)

22/09/2009

tied or watch **soap operas!**

| | |

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Novelas are alienating

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22/09/2009

sometimes I manipulate
do not watch **soap operas,** only when it is 21:00 I've just always being beaten by friends and family alienated and see the last chapters to not only stay out of context .. but then I regret it because I lost my time watching something so predictable and horrible .... Oh that leaves w / there ... one day I learn.

23/09/2009

I already, I do not undercut in any way.

The staff knows I do not watch and talk when it comes near me, they know and drop a few:''Oh, sorry, you do not watch, right?''.

If there's one thing I can say that I am always believes fo rmada same, I change not because of anyone, is not why some family members, friends, acquaintances, watch, what should I watch, I still preach against. = D

Sorry if I can not be part of such matters and be one more, novelaeca to comment on the Globe. Dunno, they stay with these matters, I am not going to match me.

And explain to them that nothing in there that will add in their lives.

I may give my opinion to them, and even influence the Globe does not attend, but do not let me influence others never influence me, much less when it comes to matters of the Globo network. Much less, **novelas** and programs of common people, who Gentaro like to watch, then have that comment. Yikes!

Each one in his.

But nobody influences me not. I am more! : D

= DDD

23/09/2009

Unfortunately, people do not have the option of **laser,**

Laser in Dumbo, you find many different options for color lasers!

23/09/2009

I watch the mystery of the island in SBT q is much better

23/09/2009

The novela as a television drama, has no obligation to represent reality.
The problem is when viewers can not distinguish this pseudo-reality created by their authors, the reality of their own lives, so all that Iland empirical knowledge as a unique source of knowledge.

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Appendix 4. Illustrative sample from Community '*Viver a Vida*' [*Live the Life*][200]

"Caminho das Indias" ending

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12/09/2009
ENDING OF "Passage to India"
Namaste!

Definitely the Gloria Perez lamps were not lit at the end of writing the novela. What was that? Arebaguandi!

The character "lead" or it was to be had devoted 38 seconds in the final chapter of the novela and did not return an A. Baguan keli!

And Suria who had won the TROPHY ARE BABA more cobra had no great punishment.

Raj not discovered her son with Firanghi and it was all very strange! Nahin

The Glory is a Ulucapatá: Tike?

Live life to come, Atcha!

12/09/2009

What do you think of the end?

12/09/2009

vixeeeeeeeeeeee ;.....
I found the end of the path of India simply awful. the author of disappointed this time!what more do néh?!

12/09/2009

arebaguandi same!
arebabado!kkkkkkkkkkkkkkkkkkk.Horrible final novela way of India!I lost my time to watch it!

12/09/2009

As always, the authors leave everything to be solved in the last chapter and ends up as a disappointment. A final dull and unresponsive to the conflicts that generated all this time and hoping that we follow a final worthy of Gloria Perez.A novela with rich detail, beauty, great actors, great character, and amount of viewers that accompanied it, deserve a decent end, the height of a novela she was gorgeous.
Big Questions:

_ As Raj left the temple and went straight talk with Maya, not knowing where she was at that moment? As guessed that she was on the edge of the Ganges?

_ As Pandit did not anticipate that Raj alive? What a humiliation for Mr. Pandit, who was so worthy!

[200] Available at: http://www.orkut.com/Main#CommMsgs?cmm=3262826&tid=5380298977589292709 (last accessed on 25.09.2014).

_ As the Maya, who was so humiliated by the family of degrading Opash and the Father himself, back and accept everything with a smile on his face as if nothing had happened? She acted ridiculous, because there was pride, self-respect and self love.

_ Why do not all begged her forgiveness?

12/09/2009

- And the lies of Surya? As this situation was bad for the husband of Surya and the rest of the family! That is, the lie prev alec ...

How to find Raj Maya dressed in widow suddenly appears dressed in sumptuous costumes and she was perfectly beautiful?

_ First it should be frightened to see him alive, then he should make up normally. Do not scare it was evident that he had returned from death. He appeared and she was happy for him to be forgiving. As well, she panics when she saw him alive?

_ How Opash considered a righteous man, was able to pick up her grandson and not seek to Maya? She knew she was in desperate straits, after all, she left his house with the clothes and totally helpless.

_ And the late Gopal? He should give some money to Raul, and neither of them was shown to meet again and resolve the situation of the characters' lives.

_ And Dona Cidinha (Eva Tudor)? Not a tribute to actress, who is hospitalized and unable to attend the end of the recordings.

_ The marriage of Shanty and Indra? The definition of their love.

12/09/2009

Shanty _ When he got home, there was no emotion from the family because she came back because of the death of his brother. They were discussing matters that do not fit the situation.

_ And Norminha back with Abel and still continue to read itinho for him and he accept?What a shame!
_ Ivone runs, period. Does not appear the way it has taken and not the face of the beast's jailer, who happened, there is in female prison, since only women working in female prison.

_ And the end of LEINHOS that final jerk! She was sitting in a restaurant and a man appears from nowhere, who barely saw her work and now headed for Hollywood. Nothing to do!

_ How Komal was never father? His story did not function in the novela. His wife did not even have a final with him, everybody got pregnant, but her ... It is a pity, because Ricardo Tozzi is a great actor and was undercapitalized.

_ The Puja could appear by taking possession of the office, which was expected ...

_ The Character Cissa Guimarães was pregnant the longest that Surya, did not have the baby.

12/09/2009

In the end prevail evil, injustice, shamelessness, the lie, the infamous Brazilian way ...

My suggestion is that you make a new ending for the novela, with longer and better direction. It's the least we could do in the Globe about the time you devote to the novela.

The authors have to stop the habit of leaving the last day the solution of conflicts, as the novela turns out to be a general anarchy.
Besides disrespect, that's crazy! A masterpiece turns out like crap!

The Brazilian television drama is well respected abroad and this does not reflect the final Standard Globe quality.

12/09/2009

Man, Vanessa
You said it all !!!!!!
Nor can you believe that a novela as good as she has finished that way!I was totally anxious to see the end and ended up disappointed. What saved him was the part of Toni and Tarsus, when he was singing. That scene was wonderful.
But the holes in the novela!!
And I wanted the Maya had stayed with Bahuan

13/09/2009

Horrible Final
Gloria Perez swam, swam, and died on the beach. A final very weak ... several flaws:
1 - Zeca having a mediocre penalty;
2 - Yvonne running (oh prison guard capped !!!!);
3rd - Surya And ...? Seriously. The woman who sold the child was a girl and in a matter of time had been standing talking normal ... ... Surya and takes the child and will not check if it is a boy or a girl? Ridiculous;
4 - The other comes from nothing ... ... pulls matter with the filmmaker (she gives time chat) and in minutes .. BINGO .. Hollywood. SURREAL! I'll be discovered for some bar tb ... who knows I think the Globe (I am a journalist trained);
5 - And that gaff? There is no other "point"?;
6 - Has anyone seen the belly of Camila? At the time, was to appear, the more she expecting twins.
Look .... expecting more from the end. It was a shame. It could have been much better.
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"Caminho das Indias" ending

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13/09/2009

Only People Sensitive, intelligent and realistic entendenram and worshiped the Grand Final Path Indies Gloria Perez-Congratulations (:

13/09/2009

frankly was a drug the end

13/09/2009

NONSENSE
The AFF fled YVON
The Cidinho disappeared ENFI WHERE SHE? AFF MEW
The SURYA not expelled

ma so was cool like the rest ZECA STUCK DOING COMMUNITY SERVICES
flw

13/09/2009

Final ne so good nor bad
I agree with Vanessa knows the final should have been better but baguan Keli know what Gloria Perez should have created an end, the end of the novelas of Gloria Perez already know best but she was ill with lymphoma is that penalty could have poxa been better but people should have given time for the novela but did not expect is the media is like that, I was hoping that the end of ivone mt but was slightly late but finally know one things is fatou mt ....
14/09/2009

* I think that when Maya was in the pindaíba Bahuan should have picked her and their son leaving the Shivani after all they were the main
* The raj should have gone behind the duda and his son Cade love it and it's explosive beginning of the novela?
* The end of suria was deserved after all OQ worse than being the mother of 2 daughters in india

14/09/2009

Happy ending
But incomplete, even I was rooting for Raj forgive Maya and finish together, but not that way, the end of the novela seems that became magic, fairy tale, even crazy, widow of the Maya was becoming beautiful when went to meet Raj as if he had never died kkk

14/09/2009

And the Maya of a sudden changed his clothes *...

* He was an all white clothes and then was all neat ...

14/09/2009

q nunk imagine this novela would end like this
followed her entire
to have this in FINEL decepição

14/09/2009

I loved the end we watched 2 times loved the maya camila surya all the same Glorinha perez thank you for everything you've done bye bye

Some replies on this page Have Been deleted or are under review.

| | |

"Caminho das Indias" ending

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14/09/2009
2 Responding to the initial questions:

Appeared in a speech saying that Pandit did not consult anything about the death of Raj, with the stars. Therefore he could not say that he had not died.

Raj knew Maya was there, because just before he had a conversation with Pandit, who explained everything that had happened and said that Maya had been played in Gats of Varanasi. It appeared that conversation between them.

14/09/2009

I really enjoyed the novela, but found the tb final weak ..... very slutty found the Raj did not find out he had a son with Duda arrumadona ..... get it when suddenly finds the raj bring near the Ganges was ridiculous.

At least Maya and Raj were together at the end because I believe what he felt for her by Duda and Bahuan was just so much passion that the two forget their old lovers very quickly .. remember the scene where she hides the photo from the Dudley his wallet out of jealousy .....The two learned to enjoy living in, this much is true and not a feeling upon illusions.

I will miss the soap .....

14/09/2009

was more good would have been better!
the novela as good and just as simple!!
was supposed to have more people to type sofrendp Yvone and surya!

15/09/2009

What most disappointed me was the ridiculous part of the Maya in the Ganges widow and suddenly out of nowhere, here comes Raj, she looks to the side, nor is surprised and suddenly out of nowhere again she is incredibly liinda!
afs, ¬ ¬ '

assiim but I would find it cool:
Surya was discovered and returned!
Abel returned with Norminha, but it would make a fool of qa!
Maya who ended up pregnant!
That Camilla had won the nenes!
That motherfucker's Yvonne had died!
Raul Julia and CAUGHT!
...
15/09/2009

the 19 h following a 20 h
the end was pretty good ... was one of the final novela ke coolest I've ever seen
first by an unexpected end ....
the villain did well in the end ... (unlike doke everyone already knows otras novelas ow the villain always the evil villain in the final AI fika NAKELA Boredom mediocre)
naum only liked one thing ... the character Bahuan Márcio Garcia have appeared only in the final 38 seconds
the globe eh mto bitch soh pq the guy working on the record he left side of the end
but the rest okay too
Surya is fucked
and still more to it Fude Camila twins eve 2 men
the novela unika ke ke remember the villain did well in the end was in Beautiful Bia Falcão
Fernanda Montenegro's character did well at the end with the character of Matthew Reymond Cauã
the Yvone escaped but Dr. Brown said the police would soon catch her
Surya is fucked
and the final was the best Bahuan FIKAR with Shivani ke come and admit more Thayla Ayala eh mto gata ke Juliana Paes .... and I get Maya Haj
perfect ending
x.

15/09/2009

Vanessa ....

MTO you are really observant, I rasheeeeeey of laughs with what I had not noticed:

_ The Character Cissa Guimarães was pregnant the longest that Surya, did not have the baby.

UAHUAHUAHHAUHA

15/09/2009

order simplinho
for a novela large I was disappointed with the end, the author should not have left the last time, always has the Brazilian way but this time it stuck, until I think the author will come back with a novela Passage to India II our would be the best!

15/09/2009

Komal as it was not his father? His story did not function in the novela. His wife did not even have a final with him, everybody got pregnant, but her ... It is a pity, because Ricardo Tozzi is a great actor and was undercapitalized.

The Character of Cissa Guimarães was pregnant the longest that Surya, did not have the baby.

The marriage of Shanty and Indra? The definition of their love.
And Norminha back with Abel and still continue to give leitinho for him and he accept? What a shame!
Ivone runs, period. Does not appear the way it has taken and not the face of the beast's jailer, who happened, there is in female prison, since only women working in female prison
And the lies of Surya? As this situation was bad for the husband of Surya and the rest of the family! That is, the lie prevailed ...
How to find Raj Maya dressed in widow suddenly appears dressed in sumptuous costumes and she was perfectly beautiful?
As Raj left the temple and went straight talk with Maya, not knowing where she was at that moment? As guessed that she was on the edge of the Ganges?

It was too much to solve the last day, and had no time to spend all that it should
Are baba
was very disappointing end Tike

16/09/2009

The Yvonne did well. Terrible vey.
The only normal and legal part was that of Anusha!
The *rest is* all rubbish '

16/09/2009

it was pretty simple but the end could be better
| | |

"Caminho das Indias" ending

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16/09/2009

Yvonne fled

v. good ... at least it ends with the villain cliche akele always go wrong at the end

the same with Surya ke naum despite his lies were discovered she iron pq la muieh had a daughter and 2 twins Camilla would you men

Maya away with Haj tbm mto good ends with the cliche of ending of the novela the main thing you always know ke = S

the thing unika ke naum found cool was the globe have saved Marcio Garcia as one of the main characters appeared only in the final 38 seconds

the globe eh mto bitch soh pq mano work on record and pah

= S

16/09/2009

Only People Sensitive, intelligent and realistic entendenram and worshiped the Grand Final Path Indies Gloria Perez-Congratulations (:

Cuma?

_____
only alienated people and conformed with qlqr liked this thing end
Oh god ...

| next> | last

Appendix 5a. Illustrative sample from Community 'Novelas!'[201]

[Live Life] Unsolved Mystery

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16/09/2009

[Live Life] Unsolved Mystery
the portrait tava difficult. he turned, put the magazine on top.

the Helena came and it was standing. there appeared in the magazine on top.

daughter arrived and was in the hallway.

portrait walking.

16/09/2009

I was thinking about this topic last night.

The actress, mother of Helen, p is not much new to be in this role?
Not convinced me.

16/09/2009

PQ NO UNDERSTANDING THE FIRST CHAPTER HELEN COMES TO A RESTAURANT MORRENGDO HUNGER, ASK A salad of tomatoes, without SEASONING (SAME BECAUSE SHE WOULD Seasonings) WITH A PINEAPPLE JUICE WITH MINT E. ..

Not even touching the DISH!

16/09/2009

I thought it tb. she did not touch the salad, juice and not seen yet paid.

16/09/2009

uhasuhasuhas
At least she paid, something that is not very common in novelas, hehehe. But restaurants in the novela is synonymous with wasted, no one ever touches the food, especially in the juices, which are always half full. Dunno if I missed an explanation in the first chapter, but why exactly the police are behind the Sandrinha?

16/09/2009

Folks, the mother of Helen, by chance is not the same actress who did the prof. Adelaide, companion of Santana, in Women in Love? It really is quite pro new role, a role he bet it would end at the hands of Elisa Lucinda.

16/09/2009

How is Helena, a super model, lives in an apartment shared with friends? Caches that are the ones who did not

[201] Available at: http://www.orkut.com/Main#CommMsgs?cmm=50784&tid=5381747446710686609 (last accessed on 25.09.2014).

receive it for her or buy an apartment just for her?

16/09/2009

Stay curious as something that is going to Rio can enlighten me.

The first chapter in Helena said that she and her friend were different from college. In the river has few Japanese? For here in SP always had many Japanese colleagues in college and has always been normal and they never were seen as different.

16/09/2009

I live in Rio and I know few Japanese, and when you have Asians is common to have more Korean than Japanese.

16/09/2009

If Helen was a supermodel she would live abroad. I think she is a model well known in the country, but not a Gisele Bundchen ...
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[Live Life] Unsolved Mystery

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16/09/2009

I think she is a Isabela Fiorentino. Isabeli Fontana and Alessandra Ambrosio, Gisele but it really is hard, So why Gisele is already at a level above the super models, has a name just for her: she is the only Ubermodel.

16/09/2009

As everyone already mentioned, the first name that came to mind w / be the mother of Helena was Elisa Lucinda. This is not another actress not convincing, besides being very weak.

16/09/2009

Guto and Douglas, thank you! :)

Helen also find it odd to live in Brazil being a model as famous as the novela speak ...

17/09/2009

Folks, the character of Aline Moraes has not fallen and was immobilized with the foot and walking stick? How is that today she was rehearsing on the catwalk, she was invited to open the parade and still beautiful sunbathing by the pool??
17/09/2009

As the Marcos knew returning to Helena shells today? And it was right on the beach where she was.

Did I missed some part of the novela? I eh ..

17/09/2009

And such is no longer 30 years through an "old" ... And Aline is starting with 18 career? when they usually start with 13 or 14 years ...

17/09/2009

I DO NOT BELIEVE IN PLOT Q ALINE The ONLY HAVE 18 YEARS.
Maneca NAO SABE OQ is AGE?

The HELENA MAY NOT BE A ISABELLA FONTANA, SHE'S SUPER REQUESTED OUTSIDE THE COUNTRY, AND HELENA IS WEAK, SO IT IS IN BRAZIL.

17/09/2009

Msm is, the age difference q is the actress's mother Helen does not have to convince. Q old is Helen in the novela? anyone know? q there maybe combine that actress + q q did Lady of fate married Portuga not remember her name.

17/09/2009

sandra
The actress is Adriana Lessa who is presenting a TV FAMA now.Tbm think she or Elisa Lucinda as I said it was more interesting.

17/09/2009

Adriana Lessa, TBM is too young to be the parent of such q is nearing 30.
| | |

[Live Life] Unsolved Mystery

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07/11/2009

As the rescue came so fast at the crash site of Nate's van? The road was deserted, there's nothing around ... who warned the rescue??

07/11/2009

Will see that it was the sheep that caused the accident. Or any model that called for help by phone while the bus plummeted. It was ridiculous the scene of the rescue.

07/11/2009

Helena would be better if he saw the van crashed and called the rescue. Because they were in the desert!

and should have been warned that the animals of the accident!

08/11/2009

We noticed that you guys blunder in the novela, the Tereza speaks to the mother of twins (heeheh forgot her name) who has always preferred Luciana and everyone knew this because she never hid from anyone that she was his favorite, there a few days later the day that Elizabeth said those atrocities to Mia, she said to Isabel that never made the difference between the daughters .... thought super strange, not to mention that before his daughter was the preferred Mia!
This story of the daughters Tracks yields many mysteries, srsrsrrssr ....

08/11/2009

Helena would be better if he saw the van crashed and called the rescue. Because they were in the desert!

and should have been warned that the animals of the accident! 2.

In the beginning they were fighting Teresa and Luciana, Luciana saying it would live with his father ... now comes this story of favorite daughter.

08/11/2009

I think the sheep who called the rescue, dentists, if guilty they have linked pr rescue!
kkk

09/11/2009
I think those who really write this novela are the trocentos colaboladores.

Manoel Carlos only gave the synopsis (ready in 1981, when he wrote Baila Me ... lol) and the developers that if they see!!

09/11/2009

The number of employees (in the case of Carlos Manuel are eight contributors, all women) are responsible for many mysterious mysteries ever.

10/11/2009

... Were not sheep but goats ....
Moreover daonde would appear goats in the desert .... kkkkkkkkkk so I know there is no goatherd kkkk

10/11/2009

accident with famous models come out in newspapers around the world. amazing anyone be knowing and no one call tell.
| | |

[Live Life] Unsolved Mystery

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21/11/2009

The media in Brazil did not find even the accident of Luciana, a model that razed in international parade next to that top shorty ne?

21/11/2009

kkkkkkkkkkkkk
The theme is The Leticia !!!!!!!

21/11/2009

and other models of the bus .. are all great?

21/11/2009

Vinny, as far as I know others have suffered a few scratches on the Luciana was more serious.

22/11/2009

Luciana're still in intensive care, right? So much for it to today's sisters and her friends could not visit her ... From what I know in the ICU visits are very restricted, and such ... But because the place where the ICU Luciana're more like a hospital room? Where she still can not afford to go ... It even has a couch ... Where are the other patients in the ICU? The ICU of the hospital St. Therese of the Roses has capacity for only 1 person? At the hospital where Luciana tava admitted to ICU in Jordan was more normal ... And where have you seen an ICU that his father, a friend and his girlfriend (at least until now) one of the doctors who Luciana come and go when they please? At the hospital St. Therese of the Roses do not have visiting hours? Wow, I'm looking bag that the hospital director ... The character is very annoying, but it is a mystery mysterious hospital, is actually ...

25/11/2009

Today Mark was writing a letter and said he was scratching with Gustavo in English (or something like that !!!!). How can an entrepreneur who owns a luxury hotel, rich and traveled have only "some" knowledge of English?

25/11/2009

It's tricky to work with tourism and not knowing English. In Paris, he spoke French.

28/11/2009

Why does Isabel left that video playing on the Luciana laptop while bathing? 2.

One video on the computer really was chipping. To that Isabel would look at it all the time ????????? It was quite even forced. Ahh .. "Geise the moment," almost has to see the pubic hair of Elizabeth's time the fight .. ehehe

28/11/2009

Luciana's grandmother (which I do not remember the name), the character of Lolita Rodrigues was not advised of the accident's granddaughter?

Besides the novela Lolita Rodriguez left or was just doing figuration?

28/11/2009

Why is that so much when Helena celebrated Dr. Ricardo told her she was pregnant? She did not know that? Both knew that Mark had pro or she would have played a "green" ripe for harvest?

Answering that question, no question of not knowing. In my opinion, she thought she was pregnant by enjoous, delayed menstruation and many women feel when they are pregnant. You can see that even today when it passed the novela, she was so happy and told Dr. Ricardo already wondering is pregnant, but is even happier to see the result being confirmed. Of course, when she told Mark I should say, "Honey, I think I'm pregnant, so, for what, 90% certainty" these things right (I did not watch the scene that she told Mark), but we know that novela (all) have their lapses. Only I think this would be no mystery mysterious.
| | |

[Live Life] Unsolved Mystery

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29/11/2009

What is the course that mysterious Mia, Isabella, Renata and co. ltda do in college?

29/11/2009

The Mia I know it's Psychological because Tereza said this during a meal it when she said she could not miss the college pq had extra tuition and Isabel told her to stop being nerd.

08/12/2009

Yesterday, Renata and her handsome flying hang gliders ... it was obvious that it would mount the 2 appearing together, but then again it cost to put a wind in the face at least to give a disguise? the hair or not move! cruel was the scene!

08/12/2009

And the funny thing is that the column of Patricia Kogut says the scene was real, Bárbara Paz glider flew 2 times to record the scene ... Only that was a gliding instructor in place of Rodrigo Hilbert in flight ... Should be that the actual scenes are by far and up close was a crude representation in the studio ...
08/12/2009

>>>>>>>>>>>>>
Too bad I did not see it yesterday!Rs!I love the mystery novelas of mystery!Haha!

08/12/2009

Adry,
in some scenes (the far) really I could see that Barbara was the same with the instructor (the stunt rodrigo) ... but the scenes that showed her up close and rodrigo (assembly) is that the wind does not knock .. I do not know how they managed this feat of flying with no wind! kkk

08/12/2009

could have put a beard on the instructor! got mto the guy that was another guy

08/12/2009

The scene of the actual flight of Barbara aired on the video show today.
But once in a while has a rough picture of these delta wing in the novelas.

09/12/2009

The satire of the scene in Planet Caseta and was more real, at least had a fan ...

09/12/2009

from what I saw in the scenes, she was wearing a helmet, no hair out, and linen was just in the body (like those gymnastics), I do not see what would have to sway in the wind .. felipe's clothes but was rocking .. which I thought was strange was the last flight the entire novela .. lol
| | |

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Feb 18

Does not grow!

In the novela, some things are naturally allowed and accepted. Can pass beats and accepted without discussion.

But in the case of Giovanna Antonelli in "Living Life" it appears exaggerated.

Since he announced the pregnancy of character Dora the novela noted several passages of time and her belly there, as if nothing had happened.

Not grow at all. The Holy Spirit

Grupoaudienciadatv

Feb 18

it remains only in sick .. rsrrs

Feb 20

already been reviewed before, but not know the answer ... so that image of film every time you walk through the scenes of the Bene and Sandrinha the hill? is to impress??

Feb 23

Ronaldo and another .. if Helena is a famous model soooooo, it is possible that Bruno has never seen a picture of it with Mark in the media ... impossible to know who he is her husband .... give me some nerves that!

Feb 24

the driver and otras cositas
1 - At last the driver / loader appeared.
In real life the Lu would be assisted by a nurse and would be charged for it.

2 - The look of astonishment of the family to see the bed in obedience to the voice control does not confer. The Mother Teresa attentive to detail could have purchased a bed like this for Luciana.
It seems that Lu had to move house due to lack of comfort, so sick in trouble ... I know not ...

ai ... this novela gives me a nerve!

Feb 24

But she was already moving from confrontational to the loving daughter before the accident

qto d belly just seems my Aunt Dora q ta pregnant at the end of pregnancy the woman d luck

Feb 25

Anybody here ever seen the Dora worked at the home of Helen?

Feb 25

Anybody here ever seen the Dora worked at the home of Helen? 2.

I WANT TO SUCH A TRAMP AT ME .... I have breakfast, lunch and dinner in the band, I live in an "annex" bigger than my house, can I still have my daughter loose bothering everyone entering and leaving the house and pool time she wants, and better without me having to Nothing doing! q diliça Geez!

Feb 25

Anybody here ever seen the Dora worked at the home of Helen? 3.

Some replies on this page Have Been deleted or are under review.

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Feb 25

And that insufferable brat of her daughter in a moment ta twisting his little neck.
Ta of scary.

Feb 26

Anybody here ever seen the Dora worked at the home of Helen? 4.

The work of the bitch Dóra is to organize the agenda of Helena, that this good work eh? But really, work is good, never! I hate that neither the child tucked Rafaela, I know some.

Feb 27

On the feast of Luciana had no live music, Dj only then that there was a battery in the middle of the party??

Feb 28

I saw a whole band!

Feb 28

It turned out that the end was being 2 things .... half the party was dj ... the other, live band ...

Feb 28

I saw a whole band, but spoke to Helena luciana q only have a dj.

Mar 1

I read somewhere that a real band would play at the party. Must have been that.

Mar 1

For me the biggest mystery is how a mysterious orange house can be called by everyone in the novela yellow ???????
There are so many doctors at the hospital, but no ophthalmologist to heal the colorblind.

Mar 1

kd belly
if your belly does not appear, Dora will go back to Buzios, I wondered if she got everything she wanted in RJ ... Just spent a holiday in Rio de Janeiro?

Mar 2

Ronaldo
Mark's financial problems existed at the beginning of the novela. I think the Maneco forgot that part too, because what Mark're spending no explanation! more a mystery ... where the Marcos takes so much money?
| | |

[Live Life] Unsolved Mystery

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Mar 2

Who banking Dora RJ will be the St. Helena?

Mar 3

The DORA AEEEEEEEEEE SHOWED A BELLY!
kkkkkkkkkkkkkkkkk '

Mar 3

Dora's tummy
As has been reviewed here, is we talk so that they respond in the novela ... kkkkk
Marcos has the most catches in Dora and said that her stomach did not exist then it showed a pot belly saying it was hers, gave an unconvincing excuse ... Jeez!
A belly that size does not appear impossible!
Became more mysterious still.

Mar 3

Hmmm
Well .. if you stop to analyze, orange and yellow ....

Mar 4

who said that Barbara Paz Maneco convince as a model in the novela? Besides shorty is ugly to be a model (ie can not be a catwalk model or no model-photo)

Mar 5

Our Just yesterday I was commenting at home this Dora's tummy ....
The baby was born Sandrina super fast ... now this is not even Dora's tummy ...

Mar 5

Bárbara Paz, have a posture horrivel.nem here nor in her china banking model.

Mar 6

tds speaking at the greatest height in the restaurant ... it would only listen to George? forced huh ...

Mar 6

Personally, q is true qo Jorge dies? I saw in a magazine

Mar 6

kkkkk. Sandra Oh, do you really believe in these gossip magazines?

Maneco're so gaga that's writing on the spot if he would think is wondering what to do with a certain character.

But though he could kill the character of Barbara peace with an alcoholic coma. Mexeria with many people living to drink.
| | |

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Mar 6

Barbara Tadinha of Peace, let her be happy at Grobo! ;-)

7 Mar

Where the newspaper that reported the death of the husband of Dora took that picture? That picture was that people, huge, almost professional book, to a thief, LOL, where they got that picture? Would not have been more intelligent a 3x4 photo kind of like an identity document? kkkk

7 Mar

And that blonde friend of Helen's life does what? does not work, no home, live on? rs

7 Mar

She is the daughter of a diplomat and she commented q q is the time the children were still receiving a pension or allowance for life regardless of whether they work or not.

Mar 9

rj work of the maids always q mini skirt you can see almost the panties?

I do not know any in sampa that works with short skirts, most are in the knee.

Mar 10

indignation
I always wonder why Maneco put the maids in a situation where disrespectful. If I am not mistaken is the second novela that he makes the maid's room or kitchen to fit in a branch of the slave quarters, where you used and abused the slaves.
The message is given in these uniform in tone curterrimos shameless in what they call the boss of Mester and so on .... Maneco, wake up! maids are not for use and fruit of the boss, okay?
oe
Mar 10

Folks, the Betina not lived in an apartment? they show nothing of the facade of a house ...

Another, if I mistake not changed the facade of the house indrid tb! jorge yesterday qdo would not play tennis was not the same

Mar 10

Mini skirts
Indeed, the textile mills in Brazil should be let go bankrupt! The maids, with a uniform (uniform?? yet?) see panties leaving, the employees of various work places, ditto s, dresses the girls out, a scanty meters of cloth, to flee upon as below ...
I know it's been very hot, but whatever. Starts to be ridiculous.

Mar 11

As far as I know, George plays tennis at the club ...
During the ultrasound the doctor remarks to Dora "Rafaela will like to have a little brother" ... Buzios is such a small town so the doctor being so close so the patient? It is worth remembering also that Dora took to get to a doctor to see how tava pregnancy ...

Mar 11

Alessandro,
I swore that tb Betina lived in PA ... but as soon as they change cars, they should swap houses .. rs ...
| | |

[Live Life] Unsolved Mystery

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Mar 11

And those people

... Walk home dressed as always in the street? Do not know what to put yourself comfortable without Justinho skirts and high heels?

Yes, that's Gustavo out of a house also left me confused ...

Mar 11

Where's Santa Rita??
This time, I still only heard the holy name once or twice, always edit, mother of Helen and without conviction. I think santa has also dropped ...

Mar 12

And this climate in the home of Ingrid ...
Never seen it ...
One is a doctor and another architect. Must have their 25 years there and she still expects every day they come home? There is another: the standard of the work of George Michael and also, they could live on their own, buying an apartment and leave the parental leave, which is hell. It's discussion at dinner, any time you come home, for breakfast ... who can handle it?

Mar 12

Rs rs .. and now ...
The twins fought, his father struggled to separate the two ... and then? sent the two, each to his room, the same hall / stairway. If they were willing to fight, could fight then.

Mar 12

Ridiculous they fightin ... Opinion 2 children ...

...This novela ta all boring, just watch it by custom.

Mar 12

At least on today's scene could have Ingrid wash your face, right !!!???Not out of bed and now it's all makeup: mascara, eyeshadow, lipstick ..... please some reality ....

From what I know to Betina lives in an apartment rather than a house!!On top of error and error!!

Mar 13

Betina nunk lived in an apartment!

So much so that had a scene where the Gustava ponders the idea of a gym at home and Betina descartaa soon!

Mar 13

Certainly!
What are they waiting for? Getting married? Oh, what a pretty baby! rsssss

Mar 14

Hope you will not happen Jorge villain, q kem still remember him getting ready in the beginning of the novela were Michael and Luciana q Akelas jokes were boring, nothing to see now he FIKAR thus Maneco should pick

a day and reread his novela pq ta cd weirdest days without closing cycles, this novela had so many dramas to FIKAR exciting, but everything was lost and fikou a bummer

Some replies on this page Have Been deleted or are under review.

| | |

[Live Life] Unsolved Mystery

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Mar 16

Since the wheelchair was in the room and Luciana on the beach at the same time ????????
In the scene where the nurse seeks to Luciana in the morning appears in the chair in the room and soon she appears in the next scene with Miguel on the beach.

Mar 16

The q encuca is the fact that Helena suuuuuuuuper be famous and go up the hill, walking up and down and a have no security ... be flirting with Bruno and in have either a camerazinha to catch them and such. And speaking of mother tds d aHelena q mt is young ... q + and father appears to grandfather ... He should be a pedophile, because at least made the qd Edit Helena was about 15 years ...

Mar 16

I saw the chair. eq physiotherapist boring, afe.

and really top model without paparazzo only in novela maneco.

Mar 16

appeared on a wall opposite the yellow house .. LOL .. and even concierge rsrsr

Mar 16

Celebrities, Helen really need to sleep on the floor?? heck with that sofazão ago and another 10 bedrooms available? Since when ground save marriage? I would sleep in her delightful place to have a good night's sleep to be able to give a nice kick in the pants that bag!!

Mar 16

q even had a bed we could see the head. and could have gone to sleep in the house was dora qa.

Mar 16

Celebrities, Helena has to be the great martyr, a woman suffering from the novela ...
If she wants luxury and comfort, ranging from petty tax and say that only married for money ...
tut, tut

Mar 16

It's a joke Helena go to sleep on the floor in the baby every time fight with galinhão. That is case for analysis, because when she clings to this sad not lived, the fact of not having been a mother, for example. A little time

for analysis and handles some of Thiago Lacerda, and she'll get well quick!

Mar 16

And who swapped clothes Luciana? She does not look or Miguel left.

Mar 16

People in wheelchairs was + d, rs ...

not yet understood that the Helena sleep on the floor no ...
| | |

[Live Life] Unsolved Mystery

> > > > > Messages
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Mar 17

someone liked the scene of Luciana and assuming miguel the love? I thought too silly .. all around pretending to ignore .. not had much enthusiasm ... found mechanical and forced. could have been better prepared dialogue. they could see the Helena, the therapist and announce something like that .. : People, we decided to take our love .. no, they went straight to his room and not commented on the matter .. I think everyone has been waiting for it .. when it happened was not anything new.

Mar 17

msm is, most lacked emotion. After all, their first kiss, the first intimate contact

Mar 17

Luciana is rich, born with a silver spoon and exactly why it has all the conditions to have a good quality of life after she became paraplegic ... But because she and Mia Rays decide to go to Ginger bus? If they do so without cost car to ask someone to take them or call a taxi?

Mar 17

I think they are wanting to test the conditions of the city and then discuss on the blog ..

Mar 17

I think the fact that Helena sleep on the floor represents a 'refuge' it .. articio one to give the impression that she is suffering, reflecting .. or abandoned .. .

Mar 26

Have you seen the new feature used to be the novela's empty right now they take the audio at the end of the dialogues and they are talking on mute implying that the crop're rolling loose .... an effect like this 'fading' ..... rsrsrsr

Mar 26

PQP. When was that Luciana was so didadica? Making blog, pwegar bus ... aff. Her story was supposed to have conflict, drama and're politically correct crap that a.

Mar 26

Only in the novela even for a child like Gabriel dream of being a pianist and classical musicians have as idols as if they were pop singers and football players ... Classical music is cool yes, but for a child like that much is kinda weird ...

Mar 26

I think not. Children who study classical music will be interested in classical music. A good musician usually tastes early.

Mar 26

And the funny thing was the Ariane was able to buy the last two tickets and still sit on the 1st row of the concert ...
| | |

[Live Life] Unsolved Mystery

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Mar 26

the classical pianists devoted hj started playing long before the 7 years. who becomes a virtuoso classical music has sparked at age 7. and often right out of the piano. gabriel always play the same music and as a beginner.

Mar 27

Good? This novela is very bad, stop too ... slow.

Q ja So much could have happened and the author could have done so many twists rapidas in the novela, and there is rolling with silly stories to see ... aff ... novela that bad ... not believe to this day qo Manoel Carlos decreased level of both saw.

I can not stand much useless character, and no history ... for God's sake.

Can not wait to get the Silvio de Abreu soon with Passione. Silvio is gifted guy. He knows how to write and tie and roll out a plot at the right ...

Bye Depre OF LIFE!

Mar 27

George and Passion in the concert ..
Rs ... did not understand pq Jorge go this concert? nor where his friendship with Ariane ... was only to tie the new novela? George and Medicine? Ariane is her name? do not know why the character of her ... lost her husband at the beginning of the novela and such ... and then? for that come from? rs

Mar 28

I continue ...
Helena finding a DAMN! Man, that woman CHAT!

Mar 28

Celebrities ....
Bruno is the one connected to the Fashion Photographer, how can NEVER have seen even 1 photo of Helena along with his father, Mark. And even went to her house. Is q ñ had NO frame?!? Incredible!!

Mar 28

Yesterday began recalling Dora when she met Mark back in Buzios .. And Marcos was in the Argentine restaurant .. And Rafaela also .. Rafaela had seen / known Mark in Buzios and said nothing when he saw him at the Mansion ...

Mar 28

Exchanges
The exchange of the novela Ariane / Leo by an Ariane / Jorge is, to me typical of this author, who throws ideas, say, bold, but never takes them to the end. Always gives a shift towards the "morals and good customs."
All late novelas Manoel Carlos annoyed me. This time has the advantage that the poor think and live irritated from the start. rsssssss

But the disappearance of Marta, Leo and daughter, for me, was the last straw.

Mar 30

On the case of the patient's Ariane, I read a story that gave Maneco make the romance between her and the patient's husband, so how those characters would have more "utility" he sent them to Minas Gerais to continue we treat it.
| | |

Appendix 5b. Illustrative sample from Community 'Novelas![202]

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Feb 26

[Live Life] Specific Criticism
If you were to choose ONE aspect in particular that annoys you to *live life*, what would it be?

Feb 26

It's entire novela?

Feb 26

One does not! Those issues of Marie Claire magazine between Dondoca, that mumbo jumbo in the story where nothing happens, alias are several ways that the author has used to push the novela on the belly and make p your money for free.

Feb 26

And Nate's progress at the speed of light ???????
In a few months in ja ta marathon.

Feb 26

It's entire novela? 2.

Feb 26

The novela is the whole problem. Just remember, I'm lazy.

Feb 27

Everything in the novela is slow, and just recovering from Luciana's the only thing too fast. Things do not happen, everything is always a slump. Just like the scenes with Gustavo Malu.

Feb 27

It's so much, but two cores annoy me deeply: Gustavo, Betina and Malu, who intends to be funny, but do not tease me or even a smile, and the hospital. Ô obsession that this author has for medical and disease, every novela has to have it, I eh ... hehehe

Feb 27

Mta thing that annoys me the novela. But that hospital gets on my nerves lol, it seems the show and those medical doctor on duty (q play the role of medical) annoy me too, thinking they only q work q, q only the occupation of these is important, it annoys me mto. And the young couple dull tbm Gustav and Malu. And the guys qa Tereza do lol. And that friend plugged the sensual Helena, Alice, for the love s Holy, q forced actress, I'm sorry you care about. Gee there's so much ...

---

[202] Available at: http://www.orkut.com/Main#CommMsgs?cmm=50784&tid=5442520448101270289 (last accessed on 25.09.2014).

Some replies on this page Have Been deleted or are under review.

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[Live Life] Specific Criticism

> > > > > Messages
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Feb 27

Maria Luiza Mendonça is excellent, has a very dramatically charged, the problem is that this character is hyper surface, has nothing to show, not until today I conform with what they did with her and much of the cast.

Feb 27

As always happens in the novelas of Maneco is a waste of people without end.

Feb 27

And for a huge party just because Luciana returned to live in the yellow house, which to me is orange?
Then complain that Isabel is pressed, the answer that Teresa gave her mother yesterday none of, however bad the child is.

Feb 27

The novela is not all!

More scenes are moody!

Feb 27

Wow, it's true. If my mother told me that the Theresa said to Isabel in the party, I turned into a champagne glass in her face, lol.

Feb 27

To me the whole novela is weak, characters, direction, everything in the novela is dull.

Feb 27

Still, everyone watches you know ... It would be an addiction, or simple force of habit?

Feb 27

Is not it? Must be why the ratings is in the house of 50 points ...

Feb 27

I have not seen since October, could not stand or one month's novela!

Feb 27

Not everything that bothers me, not being quite frank. But one aspect that causes it is very desistimulante: Helen.
Not the Thais do not. She is GREAT, I was always passionate about her professionalism, the work she has done, finally. But it is a protagonist who has a great story, there lives a big dilemma, ie it has PROBLEMS.
The real protagonist is the Luciana, who experiences many conflicts.
Manoel Carlos has written Helenas best, honestly. A shame to have written the worse for Thais Araujo.
| | |

[Live Life] Specific Criticism

> > > > > Messages
| | | showing **21-30** of **52**

Feb 27

I will mention some things that I think did not work ...

1st Tais Araujo - Casting Such was kind of bad ... She always brings along his way mit idinha living a protagonist does not!When she did "Da Cor do Pecado," she had gotten her way! Now it's back across metidaaaaa

2nd Pregnancy Dora - It is time that pregnancy was found Dora's character, but so far nothing's belly grow! It looks like wind is pregnant!

3rd Lack of a great villain - this novela has characters that can speak bad ... But not a large town / villain. The Maneco promised Dora and Rafaela as villains, but problems had to change ... Now that Rafaela is beginning to reveal ... Isabel is now a character who speaks his mind without thinking ... That's not being naughty!

4 Novela Parade - Nothing interesting happens in the novela! Only the recovery of Luciana (by the way is too fast) ... It could happen any coisaaaa! URGENT!

Feb 27

Indeed, Tara does not look any better in that role, is actually one of the weakest points of the novela ... the character is weak, off, dull, boring, and it's with an actress with such characteristics. And I agree, s with the same knack of Boo, the way I think it is in real life.

Feb 28

Single point in the novela that attracts me = ISABEL !!!!!!!!!!!

Feb 28

the first in line: Helan OF SUCH ARAUJO ... horrible ....

and all other ... rs

Feb 28

Gustavo and Malu
That double sucks! No fun and none of the jarring dramatic atmosphere of the novela. It's so senseless, that they do not interact with the other plots. The only connection these is Gustavo working for Mark. That is, characters are expendable.
All though there is common core comic novelas, but this missed the tone.
This novela does not hold me, unlike others which Manoel Carlos wrote. Therefore, I prefer to watch CSI on Record: It is much more interesting.

Feb 28

Gustavo and Malu
This is a double bag! No fun and none of the jarring dramatic atmosphere of the novela. It's so senseless, that they do not interact with the other plots. The only connection these is Gustavo working for Mark. That is, characters are expendable. [2]

Feb 28

Td!

Feb 28

Marcus!

Feb 28

Lack a good plot ..
qa both novela ends without ever hooks .. it looks like very boring! non-captive audiences .. a shame .. was supposed to be a novelaão .. now it is better now .. he should have warmed up well before the novela. 're almost over!

Feb 28

Gustavo and Malu
That double sucks! No fun and none of the jarring dramatic atmosphere of the novela. It's so senseless, that they do not interact with the other plots. The only connection these is Gustavo working for Mark. That is, characters are expendable.
All though there is common core comic novelas, but this missed the tone.
This novela does not hold me, unlike others which Manoel Carlos wrote .. 3
| | |

[Live Life] Specific Criticism

> > > > > Messages
| | | showing **31-40** of **52**

Feb 28

aff, so you will see the same novela I. Live The Life I think much better than Women in Love and Life pages. All though this does not mean much, as these novelas were terrible.

Feb 28

Really ...
As much as one wants to admit a difference of tastes, I can not believe that someone finds this novela better than whatever it is. Just compare the roles of some artists who appeared in several of them, to see how the others were better than this. In this, they lack "ground" at all. Poor things!

Feb 28

So tell me what was the plot of Women in Love? To this day I remember that the novela began to take so when Doris started to mistreat the grandparents. Before that, it was just a slump. With four months I stopped seeing the show, but made a point to watch that final scene has the most rediculas I saw a novela: Helen Ranaldo speaking student who was pregnant and everyone cheering. Just being very sadomaso to have liked that novela. The Doris Maltrana grandparents, the Heloise wanting to kill her husband Mark and with such a tennis racket. Apart from that, what remains of the novela. Will see that is lacking in these tosqueira Living The Life. Damn, I'll stop writing I just remember the Edvirgens and I do not go to in order to anger.

Mar 1

Unfortunately Living life should be called Die life. Nothing happens and the worse that most of us just watching. Maybe sadism or to gather arguments to sit on the mallet Maneco. The last novela, I was told NOVELA MC Family Ties. This one was a novela that held. Everything happened. Helen had lived family drama, comedy core, supporting and interesting villain (I hated Orlando). After some small successes and many misconceptions in Women in Love and Life Pages. But I see progress in MC, it's been three works he writes and does not scale the daughter (Julia Adams) to work. Maybe one day he learns ...

Mar 1

Very funny what Leonardo wrote above ... lol ... I agree, Women in Love also does not think much, it lacked plot, was a tangle of controversial issues going on in parallel, without an actual story. The author seemed more interested in raising controversy in the media, than in telling a good story. Or does it just to disguise the lack of a good story to tell. From this novela, the protagonist Helena longer and turned showgirl.

But in practice, I found watchable, I think he knew how to lead in an interesting way. Nothing I did issue to watch, but I could see when I had to do. I think much better than today, was much more lively, more nimble, more action, more emotion and more hooks. Living Life is a total slump ... Pages of Life tb thought much better than the current one.

Mar 1

Tb agree.
Women in Love was not all that Coke does not.
Maneco novela for me was In Love and family ties and beyond.

Mar 5

I honestly could not wait to finish this novela.
after 3 esxcelentes novelas (two guys, the favorite, and path of the Indies) pincipalmente the final two, enters such a crap in the air, is to kill any novelaeiro .. the only thing that still lends this novela is Luciana and miguel.

tell me what the helena sofe, pocaria no, it's a rich woman who does nothing in life. the novela has no hist'roia, it's just a hobby to occupy the time, just the people having breakfast, lunch and dinner or just walking in Leblon and co.

Thiago Lacerda's character, a character beast like always, never seen an actor to do only part beast, and women of the novela all drooling him, which makes hunting a damn thing. frankly, Manoel callus plays with the intelligence of the audience.

ah we miss flora, Donatello, maya, duda, my little dance Indian ...

not wait to finish this portion of the novela.

Mar 5

Maria Luiza Mendonça is excellent, has a very dramatically charged, the problem is that this character is hyper surface, has nothing to show, not until today I conform with what they did with her and much of the cast. 2.

Mar 5

else, the sermons that maneco does.
Man pays him no, that's what pesonagens show.
tudso but women are good people, who put up the horn at her husband are great.

aas noel it were best story of love, for love and family ties. women in love was more or less. it was cool because he had a little action. ah, and the presence of minissériae anita, anita is more like an adaptation ....

Mar 5

the taqis're embarrassed, pq simplemente that Helena has no history. see photo only knows fashion, to visit her mother, going to slum without being assaulted and eat with friends.
| | |

[Live Life] Specific Criticism

> > > > > Messages
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Mar 5

The only thing I like about the novela is the gêmos .. Miguel and Jorge ... Mainly Miguel .. I love the joy, humor and taken from them.

Actually, it does not stand the character and Thiago Lacerda Rodrigo Hilbert .. That soft-spoken of them, says rogue ... the jokes stale .. They are spacious too .. 2 are useless.

Mar 5

ah could not fail to mention the worst of the novela .. Gustavo The Malu with that .. Our as irritating, boring .. I can not swallow the 2 .. I think I'll ever like the Camila Morgado .. Have not found there that much ... rsrs r

Mar 5

The novela is boring since the 1st chapter so I do not watch, do not give audience.

Mar 5

* The delay to Luciana and Michael get together irritates me.

* The Helen of Tara is weak.

* That Clarissa, the caecilian Dassi is unfortunate.

* Mia talks with Virgin puts me to sleep.

* Rodrigo Hilbert there a surfer with aqle forced accent, annoying and OU.

* The Edit Matavel that is completely novela.

* The son of Sandrinha not grow.

* Hellen, that japa repressed qa sole function is to give the novela a few shifts and defend the nostalgic Isabel, but this is an exception in the novela.

* Ariane, so boring, the actress is beautiful but the character is annoying, as Gloria, the very weak Luiza Valdetaro.

So many criticisms.

Mar 5

I thought women in love a hit

Some replies on this page Have Been deleted or are under review.

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Appendix 6. Illustrative sample from Community 'CENTRAL GLOBO de NOVELAS'[203]

Let's play a quiz

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11/12/2006

Let's play a quiz ...
The joke is ...

If you're a connoisseur of good novelas, answer the above question and ask a question about any novela global to see if the next hit and so it goes ...

Maria de Fatima was that character actress novela Vale Tudo?

11/12/2006

I think it was "Crazy Love", but not sure ... because before "Vale Tudo" she has done little, I think 1 or 2 of 6 novelas.

What the novela of 6, set in the early twentieth century, that Suzana Vieira alongside Rubens de Falco and Nathalia Timberg was housekeeper?

30/12/2006

axp q chow was DONA ...

what was the first novela gilberto braga displayed in globe??

30/12/2006

Gilberto Braga wrote his first novela in the Globe, in partnership with Lauro César Muniz in 1974 at 19 pm and was called the Gold Rush.
His first solo novela was Helena in 1975, 18 pm.

Who played the censored version of the Roque Santeiro Widow Porcine Malta and his master?

31/12/2006

Lima Duarte was the own who also played the second versaum in 1985 ..
Already. Pig was the widow Betty Faria .. who in 1985 went through regina duarte ....

in the novela .."travel"which was the theme song Andreza. (Thais fields) wife of Raul (Miguel falabela)??..

31/12/2006

Tom Dooley, Milton Nascimento (National).

[203] Available at: http://www.orkut.com/Main#CommMsgs?cmm=1779860&tid=2503566553164411069 (last accessed on 25.09.2014).

Linger, The Cranberries (international).

What actresses have been Helena, in the novelas of Carlos Manuel?

01/01/2007

Nathália Valley, Maite Proenca, Regina Duarte, Vera Fischer and Christiane Torlloni ...

Who was right who dared to Gabriela, the scene of Sonia Braga in the roof of the bandstand?

02/01/2007

Fixing:

Lilian Lemmertz in Baila Me.
Maite Proenca in Happiness.
Regina Duarte in History of Love, For Love and Pages of Life.
Vera Fischer in Family Ties.
Cristiane Torloni in Women in Love.

Some replies on this page Have Been deleted or are under review.

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Let's play a quiz

> > > > > Messages
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13/01/2007

Stone on Stone, Aguinaldo Silva ...The stallion was the famous Jorge Tadeu, passably played by Fábio Jr.

What novela Jane Clair was called to take over and give it a twist?

23/01/2007

"Anastasia, the woman without a destination," novela Emiliano Queiroz, supervised by Gloria Magadan was a disaster for the hearing, which was named in a hurry Janet Clair, formerly of TV Tupi to replace the author.

What is novela and character name that Luiz Gustavo played the blind?

18/10/2009

ANSWER
THE NAME OF THE CHARACTER AND BLIND ('LEO) AND NOVELA E' (TE)..... CONTAIN

QUESTION
QUEL E'O AUTHOR OF A NOVELA MORENINHA 1 Versions for AND IN THAT, WORK HAS BEEN BASED ON THE PLOT.

19/10/2009

The Author of the First Version of The Moreninha was Graça Mello. The author of the work was Joaquim Manoel de Macedo

QUESTION: Which actresses lived the character Isabel in the First and Second Version miniseries version of The Wall (d in Globe and Excelsior respectively)?

21/11/2009

1st version Rosamaria Murtinho
2nd version Alessandra Negrini

QUESTION "WHAT WERE THE SEVEN ACTRESSES protagonist of the novela 'ELAS POR ELAS'"?

22/11/2009

EVA WILMA
Aracy Balabanian
ESTER GOES
SANDRA BREA
MARIA HELENA DIAS
MILA MOREIRA
JOANA FOMMA

Which actor was the villain in Clovis 1st version of THE PROPHET (1977/78), Ivan Ribeiro?

22/11/2009

was the late **Claudio Correia e Castro**

what is the name of the character (and actress) who has a novela in which he used a stick which was very famous .. Tear down the building "in chon "!!!!
detail: the character was so successful that he returned a second novela

27/11/2009

It was Mrs. Armenia (Aracy Balabanian) in Queen of Scrap ...

Who was the actresses to experience Nice (Gloria Pires) in remeck Evil Angel, when it became pregnant?

Appendix 7. Illustrative sample from Community 'Eu não vejo novela' [I don't watch soaps][204]

Women who hate novela

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27/11/2009

Women who hates novela
Every woman who hates novela is:
1 nerd
2 fat
3 ugly
4 unloved
5 Blocked
6 rejected
7 machona
8 flat
9 alone
10 odd
Unsalted 11
12 dull
13 antipathetic
14 ill with life
15 moody
16 unhappy

27/11/2009

Moderation
There are people begging to be deported

27/11/2009

1 nerd
2 fat
3 ugly
4 unloved
5 Blocked
6 rejected
7 machona
8 flat
9 alone
10 odd
Unsalted 11
12 dull
13 antipathetic
14 ill with life
15 moody
16 unhappy

[204] Available at: http://www.orkut.com/Main#CommMsgs?cmm=49796&tid=5408456924910795159 (last accessed on 25.09.2014).

16 good reasons for someone to come in this community scolding women who do not like soap.

27/11/2009

I'm enquadarndo in 3 or 4 options. Was it the goal of the owner of the topic?

Ahhh, I fit in cim pride!

27/11/2009

Line
why not just say he wants to be expelled from the community

27/11/2009

1 nerd
2 fat
3 ugly
4 unloved
5 Blocked
6 rejected
7 machona
8 flat
9 alone
10 odd
Unsalted 11
12 dull
13 antipathetic
14 ill with life
15 moody
16 unhappy

it should be if descrevndo can only

28/11/2009

Hmmm .. let me see ...
I'm a nerd, of course! do not waste time watching soap opera, I can use it to study, become more educated and intelligent and a time to talk, call the attention of handsome and intelligent guy, q does not see the novela, for me, as the woman who sees, will be talking to herself.

Wow, I'm very boring! Why not see the novela, I think for myself, I have a critical sense, I am not alienated and do not agree with everything I say q, then, I'm even boring ... for those who see the novela and not think, of course.

Man, I'm very weird! Q I like things nobody knows I have a style a little crazy, but it's all part of my charm irresistible!

I'm very unsympathetic with stupid people, alienated see eq novela. I hate stupid people!!

And moody, every day before breakfast in the morning! Do not talk to me before my milk and toddy with my morning cigarette. It's hardly in the mood for sure!

And for q little girl created this stupid topic, as you can see, Benham, not overweight, much less ugly, You're good little ugly and q by q vi no salt in your photo, seen ... q good guy that lives the romance novela pq can not live a real life!!

28/11/2009

PAOLA WINS
Fatality.

28/11/2009

Paola slowly!
hauhauhauua

Love a woman who does not like soap!!

such an arrangement one day to me!

28/11/2009

Paola live!!
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Women who hate novela

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28/11/2009

huhuhuhuhahahaha
(Read above as my evil laughter)

I'm hoping the creator of hospital food topic answer my post ...

Got a fatality in this com tb !!!!!!!!!

I've won in various com I hate football, I'm going to start collecting lol

Thanks!! Thanks to the judges! You guys are awesome!

Tb want to thank my parents raised me q, my dog, my cat, my fish and my brother hates boring q tb novelas!
Q Thanks to all encouraged me, supported me in our darkest hours ...

Oscar speech hahahahahahhahaha

Where's the butter hypertension?? Will not answer anymore?

28/11/2009

1 nerd
2 fat
3 ugly
4 unloved
5 Blocked
6 rejected

7 machona
8 flat
9 alone
10 odd
Unsalted 11
12 dull
13 antipathetic
14 ill with life
15 moody
16 unhappy

Do not hate, cause hate is too strong a word, but I see, is not like that ... am and all that?

29/11/2009

I bet she no longer appears here.

29/11/2009

People without own personality without motivation, are novelas in an illusion of life, and do not touch those pretty phrases that decorated those beautiful scenes and love / hate is pure fantasy ... and those novelas that come to read stories of eternal love in the end everything turns out well ... novela is nothing more than something which does not form his own opinion and needs to live is delusional and imagined that the end is going to end well ... td

I am well simapatica modest, I am always very happy and humorous, I am unloved and not mto less obscured, I'm female, I'm not ugly nor fat ... disagrees then the lady says that the topic q:
Every woman who hates novela is:
1 nerd
2 fat
3 ugly
4 unloved
5 Blocked
6 rejected
7 machona
8 flat
9 alone
10 odd
Unsalted 11
12 dull
13 antipathetic
14 ill with life
15 moody
16 unhappy

In good line, I prefer a good book, a newspaper instead novelas ... things decorated and staged ...

29/11/2009

Do not feed the trolls ...

30/11/2009

Do not feed the trolls ...

After Paola, the troll is dead, Paola fed the troll with pellet

30/11/2009

Moderation !!!!!!!!!!!!
Get that LINE BRIZOLEIRA soh q enters, abe topic to provoke and get out.

30/11/2009

Every woman who loves the novela is
1. Disposed.
2. Disposed.
3. Disposed.
4. Disposed.
5. Disposed.
6. Disposed.
7. Disposed.
8. Disposed.
9. Disposed.
10. Disposed.
11. Disposed.
12. Disposed.
13. Disposed.
14. Disposed.
15. Disposed.
16. Disposed.
17. Disposed.
18. Disposed.
19.Disposed.
20. Disposed.

Already Line is it all that Paola said, no-salt, bad food, donkey etc..

30/11/2009

The Line nothing?
Besides everything?

Alliterations aside and the trocadalho carilho ..

01/12/2009

Is your self-description darling?

kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk
| | |

Women who hate novela

> > > > > Messages
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01/12/2009

It's so good "thinking" 'eh?

Hahaha! Alienated people make me laugh!

01/12/2009

She do not respond
Q Manja people curse and runs away?

01/12/2009

Manja cowards? Lol.

01/12/2009

This Line is a paid whore.
I did not mean, but ... that's the truth.

04/12/2009

The Batman
I died laughing now with your comment hahahahahahahahaha

Puta pay was great ... but there is aq gives grace??

If it exists, is it ... is so stupid and narrow-minded q should not charge anything ... pq others do not want to pay hahahahahahahahahaha

04/12/2009

Paola
The launch of a bitch eh paid dakele video "Feira da Fruta Batman."
Hunt on YouTube and see 22 minutes too funny!

04/12/2009

ahhhhhh
I will try, so ...

Thanks

04/12/2009

hahahahahahahaha
I found the video of Batman !!!!!

I died laughing ...

Q is that little tune playing in the background all the time hahahahahaha

Joker is mixed with Clodovil zacarias hahahahahahaha

Very good hahahahahaha

04/12/2009

Guess I'll see you again.

05/12/2009

Brazil will launch rocket
Cuba will also launch
Kero see if Cuba releases
Kero see Cuba launch.

(Soh to raise the topic and put the Fefe Dorento in his place)
| | |

Women who hate novela

> > > > > Messages
| | | showing **31-40** of **69**

05/12/2009

I think the topic creator meant "woman who loves soap "..........

I do not see the novela, do not waste my time with artists, can not be bothered w / the gossip magazines
.....

Weird?I?

hahahahhaa

05/12/2009

no artist!
Neusa, "artists"?

Would not be bad actors and actresses, models, mannequins-and-ex-BBB?

I have not studied trocentos years on the faculty of fine arts to call these bitches "artists."

05/12/2009

interesting ....

even agreeing in general with what they say .... I think this is a community of people who have seen more caustic. There's nobody nice, sweet, nice ...
or ....
may be right, but sometimes could not be better than to be diplomatic so much about being right? There's nobody here who would like to know.

05/12/2009

Funny,
I, on the contrary, after I came to this community, I wanted to know * almost * everyone.
Sarcasm is something for people who think.
Who sees novela does not understand.

05/12/2009

I agree with Maria Angelica
Included is at least half a dozen people I know personally I would ...

07/12/2009

Ditto
Tb met some interesting people here, smart and who share a sense of humor that most Brazilians do not understand: the sarcastic humor, especially that I love!

In addition, of course, culture, critical thinking, reasoning, all these other qualities q, for instance, the Brazilian has no more ...

08/12/2009

hahahahaha
I'm new in the area, and I could see the posts on some topics. Suddenly, whoever asks me
?? ????????????????
LINE, an old acquaintance, usually a person against, q always uses the same arguments and then falls out with his tail between his legs. Among some communities it is q, I can cite a few:

100% Axe
I hate pagode, axé, sertanojo
MPB
I hate Chiclete com Banana
I hate Rock
etc. .....

Men and women of this community, do not waste your time on this Line. It has no meaning to defend his arguments empty or foolish, so q was already dead and humiliated in hundreds of communities, something that I can say because I have seen countless times. Hugs to all, and I see tb ñ novela!!

08/12/2009

Look at the contradiction of girl
You are in a community 100% ax and another I hate axé pagode, etc. ?????

How so??

Must have a schizoid personality ... completely severed ... poor thing ...

08/12/2009

No, actually it is one of the people who come into communities with the simple intention of saying anything contrary to qu and community advocates and have fun cropping fights.I doubt she even believes in speaking, the objective is to offend even begin to discord. So for her no matter if the community is pro or against something.

08/12/2009

Funny KO female overcomes the male machismo.

| | |

Women who hate novela

> > > > > Messages
| | | showing **41-50** of **69**

08/12/2009

And what she (he) get?
Does not have anything more important to do in life?

Affff!
And to think I walk aqiu only when I have a little time, and running!

09/12/2009

Yeah Mark
She is axezeira, pagode, etc. ..... funkeira and enter into communities opposed to trying to make the head, and ends up being humiliated kkkkkkkkkkkkk Unhappy Person .....

09/12/2009

Unhappy nothing
It has to do.

If enough of it to some guy responsible, it all passed.

Someone with courage is empowering?

09/12/2009

Hahahahaahahha
as they said .. "Stupid woman, only his mouth shut."

09/12/2009

Jah know, we'll do the following:
Next time she opened a topic we ignore and use our tactics secret!

Got it?

Thanks!

09/12/2009

Line = Troll Brazilian amateur 5th category

10/12/2009

Harry
We are trying to ignore the Fefe illiterate, but he does not wear at all ...

14/12/2009

up to fefe

14/12/2009

Paola, you do not understand!
Mr. Reury mean "ignore" make these UPADI here.
And neither read nor respond and in the case of the wiener write here and pretend that it does not exist.

I know this works because I have nephews and the best tactic for children who want to make is not to pretend that we are seeing.

14/12/2009

Thanks, knock!
Personnel:

We must
1) Upar everything to disappear with the topics and goals;
2) Create new and interesting topics;
3) NOTHING Naum read or comment he put q / dung;
4) If we recall q q outnumbered him.

Ignore the ignorant eh the solution.
| | |

Women who hate novela

> > > > > Messages
| | | showing **51-60** of **69**

15/12/2009

People!
I'm loving VCS!

Nuuuuunca felt so will!

NO .... novela NO!

15/12/2009

Alienated U.S.?? Come on!
Qndo NOT child saw novelas. My father said q. was subliteratura, cultural garbage.

He came home from work at 6 h was smoking a cigarette in her rocking chair and had read little books of the brothers Grimm, Andersen, poems by Olav Bilac, Cecilia Meirelles, Fernando Pessoa, Antero de Quental, Lord Byron, Yeats, and many others Dodsworth ... Some even in English.

He told stories of warriors and scientists ... like Napoleon, Newton, Leonardo da Vinci, Galileo ...

... I was 6 years old, was still learning to read, but I had already learned English with my father ... Very different at that time.

I'm sure I came out making a lot of it!Hj try to do like my kids!

Weird, nerd ... is a country with not much beócitos no way!

But oh, I think GREAT!

15/12/2009

Ahhhhhhhhhh tá
So, okay, Mr The Batman.

An up to vanish with the topics of Fefe again!!

28/12/2009

= novela thing uneducated rabble who do not have to do something more useful

28/12/2009

Women who do not like soap = smart, sexy and good in bed!

30/12/2009

The noise of ignorance reigns ...
My wife hates novela too, she is beautiful, nice, friendly, intelligent, good conversationalist, loving, never waste time with soap to make things better, loves movies, loves to be with me only good, a chat here on the couch.
We have a great dialogue, we are very happy and interlocking, of course.
I already have in my family, just addicted to the novelas, which coincidentally are unhappy, women who can not speak for shit unless this fucking novela (boring as hell).... now, blz has nothing to do with like soap ...
That feminist chauvinist huh?
lol

Jan 3

woman she like novela is depressing
They are idiotic, not personality, most often the unfortunate who stay with them for charity, not stand and falls off the rocket's tail ....

Jan 11

= novela thing uneducated rabble who do not have something useful to do. (2)

Jan 22

kkkkkkkkkkk
The little girl wanted to call attention to us! These things happen with solitary children, be tolerant.

Some replies on this page Have Been deleted or are under review.

| | |

Women who hate novela

> > > > > Messages
| | next> | last showing **61-69** of **69**

Jan 22

Since when (actually talking * lol *) be a nerd is bad?

Feb 9

Hey smart and not letting dispose

Feb 10

I HATE YOUR NOVELA!

AND I AM PERFECT!

And AI?

Feb 10

"Hey smart and not let yourself be divested, but has good taste and selective choices. Novela, ever.

Feb 10

Inacreditáááááável
But what is this??
This creature can have serious mental problems!

Forgive me "Line I do not know of many", but I bet that you reach many more of these items than the rest of the women of the community.

Feb 10

Women who do not like novela is depressing? UHAHAHU, just laughing.
Ta more depressing for those who like it, always with ... it is futile daydreaming have that life, that pathetic drama and all this crap in the novelas. Wasting time in their lives to see something that does not exist and is extremely stressed.

I do not. Live my life, I value the things that really matter.
Despite not like it, do not go into communities of novelas to criticize anyone.
I respect others.
Oh, and sorry there if I'm extremely happy without these dramas tv globo.

Feb 10
Being a nerd and a privilege!
| | next> | last

Appendix 8. Illustrative sample from Community 'Eu Odeio Novelas da Globo' [I hate Globo Soaps][205]

> > > > > Messages
first | <previous | | showing **1-10** of **25**

I Don't Understand Caminho das Indias!

18/02/2009

Neither do I!

10/03/2009

fucking boring novela.

10/03/2009

Should be "The Way of Idiots "!!!!Horrible novela.Within there!

10/03/2009

I do not watch, but gives up the business to realize that they put the indianosquase equal to Muslims Clone ... they only changed the clothes. And they say that the globe has a good technical work ...

One more thing: where we have seen both Indian white?India is very dark ...

13/03/2009

but I think nobody understands, only glory peres.

31/03/2009

to understand not the same ..
why this novela is like all the other garbage.

01/04/2009

yoga fire them!

02/04/2009

It Exists!
this already makes it all very Boring !!!!!

20/04/2009

I never even watched ....
I never watch to see

[205] Available at: http://www.orkut.com/Main#CommMsgs?cmm=489562&tid=5303311143364402046 (last accessed on 25.09.2014).

and depend on my goodwill
this will never happen ...

Some replies on this page Have Been deleted or are under review.

first | <previous | |

I do not understand Caminho das Indias

> > > > > Messages
| | | showing **11-20** of **25**

29/04/2009

AFF
ONLY PEOPLE THAT REALLY DANCE??

03/05/2009

path for spots only for ...

12/05/2009

nor want to understand
watch only thing q does not affect my brain nor my judgment

17/05/2009

what's more disgusting is to see friends or relatives imitating the droppings of the novela ... the other day I saw message on msn novela talked a lot dude ... my friend ... filled both his balls that took the message .. .

I called him marionetezinha network globe ...

pow .. not wait to finish this shit ... all suck .. but this undoubtedly is outpacing ...

it looks at the election of india ... pow ... people are "just alike the novela" ... kkkkkkkkkkkkkkk

joke right ...

a very good movie from India saw the other day ... one who wants to be millionaire ... yes there showed the Indian people real ...

otherwise .. I am disgusted not only of novelas but the rabble that goes on the stack ... why we never evolve ... Vaumas will always repeat the same ... every year .. year after year .... afffff

21/05/2009

and detail, they only show the first "cute" in india

11/06/2009

Path of the Indies
The novela is boring ... Not that it is boring ...The thing is already done to annoy, to dispose, for deceiving the public. è why you ai the Brazil full of everything that sucks. For this the largest tel Globe instead of bringing culture to people naughtiness takes all night to the homes. Children who knock on the parent, couples are cheating, yelling stupidly People, Lack of education, Disrespect religions lay when a priest is always a bungler. Householders and only man grabbed his wife. This is a shameful thing for a bunch of rich boy of this country that take in all slutty and do not care about the welfare of these people who suffer from hunger and misery.Miseria of food and culture.In my view that people should be penalized for the wrongs that tantocausam youth of Brazil.

15/06/2009

Passage to India
It should be called - Path of little shame-only and Gräfin Gräfin killing, cheating is, besides the heavy shamelessness. Until when will we be like complaining and just do nothing. You have to create a national movement against this crap these novela.

19/06/2009

Passage to India
Path of the freshness of naughtiness and bitching. Was that people should take a hoe and clean weeds in sugar cane plantations of our Brazil. Produce something to take care of a garden of a farm. There's just so cool to teach spoil the population

05/07/2009

waywardness of India [no pun intended]
c vcs comment much eh soh pq attend hear comments
| | |

I do not understand Caminho das Indias

> > > > > Messages

Appendix 9. Illustrative sample from Community 'VC N VALE NDA + EU GOSTO DE VC' [UR Worthless but I Like U][206]

Would you kiss or say HARE BABA to the person above?

> > > > > Messages
| | | showing **988-997** of **1.027**

Feb 28

hare baba

Feb 28

q yes of course
bjoooo

Feb 28

ñ
tha reprimanded hare baba, baba hare! never mind next ree ncarnação.

Mar 1

hare baba

Mar 1

Mermera let it be next
DEXA I bjaaa this kitten lol aq

Mar 3

Are Baba ...

Mar 4

Are Baba

7 Mar

Baba Hare

Mar 8

HARE BABA (mulhercommulhernãodacerto)

[206] Available at: http://www.orkut.com/Main#CommMsgs?cmm=30173403&tid=5345419926156389307&na=4&nst=988&nid=30173403-5345419926156389307-5447379293501049698 (last accessed on 25.09.2014).

Mar 9

24/08/2006 21:45
HATE TO DO THAT MORE ..Q HAPPENS IN CUMIGO NOT WANT PLEASE READ AND I HAVE LI Q REPASSSAR!
naum read 25/04/2006 10:15
Hi My name is Samara, I'm 14 years old (would have if he were alive), died at 13 in Cascavel-PR. When I rode the bike could not bypass a wire
wire. The worst was that the owner of the lot would not help me, laughed very agonizing for me after 2 hours I wire wrapped around the deceased, through this message I ask that cause I can rest in peace. Send this to 20 communities and my soul is being saved by you and the other 20 they will receive.
If you do not pass this message I will visit you tonight so you will know that the wire very closely. 15 July Mariana decided to laugh at this message, one night after she disappeared without a trace. The same happened with Kare 18 October. Do not break this chain, please, unless you want
feel MY PRESENCE
bjo
THAUZIM
| | |

Would you kiss or say HARE BABA to the person above?

> > > > > Messages
| | | showing of **998-1,007 1.027**

Mar 11

BEIJOOOO

Mar 14

ARE BABA! TIC TAC, CET, TUC course, ñ, *

Mar 14

hare baba

15 Mar

are babaaa

Mar 16

Hare Baba! (ACE

Mar 17
no need to comment rssrs

Mar 18

Baaba AaããRe *-*

Mar 20

Areeee Babaaaa *---*

Mar 20

Aaaaããre Baaabaá *-*

Mar 21

Hare baba XD
| | |

Would you kiss or say HARE BABA to the person above?

> > > > > Messages
| | | showing of **1,008-1,017 1.027**

Mar 21

Aáãre Nanny SEEMPREÊÉ *-*

Mar 21

ARE BABA

22 Mar

Aare baaab, AIINDA MAIIS Inte, EECA ': S

22 Mar

are baba'll be rejected

Mar 30

This arebabado naaum

Mar 30

Aaaaããre Baaabaá

Appendix 10. Illustrative sample from Community '*Viver a Vida* | Rede Globo' [*Live the Life* | Rede Globo][207]

Raj leaves and Maya for Duda

> > > > > Messages
first | <previous | | showing **1-10** of **29**

25/04/2009

Raj leaves and Maya gets Duda
A reversal in love "Passage to India", da Rede Globo, should occur in the coming weeks. Motivated by the arrival of son, born the same day the baby Maya (Juliana Paes), Duda (Tania Khalill) takes courage and decides reconsquitar Raj (Rodrigo Lombardi).

A "foreign fIrange" takes to strike during a trip to his beloved Brazil. Duda decides not to tell about their son, but gun play and charm to meet him at a nightclub. The Indian does not stand up and delivery.

Sorry for the slip, Raj returns to India determined to invest in his marriage to Maya. But the marriage soon falls apart, as he discovers the treachery of his wife. The couple separated and he returned to Brazil to stay with Dudley.

Frill
24/04/2009

29/04/2009

To sad about it, Gloria Perez die!

29/04/2009

To take a lot of anger Duda, her early plot
was a balanced and intelligent woman, has been shown
ridiculously childish.

29/04/2009

hopefully the other foot in mild Duda butt bigger than the previous

30/04/2009

That even if q Maia arrange with another the Raj gotta stay with Dudley. True Love.

01/05/2009

I liked Dudley, but now I think it's too boring. Without speaking, q ta very silly, needs Chiara pr everything. I prefer the raj with maya.

05/05/2009

[207] Available at: http://www.orkut.com/Main#CommMsgs?cmm=20174283&tid=5328558941310568793 (last accessedd on 25.09.2014).

kidding!
I do not want him with the flat of drug duda ... that after everything that went maya.

05/05/2009

novela
I want to stay with Rahja duda because only love prevails

Some replies on this page Have Been deleted or are under review.

first | <previous | |

Raj leaves and Maya for Duda

> > > > > Messages
| | | showing **11-20** of **29**

09/05/2009

To make sense
SE really wants to work as a novelaist love that overcomes the differences and barriers, and Bahuan Maya, Duda and Raj. A good lesson from this is Ravi and Camilla, he is brave adorei.não bowed the impositions of the family made the Raj, and found a way to marry his beloved.

10/05/2009

I do not know if Gloria will work the love that overcomes the barriers
as Jade and Luke, because the couple Raj and Maya has already fallen in love
the public ...

only happen a lot to turn viewers
change their mind.

10/05/2009

But this roll of Maya is not the business of Raul??

Tensed

15/05/2009

Our .... I thought that Raj was well until today .. he smiled pro Bahuan.

But Dudley is a disguised people, much as the Maya is
with a bunch of lies, it all started well before the wedding,
I do not know what 's more complicated there!

15/05/2009

Yes, yes ... understood.

Tomorrow I just want to see how the meeting with him
Duda .. to tense face, lol.

15/05/2009

ESSA DUDA fuck eh soh's running behind the raj, pow the guy that is happily married ....

this gloria peres tbm eh fuck, I'm never went novelaeira ksa now or I leave, or when starting tah run w / ksa w / view.

I LOVE MAYA AND RAJ .....
Some replies on this page Have Been deleted or are under review.
| | |

Raj leaves and Maya for Duda

> > > > > Messages
| | next> | last showing **21-29** of **29**

15/05/2009

but the poor girl maya she did everything w / the bastard of dalit q know she was pregnant and needed help, and the bastard hung up the tel. p / naum talk to her.

AI REMEMBER A STREET IN MAYA CAIDA It rained all WET AND WITH A SUITCASE IN HAND, naughty QQO BEEN MADE REGARDLESS OF Dalits and did not look Back.

17/05/2009

tbe guess're filling this thing Duda be going after the Raj. Heck, let the guy alone! now he has a wife, family ... and she accepted money from his father, p raise the child and omit it. Then, because she is not in it?

| next> | last

Appendix 11. Full Transcript of Topic 'Commentary 15/01' [*A Favorita*] from Community 'Novela – *Tempos Modernos*' [Novela *Modern Times*][208]

- 1106 replies (all selected relevant excerpts have been translated in line in chapter 8).

first < previous 1 of 111

- Jan 15, 2009

Comentários 15/01

Deixa esse ?

- Jan 15, 2009

Maisa Silva é filha da Flora!

Maisa Silva é filha da Flora!
Aqueles cachinhos e a carinha de santa dizem tudo.
.
. - Jan 15, 2009

primeira página

(foi o primeiro no horario certo!!)

- Jan 15, 2009

first page

- Jan 15, 2009

primeraaaa

- Jan 15, 2009

HORARIO CERTO ESSE FICA DISCULPA GENTE MAIS É A REGRA

- Jan 15, 2009

Segundaaa
Terceira??!

- Jan 15, 2009

uma pagina ai...

- Jan 15, 2009

ahiahuahuahu
amo ultimos capiitulos

- Jan 15, 2009

Oieeeeee... cheguei!!!

[208] Available at: http://www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291519989622829941&na=3&npn=110&nid=14775233-5291519989622829941-5291577902571860488 (last accessed on 25.09.2014).

- Jan 15, 2009

50000000 doolaars !

- Jan 15, 2009

Amanha isso aqui vai lotar.

Alias.. Oi pra quem está aqui =)

- Jan 15, 2009

amo ultimos capiitulos [2]

- Jan 15, 2009

Pena que o C&P esta de ferias.
queria ver a cena da brincadeira STOP parodiada por eles.

- Jan 15, 2009

ultimos capitulos eh MARA****

- Jan 15, 2009

ahuahuahuahuahu

- Jan 15, 2009

Eu queria que a flora matasse a Donatela. Poxa..ela é vilã a novela toda,chega no final, broxa e morre?? aff

- Jan 15, 2009

Maisa

Quer ser minha nova mamãe?

- Jan 15, 2009

- Jan 15, 2009

Boa Noite!

Penultimo Capitulo Chegando
ii a saudade tbm ...

- Jan 15, 2009

Donatela... Mas pense na coisa boa...
Vc vai ter o Zé Bob todiinho ... hsiashiHAIShIAHSiHASsASsssdsf

- Jan 15, 2009

Qualquer Maisa

To carente... a Donatela me deu pra aquela loca que me despedaçou... agora que o ga-ga do Silveirinha me costurou eu quero uma nova mamãe para me ensinar a cozinhar hihihihihihi

- Jan 15, 2009

sweet

eu disse q tiipo .. ja q sua net é leerda cria o topico 2 miinutos antes .
sacoo ?

- Jan 15, 2009

Cassiano

Canta uma outra música do seu repertório vai...até hoje só ouvi uma hihihihihihihihi

- Jan 15, 2009

Maria Baliinha!

- Jan 15, 2009

Balinha , =/

- Jan 15, 2009

Donatelaaaa!
Cade tu, muié?!

- Jan 15, 2009

Mas convenhamos que o Mateus é o melhor pra Lara...
Nada contra vc não, Cassiano... Até prq vc é muito legal....
Mas a Lara tem tudo haver com o Mateus... né Donatela!
Vc fez um filho muiiito lindo.. ahsihishaishASHIAHSiAHSihIHsiahsiahsa

- Jan 15, 2009

Donatela

Me dá o telefone do seu filho? kkkkkkkkkkk

- Jan 15, 2009

Ai gente brigar pra ver quem cria o topico do capitulo!? caracois.. isso pega?

- Jan 15, 2009

donatela

oo marcelo era gostoso q nem o halley ?

- Jan 15, 2009

Puuuxa Donatela...
Ele é demais,né?!
eu sei que vc não vai querer me apresentar a ele, por causa da Lara, que eu sei q vc ama muiito...
mas cara... vc só tem homem bom perto de vc..hsiahISHiAHSHAIshAshAHSi
Zé Bob... Mateus.. nossa!
não queria maiis nada
haihsihasiHAIShAIHSiHShSiHsihsihAshIAHS

- Jan 15, 2009

O marcelo parecia aquele outro ator famoso ne?? Eu quase confundi no começo..

- Jan 15, 2009

gntee mais na lei o halley e alara nao sao irmãos ?
como eles vao pod casa depoiis ?

- Jan 15, 2009

Donatela

Pq vc não deu uma surra na Flora? Dá hj...

- Jan 15, 2009

Pitty.. a Lara é filha do Dodi com a Flora
O Mateus é filho da Donatela com o Marcelo
x)

- Jan 15, 2009

perdi a primeira :(((((((

- Jan 15, 2009

donatelaa
ahuahauhauahuahu

stêh ..
eu sei .. mas na certidao de naci,ento dela ainda e como se ela fosse filha do marcelo dãã

- Jan 15, 2009

ah tááa´!
descuuulpa Pitty x)
hiAHShsihshaIshIAhsIHsihsihAIshiAHSihs
Mas vão dar um jeiito
haiHSihAIshiAHSihashASiAHshs

- Jan 15, 2009

ahauhauha

- Jan 15, 2009

Ah...eu queria mesmo ver Alessandra....morte ao Fox Life no Brasil!!!

- Jan 15, 2009

qm é alessandra ?

- Jan 15, 2009

UhUUL DONATELAA

- Jan 15, 2009

Deixa eu contar!!

Vou fazer uma participaçãozinha na festa do casamento!!

Uiiii!!!!!!!!!!

- Jan 15, 2009

Lady Katthy ,
vc está pagando?

- Jan 15, 2009

Muitooo...pago tudo!!!

Os 500 milhoes de dólares que vc ganhou, foi eu qm deu!!

é tudo meu nessa p.... o rancho, a empresa, a vila... tudo meuuuuuuuuuuu!!!!!!

- Jan 15, 2009

lady kathyy ?
seu novo personal nao sei o quee
é riciiculo !!

so muito mais a TITIA - GLAUBERR

- Jan 15, 2009

Lady Kate, e o capítulo da novela hoje... Que você acha, tá bom??

- Jan 15, 2009

PITTY

Tbm axei ele Uooooooooooo!!!

Mas Grauber, foi fzer outra coisa e m deixou!!

Parece q vão m tirar do ar!!

hauahauhaaa

- Jan 15, 2009

Sylvia

Lady Katthy(escreve assim)

tá bom, tá bom, ...bom, bom, bom num tá.... mas tá bom!!!

- Jan 15, 2009

AAAAH, o meu tpc ficou, que emoção *----------*

- Jan 15, 2009

Gente, eu fiz uma nova paródia, agora com a musica beijinho doce, atendendo a pedidos.. hehe gostaria mto que vcs vissem, fiz com amor pra divertir vcs, tomara que de certo..
Ta aqui neste tópico:

- Jan 15, 2009

lady kathy q peniinha :'(o graubi é um ingrato !

- Jan 15, 2009

Donatela

Nem sei viu linda!!

Nunca m dizem nada lá.. eu so faço pagar !!!

- Jan 15, 2009

o novo é RI-DI-CU-LO

fiica falando paraa paraa
ESCROTO demaiis

- Jan 15, 2009

Tbm axo!!

Qro minha Titia de volta!!!!

- Jan 15, 2009

TITIAA VOLTAA

- Jan 15, 2009

é me disseram isso .. mas em camiinho das indias ele nao vai te destaque nem um [eu axo]

e em zorra ele éra fodaão!

ahuaha

- Jan 15, 2009

Tbm soube disso!

ele deve aparecer bem depois... ele deve fazer um elefante dakeles da India!!

- Jan 15, 2009

HAUHAUHAUHAUHA

- Jan 15, 2009

a propaganda que passa todos os personagens é dividida!
tem um que não aparece nem Torloni (que é uma personagem importante na trama)

- Jan 15, 2009

Hum!!

vai começar nestante!!

Como minha tv de plasma de 98 polegadas, fica na sala e o pc no quarto...vou ter q ir p lá!!

Ai aii...

- Jan 15, 2009

basnoite proceis!!

- Jan 15, 2009

-

- Jan 15, 2009

Ai ja estou me preparando espiritualmente para o penultimo capítulo!!

- Jan 15, 2009

pois parece q vc ta mais preparada pra CDI... :P

- Jan 15, 2009

Ai ja estou me preparando espiritualmente para o penultimo capítulo!! [3]

- Jan 15, 2009

ele vai ter um personagem insignificante e qndo acaba CDI ngm vai mas lembra delee

- Jan 15, 2009

enquanto não começa a novela.. vou falando do JN!

a Sandra Annemberg apresenta bem melhor o 'Nacional' do q o 'Hoje'
la, ela e o Evaristo só ficam rindo!

- Jan 15, 2009

boa noite pessoal
boa noite elis

- Jan 15, 2009

Tbm axo!!

Mas lá, ele deve ganhar mais!!

- Jan 15, 2009

PENULTIMO CAPITULOOOOOOOOOO

Não ta caindo a ficha q a novela acaba amanhããã

- Jan 15, 2009

ahuahuah
por pouco tempoo !

- Jan 15, 2009

Ahhh, eu gostava da Sandra com o Evaristo...

- Jan 15, 2009

jok

- Jan 15, 2009

Porra, ainda não acabou esse maldito JN???

- Jan 15, 2009

todos os maiores criminosos agora virão para o brasil, aqui todo mundo consegue asilo
palhaçada

- Jan 15, 2009

Ai q demora!!

Vixe... hj eh dia de Senhor do Bonfim!!

Alguem lavou as escadarias?

- Jan 15, 2009

Comercial ainda? ¬¬

- Jan 15, 2009

parabéns elis
não fica depre

‿ - Jan 15, 2009

vão ficar 1 mês falando desse avião!

- Jan 15, 2009

rs

'eu'

- Jan 15, 2009

Feliz Aniversário Elis \o/

- Jan 15, 2009

Feliz Niver Elis!

- Jan 15, 2009

parabens ELIS

- Jan 15, 2009

Vai começar!

- Jan 15, 2009

Acabouuuuuuuuuuuuu!!!!!!!!!!

eta

- Jan 15, 2009

Aeeeeeeeeeeeee!

- Jan 15, 2009

a donatela que e a assasina gente O:

- Jan 15, 2009

é agora!!
viva floraa, acaba com a festa deles
rsrsrs

- Jan 15, 2009

GENTE UM AVIÃO CAIU EM NY...SERÁ QUE FOI ATENTADO...?NINGUÉM MORREU.

++++++++++++++==
DEPOIS DO MEU MOMENTO G1,VAI COMEÇAR

- Jan 15, 2009

aaaaaaaaaai vai começar, eu fico muuuito nervosa quando começa, quero gritar

- Jan 15, 2009

Volto no intervalo!!!

bJOS tItiaaaa

- Jan 15, 2009

É, vai começar o Penúltimo capítulo.
Salve-nos da depressão Flora.

- Jan 15, 2009

vai começar!!!!

- Jan 15, 2009

amanha seu eu conseguir vou postar o ultimo tpc de comentarios!!!!

- Jan 15, 2009

eu

Fala aew eu,beleza....ontem tive que sair,pq um pé de genipapo caiu aqui do meu qiontal,os bombeiros vêm amanhã(viva,isso é o Brasil) ashaushu

- Jan 15, 2009

Eu fico insandecida quando começa.

AAAAAAAAAAAAAAAAAAAAAAAHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

É porque eu vou ver a Flora, fico insandecida, sem controle, dá vontade de sair metralhando todo mundo *-*

- Jan 15, 2009

ops
QUUUUIIIINNTAL

QUINTAL

- Jan 15, 2009

odeiooo cdi

começouuuu

- Jan 15, 2009

A Flora fica uma GRA-CI-NHA de qualquer jeito!

‿ - Jan 15, 2009

Tuca de cabelo solto
paquerando o pepe!
hauahauhaaua

- Jan 15, 2009

Marcos Winehouse

fala ae cara, eu pensei que a internet que tinha dado pau, a minha deu ontem
mas ta td bem, né?
susto mto grande? hehe

eu não acho que foi atentado, parece que vário passaros entraram na turbina

- Jan 15, 2009

pé no ultim o
um monte de gente vai syh cruza pro final felis ate a editora encalhado e o guerilheiro fajuto

- Jan 15, 2009

o mais novo casal Ca-FO-Na!!

- Jan 15, 2009

Lara deve conhecer a Ana Francisca de algum lugar hahahahaahhaahaahahahaa

α - Jan 15, 2009

EU ODEIO A LARA E A MARIANA XIMENES...!!! Ô MALA, MAS...

- Jan 15, 2009

Alguém concorda comigo?
Diga, pode dizer gente, que isso, a Flora fica uma gracinha de qualquer jeito HAHHAHAHAHAHA

Olha o DNA falando mais alto denovo na Lara....

- Jan 15, 2009

sacaniaram a lara na maquiagem
huahuahuahauhauha

- Jan 15, 2009

ESSa PURGaNTE Ta PaRECENDO TRaVESTI DE SaLaO!!!

- Jan 15, 2009

esse batom da Lara, lembra os de Manu!

- Jan 15, 2009

kkkkkkkkkkkkkkkkkkk
ana francisca, chocolate com pimenta
kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 15, 2009

A Flora tá linda. :)

- Jan 15, 2009

eu

só susto mesmo

+++++++++

é fato,caui só por cair mesmo.....

- Jan 15, 2009

kkkkkkkkkk, tá mesmo...

ai ai...os relacionamentos Lara e Halley e Lara e cassiano é só pra satisfazer as parentadas...kkkkkkk

- Jan 15, 2009

A Ana Francisca vai voltar hoje,pena que o dodi Morreu

- Jan 15, 2009

Flora revivendo Ana Francisa HAHHAHAHAHAHA

- Jan 15, 2009

aposto q pra se divertir sózinho essa mao tremula deve ajudar!!

kkkkkkkkkkkkkkkkkkkk

- Jan 15, 2009

kkkkkkk, tomou d. Irene BURRAAAAAAA

- Jan 15, 2009

Eu fico procurando a Flora na festa no meio dos convidados

- Jan 15, 2009

Lara e Ana Francisca não vai dá certo HAHAHAHAHAHAHAHAHAHAHA

- Jan 15, 2009

Marcos Winehouse

então tá beleza

aeeeeeeeeeeeee halley, isso ai, joga na cara da velha sa-fa-da

α - Jan 15, 2009

Falando da manu...

Ser presa foi o fim dela????

credo pqp... fim sem graça pra ela

- Jan 15, 2009

niiii !!!!
na boca do estomago da velha
hauhuahu
boa halley

- Jan 15, 2009

Julio

Fala ae

++++++++++

GENTE,OLHEM A ANA FRANCISCA AEW

- Jan 15, 2009

ai ai, de velharia para velharia

- Jan 15, 2009

casal 20.000 anos antes de cristo

- Jan 15, 2009

Carlão

tb acho

- Jan 15, 2009

A Cida só serve pra fazer merchannnnn

α - Jan 15, 2009

´´EÉÉÉ´A MANU É FODA!

‿ - Jan 15, 2009

nucleo pobreza!

Daqui a poco começa:
'hoje a xapaa vai esquentaaaa, mas nao é confusão, é churrasco do bão'

- Jan 15, 2009

pois é... JEC faz milagres... daí tem um ataque fulminante e morre

- Jan 15, 2009

kkkk

‿ - Jan 15, 2009

só não veio homem por falta de penis, pq se for falar de peloss.. quase um Tony Ramos!

- Jan 15, 2009

Volta o cão arrependido...

- Jan 15, 2009

e td sempre no final da novela

não podia ter dito isso antes, pra mostrar mais a flora do que essas 2?

- Jan 15, 2009

pq todos os personagens vestem sempre as mesmas roupas??? a novela inteira essa blusa dessa velha ninguém merece

- Jan 15, 2009

q maisa???

- Jan 15, 2009

POIS EH!
++++++++++++++++++

Cida,às vezes cidão,às vezes cidinha!

- Jan 15, 2009

q DRAMA!!!

- Jan 15, 2009

um abraço apertado

suspíro dobrado que amorr sem fim

kkkkkkkkkkkkkkkkkkkkkkkkkkkkk
beijinho doceee

‿ - Jan 15, 2009

beijinho.. veja a playboy dela! [não se assuste]

- Jan 15, 2009

falando em mesma roupa olha quem aparece com o mesmo vestido

- Jan 15, 2009

Flora!

A Flora tinha q rasgar o vestido da Donatela!

Depois daquela confissão cretina, totalmetne nonsense da Flora. Ela no mínimo já tinha que ter posto veneno naquela bebida que ela tá servindo pra cafonada.

Flora! Ainda estou torcendo por vc! A Flora ainda é rica! Quero a Flora terminando em Paris!

- Jan 15, 2009

Eai **eu!!!!**

- Jan 15, 2009

Maísa

eu vi,tive que passar Gillete para ver a perseguida...pois tava saíndo da revista ...ashaus

- Jan 15, 2009

aaaaa tendi Maisa!!!
a mata atlantica,,,,,

- Jan 15, 2009

ai, que lindo... pra que cena tão grande??? é penultimo capitulo pula essa parte

- Jan 15, 2009

Beijinho

e ai beijinho, blz? conseguiu comprar o ingresso?

- Jan 15, 2009

eu

tô esperando arrumar alguem pra ir comigo
FATO
KKKKKKKKKKKKKKKKKKKKKKK

- Jan 15, 2009

Ana Francisca vai jogar tinta verde na Donatela pra se vingar!

- Jan 15, 2009

A Flora não pode terminar em Paris, as vilãs das duas últimas novelas foram pra lá

Bia Falcão e Sílvia

ela tem que ir pra Milão

- Jan 15, 2009

beijinhu dociiiiiiiiiiiiiiiiiiiiiiiiii q eli teeeeeeeeeeeeee,mmmmmmmmmmmmmmmmm depois q beijei eleeeeee nunca maisssssss amei nnguemmmmmmm

- Jan 15, 2009

cata ja que catá outra
kkkkkkkkkkkk

- Jan 15, 2009

realmente, Paris já ta ficando manjado.

- Jan 15, 2009

Sil, com essa roupa velha!!!!!!

- Jan 15, 2009

Ana Francisca vai jogar tinta verde na Donatela pra se vingar! 2

ELA APARECEU XD

- Jan 15, 2009

aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaah

- Jan 15, 2009

Q q a flora vai faze afinal? oO

- Jan 15, 2009

FLORA *-*

- Jan 15, 2009

AEEEEEEEE!!!!!

- Jan 15, 2009

Flora Franciscaaaaaa *----------*

- Jan 15, 2009

tangoooooooooooooooooooo!!!
eai romulo e erica..na verdade quem é vc...??
o romulo ou a erica???
suhaushuahsuaushuahsa

- Jan 15, 2009

Boa Noitee!

A novela está um 'saco'!!! Sem emoção alguma! ¬¬ Casativa demais!

- Jan 15, 2009

rsrs

- Jan 15, 2009

,A.,A.....SDDD

- Jan 15, 2009

monica

oie meu anjo....c tah ae....como está?Desculpa,mas ontem tive q sair às pressas que um pé de genipapo caiu aqui no kintal....naum destruiu nada nem ninguém,mas se ele chegac a cair de vez,ia esmagar meu cão vira lata que eu amo tanto....os bombeiros só vem aqui amanhã,é mole?viva!

++++++++++

- Jan 15, 2009

· Floraaaaaa i love youuuu kiss meeee my babyyyyy

- Jan 15, 2009

pois pra mim a Flora tá parecendo a Perpétua de óculos

- Jan 15, 2009

Com Flora tudo tem solução.

- Jan 15, 2009

A Cilene não cometeu nenhum crime...

- Jan 15, 2009

beijinho

eu acho que vou levar a minha namorada (to esperando ver se ela vai comprar), se quiser ficar la com a gente, sem problema (só não falar pra ela que eu uso orkut)
kkkkkkkkkkkkkkkkkkkkk
vc é de sp?

- Jan 15, 2009

verdade, seria otimo q Zé moresse.. sem mostrar quem matou!
depois fica duvida.. quem é a assassina!
ahuashsaushausausahsau

- Jan 15, 2009

Pô... Durante a novela teve mais suspense do que nos últimos capítulos!! ¬¬

- Jan 15, 2009

Batom da Lara feio

- Jan 15, 2009

eu...

kkkkkkkkkkkkkkkkkkkkkkkkkk
num credito que vc usa fake por causa da sua namorada...
sou de sampa sim....

- Jan 15, 2009

mãe da cida pediu desculpas a ela !!!!!

que bom!!!!!

sera que depois que a flora viu o silveirinha conversando com o halley e coma cilene ela vai tentar matar ele?

- Jan 15, 2009

Qdo acabar a novela, a Flora vai atuar em "Betty, a feia" rs

- Jan 15, 2009

alem de ser cafetina? e ter mentido em juramento duas vezes?

isso não é crime não?

- Jan 15, 2009

Não é a Maisa?!?!?!?!

- Jan 15, 2009

que joão??????????????????

- Jan 15, 2009

A Flora tem que faze algo muito foda no casamento... Se ela não fizer nada, vou ficar PUTO!

- Jan 15, 2009

eu

iiiiiiiiiiii....ontem tava ouvindo a FM o Dia (eu sei,é uma Rádio Popular,aqui do Rio,que toca pagode,aff..eu sei....rádio Popular ninguém merece:Fm o Dia,Nativa,beat 98....),resumindo,falaram a mesma coisa que naum era para falar pra namorada que usava o orkut.ashausuaush

ORKUT=MÁRCIA DA INTERNET » SEU RELACIONAMENTO ACABA AQUI.

- Jan 15, 2009

O disfarçe perfeito.
Estréia dia 21/12/2013

- Jan 15, 2009

monica

boa noite, deu pau na minha internet, qdo fui te responder, vc não tava mais

- Jan 15, 2009

Gostei do batom da Lara

- Jan 15, 2009

Andrea

Não pensei por esse lado...
mas já passou, nem vai ser mais condenada!

- Jan 15, 2009

Se a Flora morrer...

Se a Flora for morrer mesmo tem ao menos que dar cabo daquele Seu Pedro, chato!

Flora, mata o velho treme-treme!

- Jan 15, 2009

COMEÇOUUUU

- Jan 15, 2009

monica

ah.....

heheheh

- Jan 15, 2009

Tem que metralhar todos.

- Jan 15, 2009

eu nunca disse que sou a verdadeira Maisa!
eu nunca disse que sou fake!

FICADUVIDA.

- Jan 15, 2009

Flora tirar um retrato com a amiga foi marcante
HUAUHAUHAUHAHUAHUUAUHAHUUHAUHAHUHUAHUAUHUHUHHUUA

- Jan 15, 2009

Só toma cuidado pro Silvio não te ver aqui Maisa ;D

- Jan 15, 2009

Essas musicas da Flora, me iluminam *-*

- Jan 15, 2009

ele viu

- Jan 15, 2009

com essa cara de BUNDA da cilene quem não desconfia????

- Jan 15, 2009

Beijinho

kkkkkkkkkkkkkkkkkkkkk
é cara, já deu tanta briga por causa disso, mas eu gosto de entrar pra baixar filme, musica, ver forum das novela, até que comecei a comentar nesse, pessoal legal
se ela descobre o bicho pega
kkkkkkkkkkkkkkkkk

Marcos Winehouse

kkkkkkkkkkkkkkkkkkkkkkk
é cara, orkut é foda, quem nunca brigou por causa de orkut, que conte a receita

‿ - Jan 15, 2009

esse parente da Ceu xono no Orlandim!

- Jan 15, 2009

ALELUIAAAAAAAAAAAAAAAA
VAI NASCER

- Jan 15, 2009

macho?orlandinho?ahahahahahha..

- Jan 15, 2009

FINALMENTE!!!!!!

- Jan 15, 2009

O BEBE DE 1 ANO VAI NASCER MUAHAHHAHHA

- Jan 15, 2009

ALELUIAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
vai nascer

- Jan 15, 2009

esse povo da festa da Céu não é os sem terra q morava na comunidade q ela, o pai e a irma tavam no inicio da novela?

- Jan 15, 2009

kkkkkkkkkkk, parentada da Ceu....

levar pra debaixo de uma árvore.....kkkkkkkkkkkkkkk

- Jan 15, 2009

mas que nucleo mais ca-fo-na!

- Jan 15, 2009

Debaixo da arvore HUAHHUAHUHUAHUAUHAHUUHUUAHHAUUAHUAHUAUHAAHUAUHUAUAU cara nunca ouvi uma coisa dessas

- Jan 15, 2009

kkkkkkkkkkkkkk

++++++++++++

SE NO MEU CASAMENTO TOCAC ESSA MÚSICA,EU FALAVA NÃO PARA A NOIVA.

- Jan 15, 2009

até q o josé mayer ta cantando

- Jan 15, 2009

nossa como a sem graça tá bonita?

- Jan 15, 2009

a novela só tem 7 meses galere!
o bebe é prematuro!

aposkopaksopaksoaksopaksopakspoask

EU QRO VE A FLORA VÉIA

- Jan 15, 2009

KKK olha as formigaa

- Jan 15, 2009

FORMIGAS NO VESTIDO AUHAUUAHUUHAHUAUHAHUAUHAHUHUAUHAHUAU

VAI SER MIJANTE ESSE CASAMENTO AUHAUHAHUAUHAUHAUHAHUAU CARAMBA TO LOUCA

- Jan 15, 2009

a donatela pegou o 'tique' do seu Pedro... ta tremendo mais q ele kkkkkkkkkkkkkkkkkkkkkk

- Jan 15, 2009

JULIO

ADORO O PERSONAGEM DA NOVELA,SE VC FOR HOMEM,MEO DELLS JÁ ME DEIXOU APAIXONADA...^^

- Jan 15, 2009

vai começar a coceira.

- Jan 15, 2009

ai ai, que história é essa da noiva ir andar assim?

que tem a ver as formigas? ai ai, bregueira total

- Jan 15, 2009

DONATELA tremendo mais que SEU PEDRO AHUAUHAHUAUHAUHAUHAHUUHAUHAUAHHUUAHHAHAAAHA

- Jan 15, 2009

Marcos Winehouse

pode crer, é foda

- Jan 15, 2009

augusto cesar só tem essa musika, cassianta só tm aqla musika e donata e flora só tem beijinhu doce

Jan 15, 2009

Lara fez um boquete dos fortes, olha a boca dela...

- Jan 15, 2009

affe a conecção caiu bem na hora que começou a novela..mas voltei..gente que cena linda a da Cida com a mãe

- Jan 15, 2009

Acho que o JEC esqueceu que essa é novela das 20 e não das 19

- Jan 15, 2009

formiga no rabo HAHAHAHAHHAAHAHAA

- Jan 15, 2009

Flora vai rir. Vai ter um ataque de risos.

- Jan 15, 2009

eu vou rir

- Jan 15, 2009

velha falsa, ta feliz o

‿ - Jan 15, 2009

cala a boca velha TO-PE-RA!

- Jan 15, 2009

Dona Burrene e sr Bigodes

ashasuauhshuas

- Jan 15, 2009

cala a boca VEIA CHATA!!!

- Jan 15, 2009

preparem-se para mais uma cena R-I-D-Í-C-U-L-A

- Jan 15, 2009

Momento fauna - A qualquer momento as formigas encontram a perereca hahahahaha

- Jan 15, 2009

que cabelo mais feio é esse da donatella???????

- Jan 15, 2009

agora as furmiga vai comer o beijinhu doce da Donata!!!!!!!!

**KKKK

- Jan 15, 2009

ENTRA FLORA E ACABA COM ESSE CIRCO!

ACABA COM ESSE CASAMENTO CAIPIRA!

- Jan 15, 2009

kkkk

- Jan 15, 2009

já acabou?
aahhh
pqp, cena ri-di-cu-la

flora só fazendo isso?
pqp, hein jec

- Jan 15, 2009

arg vou morrer de agonia

- Jan 15, 2009

A Flora parece aquela garota de "Não é mais um besteirol americano"

- Jan 15, 2009

nao entendi

nao entendi a razao das formigas? era pra ser engraçado?

- Jan 15, 2009

Que isso Romulo e erica??
num vão comer nada naum..
deixa eu queto!!!!!

- Jan 15, 2009

mas ele nem padre

- Jan 15, 2009

Cena para substituir o meu humor!

- Jan 15, 2009

Cagenareeeeee a necharéeeeeee a nenecare hehenegaaaaa aminineiaa maááánaááá

- Jan 15, 2009

ai ai, gente, ridícula essa cena, Claudia Raia deve ter achado ridícula

volta pro horário das 7 JEC

- Jan 15, 2009

a Flora vai doar alguns milhões para a instituição das formigas figurantes de novela depois dessa kkkkkkkkkk

- Jan 15, 2009

flora esta linda!!!!

- Jan 15, 2009

Ele não é padre. É juiz....

- Jan 15, 2009

Concordo, **Júlio.**

- Jan 15, 2009

a proxima novela: ra la ra laaa, ra la ra laaaa

kkkkkkkkkkkkkkkkk

- Jan 15, 2009

Meu coração vai sair pela boca!!

- Jan 15, 2009

Proxima novela. RA LA RA LA RA LA RA LA

- Jan 15, 2009

Porra, acalmem-se. Essa cena pode ter sido feita para tirar a cauda do vestido, por conta de algo que pode aconter. Esperem a merda do episodio terminar e depois reclamem.

- Jan 15, 2009

o Kajra re kajra re kere kare kare menaaaaa

- Jan 15, 2009

Cagenareeeeee a necharéeeeeee a nenecare hehenegaaaaa aminineiaa maááánaáá
kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk
Consul rachei!!!!!!!!!!!!!!

- Jan 15, 2009

Porra... a Flora não é mais a mesma... :P

- Jan 15, 2009

q q foi isso???

´q homi e esse q fez o casamento???
q casamento rapido foi esse???
pra q as formigas????

e q q a Céu vai fz embaixo da árvore??

huasahusahusasahusa

- Jan 15, 2009

Gloria Peres não faria uma cena ridícula dessa

- Jan 15, 2009

"O CLONE 2 - A MIssão"
eita novelainha que vai substitui nossa A Favorita , ai é amnhã gente buaaaaaaaaaaaaaaaaaaaaaaaaaaaa

- Jan 15, 2009

Allan era mais facil então q o vestido nem tivesse calda.

- Jan 15, 2009

Essa cena aconteceu pra Flora poder roubar o vestido minha gente.

- Jan 15, 2009

qm sa be cantar essa musika du cminhu das india?

- Jan 15, 2009

PREFIRO RECLAMAR ANTES DO EPISODIO ACABAR

FOI UM LIXO

- Jan 15, 2009

Kajenareeee é foda, uahsuahsuahuhaushauhsuah

FLORA VÉIA :*

- Jan 15, 2009

Apartir do proximo bloco comçaa parte tensa!!

- Jan 15, 2009

pensei que ela fosse se coçar tanto que passaria mal, casamento adiado, chamariam medico e quem apareceria com o medico de enfermeira? super flora
hehehe

- Jan 15, 2009

Mas faz parte da personalidade da Donatela, Maisa... Ela é exagerada... TINHA que ter cauda.

- Jan 15, 2009

Não aguento as Marias Sofridas da Glória P.

- Jan 15, 2009

Odeio comercial de carro,pq sou pobre e naum tenho como comprar!hehe

- Jan 15, 2009

FLORAAAAAAAAAA

Taca fogo nesse casamento e mata todo o mundoooo!!!

‿ - Jan 15, 2009

eu acho q o Cassiano sabe cantar essa musica de CDI.

- Jan 15, 2009

É sim...vão mandar a Flora ir tirar as formigas figurantes do vestido..aí vai destraí-la enquanto Zé Bobo e Donatela fogem pra noite de nupcias kkkkkkkkk

- Jan 15, 2009

Flora vai botar fogo no vestido!

- Jan 15, 2009

Eu quero a Flora logo.

- Jan 15, 2009

era só esperar depois do casamento, e na festa ela já não teria que usar a calda

não foi interrompida na hora do casamento, então, não precisou, cena ridicula

- Jan 15, 2009

Enquanto ta no comercial vamos escutar Kagenare

- Jan 15, 2009

cena pra encher linguiça FATO

α - Jan 15, 2009

Oq a FLORA vai fazer hein???

- Jan 15, 2009

Cassiano só sabe 1 música, n sabe essa da CD

- Jan 15, 2009

Kagenare UHAUHHUHUHUUHUHAHUHUAHUAUHAUHAHUAUAHUHUHUAH

ra la ra laaaaa

- Jan 15, 2009

Meio tosca mesmo!!

- Jan 15, 2009

CARAMBA!

Flora vai roubar o vestido e fujir, dã

- Jan 15, 2009

Odeio comercial do carnaval Glo-be-le-za é uma gente va-ga-bun-di-nha.

- Jan 15, 2009

Só por vai passar o clone do clone o globo reporter vai pra india ¬¬'

Que saco

- Jan 15, 2009

O que aprender com a próxima novela

**KAMA SUTRAAA

- Jan 15, 2009

a Tuca vai desencalhaaaaaaaaaaaaaaaaaaaaar

- Jan 15, 2009

ai ai, outra cena ridícula

- Jan 15, 2009

A Tuca tah a cara da Maysa.

- Jan 15, 2009

Donatela ta de babydoll agora :P

- Jan 15, 2009

foi o que eu disse ¬¬ mercenários

- Jan 15, 2009

hahahahaha..o povo dançando mór forró com essa musiquinha chula

- Jan 15, 2009

Flora devia roubar o microfone da festa e começar a cantar Beijinho Doce.

- Jan 15, 2009

tb pensei que era a flora

mais outra cena ridícula.... os boiolas discutindo

- Jan 15, 2009

a Flora podia ter colocado uma bomba dentro do pelo menos ia explodir a festa inteira, matar todo mundo e ela reinar linda no final da novela kkkkkkkkkkkkkkkkkk

- Jan 15, 2009

Flora deve ter gostado do casamento e deve tá lá na mesa se embuchando hahaahhaahahahahahhaa

- Jan 15, 2009

Muitas cenas LINGUICEIRASSSSSSSSSSSSSSSS
FATOOOOOOOOOOOOOOOOOOOOOOO
VEIA CALA A BOCA!!!!!!!!!!!!

- Jan 15, 2009

Flora devia roubar o microfone da festa e começar a cantar Beijinho Doce. [2]

TO FALANDO A UM TEMPÃO!

- Jan 15, 2009

O seu Copolla só tem esse terno?

´bre-ga

- Jan 15, 2009

aeeeeeeeee..a véia Irene cedeu!!!

- Jan 15, 2009

irene gagá vai casá!

aushuahhuahuahs

- Jan 15, 2009

que caquetico

- Jan 15, 2009

não aguento mais esse casal centenário!

- Jan 15, 2009

ai ai, Gonçalo se revira no túmulo agora...
pro Coppola tem Viagra, e pra Irene?

- Jan 15, 2009

cala a boca vc beijinho amargo!!!!! HAHAHAHAHAHAHAHHAA

- Jan 15, 2009

todo mundo casa no fim da novela

- Jan 15, 2009

a Flora deu um terno italiano pro Silveirinha há tempos atrás, pq ele não vestiu? Tinha q ir um mulambo pra festa??

- Jan 15, 2009

Flora devia roubar o microfone da festa e começar a cantar Beijinho Doce. [3]

- Jan 15, 2009

será que a Flora vai picotar o Silveirinha no banheiro? kkkkkkkkkk

- Jan 15, 2009

Pelo visto vai acaba com flora e donatela na cama ...

- Jan 15, 2009

Flora deveria entrar vistida de PM e sair rajando bala em cima de todos.Fim perfeito.

- Jan 15, 2009

será que dá pra tirar essa CHALANA... Pantanal já acabou

- Jan 15, 2009

A purgante, o caquético, e a sa-fa-da...

- Jan 15, 2009

velha sa-fa-da

- Jan 15, 2009

Uia beijinho doce tocando ao funda hahahahaha

- Jan 15, 2009

AIAIAIAIIAAIAIA fui

- Jan 15, 2009

Só falta a Velha Safada dizer: Flora querida apareça meu anjo hahahahahahhaahahahahaha

- Jan 15, 2009

a Irene continua parecendo o esqueleto do

- Jan 15, 2009

deve ter sido um porre pra Patricia Pillar grava essas cenas chatas.

- Jan 15, 2009

a trilha sonora do casamento ta parecendo PANTANAL
kkk

- Jan 15, 2009

Florinha

- Jan 15, 2009

Vai ficar pra amanhã.

- Jan 15, 2009

ai ai, Iolanda e Cassiano, DOIS PERDEDORES AO QUADRADO

- Jan 15, 2009

Cassianta e suas camisas

- Jan 15, 2009

lá veeeeeeeeeeeeeem..

- Jan 15, 2009

Só falta a Velha Safada dizer: Flora querida apareça meu anjo hahahahahahhaahahahahaha [2]

kkkk

- Jan 15, 2009

Primeira vez que eu vejo a Dona Yolanda dar um conselho decente pra alguém.

- Jan 15, 2009

não é beijinho doce

é Chalana....lá vem uma Chalana, bem longe...não sei o que lá...tocava até em Pantanal

- Jan 15, 2009

Cassiano e Flora com suas camisas xadrez hahahahahaahahahhhahahhaa

- Jan 15, 2009

Fala mau do nariz da Pat denovo que te arrebento.

- Jan 15, 2009

Casal perfeito Iolanda e Cassianta.

- Jan 15, 2009

Cassianta: "o q eu faço com o q eu sinto vó'?

enfia no cu,

- Jan 15, 2009

Shatran.. Copola aguenta!

- Jan 15, 2009

CASSIANO E IOLANDA

Os dois que perderam e ficaram chupando o dedo...

Os bonzinhos fracassados.

- Jan 15, 2009

JEC devia fazer uns esquemas da Iolanda com o Seu Pedro.

- Jan 15, 2009

e uquero macarrão com almondegas!

- Jan 15, 2009

q andreaaaaa??]]
é agora.....

- Jan 15, 2009

assooooooooooo!

- Jan 15, 2009

Flora usou um teleporte nivel 7 agora...

- Jan 15, 2009

Bittersweet®
Cassianta: "o q eu faço com o q eu sinto vó'?

enfia no cu, [2]

KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK

silveirinha teve momento didi mocó agora

- Jan 15, 2009

Floraaaaaaaa

- Jan 15, 2009

aleluia ela falou!

uahsuhauhuahsuhasuhaushs

- Jan 15, 2009

Flora é FLASH hahahahahahahahahahahaha

- Jan 16, 2009

Flora.
-Garçonete,aqui,por favor!

- Jan 16, 2009

agora q vai começar a graça. [ESPERO]

- Jan 16, 2009

Silveirinha parece um gnomo gigante né? kkkkkkkkkkkkk

- Jan 16, 2009

didi moco foi demais

rachando de rir kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

ROUPA DO SILVEIRINHA

PUTZ!

Q roupa é essa do Silveirinha... Num casamento?!

- Jan 16, 2009

Agooooooooooraaa!!!!

- Jan 16, 2009

oia a pexera

- Jan 16, 2009

pica o Silveirinha Flora.....

- Jan 16, 2009

opaaa...vai rolar um instinto selvagem hahahaha

- Jan 16, 2009

será q daremos adeus ao SILLL?

- Jan 16, 2009

Vai matar o Sil.

CARA como ela ta MARA

- Jan 16, 2009

Oooooo da poltronaaaaa!!! hehehehe

- Jan 16, 2009

TRABALHANDO DE VERDADE??????????????

- Jan 16, 2009

ate aquela roupa de mordomo que a flora o obrigava a usar tava beeeem mais distinta do que essa.

- Jan 16, 2009

VAI METER A FACA NO VELHOOOOOOOOOOO

Cuidado, SILVERAAA!!!

- Jan 16, 2009

OLHA A FACA SILVEIRINHAAAAA!!!!!!!!!!!!!!!!!!!!!

- Jan 16, 2009

JOGA A FACA NO MEIO DOS PEITOS DELE!

- Jan 16, 2009

OLHA A FACA SILVEIRINHA!

aushuashuahsuhaushauhaush

- Jan 16, 2009

A Flora como garçonete,está sem rugas.Perceberam.

- Jan 16, 2009

Ta com a faca na mão, acha que ela perderia essa oportunidade?

- Jan 16, 2009

Acaba com a raça dele

- Jan 16, 2009

o Silveirinha tava investigando... foi direto pro casamento avisar

- Jan 16, 2009

aaa não...big boster 9 com esse banana versão Paraguation do Bial

- Jan 16, 2009

Olha a FA-CA

- Jan 16, 2009

medo

FLORA DÁ MEDO,,PARECE FILME DE TERROR,,TODO MUNDO ESPERANDO O MONSTRO ATACAR

- Jan 16, 2009

To com vontade de gritar!!

- Jan 16, 2009

florinha vai\esfaquear\ o Sil*-*

- Jan 16, 2009

Silveirinha não pode morreeeee

ele é muito gostoso HHAHAHAAHAHHAAHAHHAHAAHAHAA

- Jan 16, 2009

Se ferroou Silveirinha, bem feito!

- Jan 16, 2009

Eu vou gritar!!!!!

- Jan 16, 2009

capaz mesmo da Flora falar olha a faca

depois de tanta lambança

- Jan 16, 2009

cuidado silverinhaaaaaaa

- Jan 16, 2009

Bahhhhh a véia do bbb é uma mistura da Irene, Ana Maria Braga e uma matraca ahahhahahaha

- Jan 16, 2009

alguem sabe oq vai acontecer?

- Jan 16, 2009

Eu vou gritar!!!!!

- Jan 16, 2009

capaz mesmo da Flora falar olha a faca

depois de tanta lambança

- Jan 16, 2009

cuidado silverinhaaaaaaa

- Jan 16, 2009

Bahhhhh a véia do bbb é uma mistura da Irene, Ana Maria Braga e uma matraca ahahhahahaha

- Jan 16, 2009

alguem sabe oq vai acontecer?

- Jan 16, 2009

shatran

o vesgo do bbb é da minha cidade..
FATO

- Jan 16, 2009

Aaaa

- Jan 16, 2009

já sei..Beijinho é de Triunfo kkkkkkkkkkkkk

- Jan 16, 2009

flora ñ tira a peruca!

Q BURRO, ELA COM A FACA E ELE CHEGA LA ¬¬

- Jan 16, 2009

É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!
É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!
É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!
É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!
É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!
É ÓBVIO QUE FLORA VAI ESFAQUEAR SILVEIRINHA!!!

- Jan 16, 2009

Não quero que a Flora morra :(

- Jan 16, 2009

Silveirinha JAMAIS teria a competência de matá-la. Com Flora, ninguém PODE!

- Jan 16, 2009

Quem é Josy??
O vesgo é o repórter que deve ta pegando i Bial, porqe depois q ele entrevistou o Bial aqui logo já apareceu no BBB....
FATO

- Jan 16, 2009

que ela tava fazendo picando gelo hein?

- Jan 16, 2009

e agora??????

- Jan 16, 2009

Se a Flora morrer eu choro ;/

‿ - Jan 16, 2009

pq falar da cidade dos bbb's?
qdo saem da casa, mudam pro RJ jurando q vão ficar famosos! (sempre assim)

- Jan 16, 2009

EU VO LÁ AJUDA ELE, SILVEIRINHA ESTOU CHEGANDO!!!!!!!!

- Jan 16, 2009

Ela devia olhar para o Sill e dizer:

Flora?
eu?

o sr ta m confundindo!!

- Jan 16, 2009

Flora, picote o Silveirinha e sirva para os recem casados xD [3]

- Jan 16, 2009

A Flora é show mesmo.....uma das melhores vilãs

- Jan 16, 2009

só falta dizer que o Silveirinha vai conseguir fugir da Flora agora

- Jan 16, 2009

É insuportável ficar esperando comercial

- Jan 16, 2009

Se a Flora morrer...

- Jan 16, 2009

nossa meo, eu acho q ou ele ja morreu ou ja fugiu

- Jan 16, 2009

DANADINHO!

- Jan 16, 2009

Sempre de bom humor... rsrsrs

- Jan 16, 2009

Andrea

tava me perguntando a mesma coisa..que raios a Flora tava fazendo picotando gelo essas horas

- Jan 16, 2009

pelos poderes de greisconnnn, eu tenho a PEXERAAAAA!!!rs

- Jan 16, 2009

a flora é foda.
sem mais.

- Jan 16, 2009

flora não merece morrer, foi inteligente a novela inteira
ela tem que ir pra dubai viver milionaria e arquitetar mais vinganças

- Jan 16, 2009

ela falo *-*

monges carmelitas

kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

carmelitas descalças HUAhuuhahuaauhahuuahuhauhauhauhauhauhauhuhauhuhauhauhauhauhauha

- Jan 16, 2009

das carmelitas, com certeza.....kkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

ADOREI CARMELITAS DESCALÇAS KKKKKKKKK

- Jan 16, 2009

até os dentes dela estão mais feios hoje

- Jan 16, 2009

AAAAAAAAAA corre sssssssiii

- Jan 16, 2009

aiii

- Jan 16, 2009

a flora saiu de um confronto e ñ perdeu a pose!

ahsuahsuhasuhaushaushaushuas

- Jan 16, 2009

cilene e suas caras e bocas kkkkkkkkkkkkkkkkkkkkk

o.0 @@ õ.o @@ @@ @@

- Jan 16, 2009

ESCRAVA ISAURA, TIA ANASTACIA

CARMELITA HAHAHAHAHAHAHAHAAHAHA

- Jan 16, 2009

Eu odeio Halley e seus ataques heróicos...

- Jan 16, 2009

matou não...

- Jan 16, 2009

lara tá no desespero pra casar, só fala isso

- Jan 16, 2009

DNA da Lara ta quase gritando

- Jan 16, 2009

nao entrou nem 2cm de faca ali, tinha pouco sangue. matou não.

- Jan 16, 2009

e a lara com esse batom vermelho puta?rs

- Jan 16, 2009

Ninguém chamou a policia ainda hehehe

- Jan 16, 2009

A Flora tambem vai pra lua de mel? Vai ser um menage a trois? kkkkkk

- Jan 16, 2009

Donatela casou de camisola, não tem humilhação maior

- Jan 16, 2009

eu
lara tá no desespero pra casar, só fala isso

Ela quer é dar logo o passarinho dela mais uma vez.

- Jan 16, 2009

A Peixeira da Flora tah afiada

Peixeirinha no Silveirinha

++++++++++++++++

TAG EM PHP

$_nome

+++++++++++++++

AAHAHAH
quem programa sabe.

- Jan 16, 2009

a festa bombando e a Flora com a outra garçonete batendo

- Jan 16, 2009

Parece uma SÉ-RIE

- Jan 16, 2009

opa, vamos todos para o Guaruja

- Jan 16, 2009

a Céu cagando o filho foi foda kkkkkkkkkkkkk

- Jan 16, 2009

CÉU VAI BOTA AS TRIPA PRA FORA
AI MEU DEUS DO CÉU

- Jan 16, 2009

Flora in Guarujá
COMETA? AHUHUAHUAHUUHAUHHUAUHUHUAHHUAHUAHUHAHUAUHA

- Jan 16, 2009

q demora pra esse 'bizerrim' sai!

- Jan 16, 2009

ai ai, bezerrinho???

Tá parecendo mais uma galinha aí botando ovo

- Jan 16, 2009

aiiiiiiiiiii quanta cafoniceeeeeeeee

- Jan 16, 2009

hahahahahaha

- Jan 16, 2009

Donatela e seu fogo, mau esperou pra casar e já tá de camisola hmmm

- Jan 16, 2009

Halley, o cometa?
kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

A Secco é nota mil.....e o Roger deu o cano no Gaymio hehehehehe

- Jan 16, 2009

IHAUIA

- Jan 16, 2009

vai nascer o Buda é?

- Jan 16, 2009

Consul ®

kkkkkkkkkkkkkkkk
é mesmo

- Jan 16, 2009

ridículo isso acontecer.... mais uma cena RIDÍCULA

- Jan 16, 2009

Odeio esse povo, quem ja viu parir embaixo de uma arvore.

- Jan 16, 2009

odeio o harley

- Jan 16, 2009

Eu não falei dos participantes do bbb...
O VESGO é o reporter que entrevista as pessoas na rua, ele é da minha cidade...e deve pegar o BIal, porque depois que ele entrevistou o Bial no programa dele aqui ele apareceu no BBB...
entenderam???

- Jan 16, 2009

vai nascer o Buda é? [2]

- Jan 16, 2009

cilene correndo da flora?
kkk

- Jan 16, 2009

hoje essa novela ta mais engraçada q A turma do Didi.

- Jan 16, 2009

DEIXARAM A LARA SOZINHA COITADA HAHAHAHAHAAHAHAHAHA

- Jan 16, 2009

MORREU AUHAHUAHUAUHAUHAUHAUHHUHUUAHHUAHUAUHAUHAHUAHUUUHAHUUHAHUAUH

- Jan 16, 2009

nao mor-reu

- Jan 16, 2009

DRO-GA

- Jan 16, 2009

silveirinha isn't dead!

aushuahsuahsuahsuahsu

- Jan 16, 2009

se a Flora matasse Zé e Donatela.. seria o fim mais perfeito de todos os tempos!

- Jan 16, 2009

ei, se o bebê nascer careca é filho do Silveirinha kkkkkkkkk

- Jan 16, 2009

desmaiado

- Jan 16, 2009

Zé chamando Dona de balofa O:

- Jan 16, 2009

ainda acho que nao morreu

- Jan 16, 2009

acharam o Sil
++++++++++++

Isso tah parecendo

TUDO MUNDO EM PÃNICO 2

++++++++++++

Algm já viu esse filme?ahahah

- Jan 16, 2009

não tem nada a ver mesmo, pior que o menino nasce e bate a cabeça lá aonde ela tá de cócoras

- Jan 16, 2009

a porta tem dez metros de largura, e o zé bobo 'vc nao passa aqui'.rs

- Jan 16, 2009

Coitado do Zé Bob tendo que carregar a gordinha.

- Jan 16, 2009

PÃNICO /// CERTO É PÂNICO // FOI MAL//

- Jan 16, 2009

que barriga da donatella
KKKKKKKKKKKKKKKKKKKK'

- Jan 16, 2009

tirem as crianças da sala!

- Jan 16, 2009

donatela deu uma engordada, hein?

aahhhh
ai a flora vai entrar, não precisa fechar a porta
kkkkkkkkkkkkkkkkk
só em novela

- Jan 16, 2009

E AI, QUEM É QUE AINDA TÁ COM PENA DA FLORA?

HAHAHAHAHHAHAHAHAHHAHAHAHAA

- Jan 16, 2009

Flora vai entrar na brincadeirinha

- Jan 16, 2009

dai chega a flora :*

- Jan 16, 2009

ai ai, pra que tanta enrolação????????????
levanta, não levanta?????
ridículo
MAIS UMA CENA RIDÍCULAAAAAAAAA

- Jan 16, 2009

Carmo ta quase quebrando UHAUHHUAHUHUAUAUHHU

- Jan 16, 2009

travesti de terreiro

- Jan 16, 2009

RIDICULO NÃO FECHAR A PORTA

JURA QUE A FLORA NAO VAI ENTRAR POR ALI

- Jan 16, 2009

AOIHEOAE
Só em novela mesmo

- Jan 16, 2009

AAAAAAAAAAAAI

Não kero que o SIL morraaaaa

- Jan 16, 2009

engordou de tanto comer beijinho doce que a Flora fez kkkkkkkkkkkkk

- Jan 16, 2009

Não Zé, deixa a porta aberta pra Flora entrar, deixa benzinho

- Jan 16, 2009

A como ta chata a novela hoje

- Jan 16, 2009

MUITO FORÇADAS AS CENAS HOJE CRUZES

- Jan 16, 2009

gnt, a Donatela ta gorda igual a uma porca, pqp...

- Jan 16, 2009

FOFOCA BBB

Eu não falei dos participantes do bbb...
O VESGO é o reporter que entrevista as pessoas na rua, ele é da minha cidade...e deve pegar o BIal, porque depois que ele entrevistou o Bial no programa dele aqui ele apareceu no BBB...
entenderam???

- Jan 16, 2009

A Flora de boba só a cara.

- Jan 16, 2009

podiam ter fechado pra pelo menos disfarçar.. fechado não significa trancado!

- Jan 16, 2009

A Donatela engordou 10k

- Jan 16, 2009

Nenhum dos dois sabe que a Flora tava pelo casamento, Silveirinha não contou né. Se tivesse dito, eles teriam + cuidado.

- Jan 16, 2009

A Claudia tá tãão gorda, que o Zé Bob nem tava aguentando a Dona!

- Jan 16, 2009

meu, a flora devia ter posto uma bomba no casamento! uahsuahsuahsuhasuhas

- Jan 16, 2009

Cenoura e bronze adoroooooooooo

- Jan 16, 2009

Ridículo é deixar a porta aberta pra Flora entrar.. pra quem fugiu de uma ambulancia em movimento, entrar por uma porta trancada é fichinha

- Jan 16, 2009

Pare de falar mal de mim indiana

- Jan 16, 2009

silveirinha fois esfaqueado e não morreu???? só novela mesmo!!!

- Jan 16, 2009

Fizeram tanto suspense no casamento pra isto?????? _.

- Jan 16, 2009

Ué, nem todo esfaqueado morre

- Jan 16, 2009

ahahaha, deixa a porta aberta mesmo, lerdo, rs

- Jan 16, 2009

Jocimar

Ele tomou UMA facada...
Na hora que a Flora foi matá-lo,
A mulher chamou!

- Jan 16, 2009

Flora sempre engraçada!!

M faz lembrar Nazaré!!!

- Jan 16, 2009

Tô impressionado com o tamanho da bunda da Donatela e com a sua barriga...parece grávida de alguns meses!!! rsrsrsrs!!!

- Jan 16, 2009

não dava pra Flora fazer nada, ela tinha que cortar gelo..kkkkkkk

- Jan 16, 2009

Consul ®

ahahaha

c não acha que ela pegou sol demais.....pegaram mal o comercial...ela tah mt torrada...ahhaha

- Jan 16, 2009

Odeteeeeeeeeeeeeeeeeee

- Jan 16, 2009

Até o Lula sabe que Halley é cometa bem

- Jan 16, 2009

Gente, a Cláudia nem teve tempo pra ir à academia, praticar exercícios e etc.
Ela se dedicou por completo a novela e no tempo livre ficava com os filhos. Por isso que engordou. Mas logo volta a boa forma.

- Jan 16, 2009

É massa a música do cometa do Augusto César hipieeee hehehehe

E olha que de tarde ele é cirurgião numa clínica hehehhehe

- Jan 16, 2009

Morrer Alfinetada HUAUHUHAUUHAHAHUAUHAHUUHUHAUHAA

- Jan 16, 2009

Concordo ahsahsuahsuhausas

- Jan 16, 2009

Ai Beijinho

Não foi minha intenção..é que você é irresistível sabe...kkkkkkk

- Jan 16, 2009

Gente, a Cláudia nem teve tempo pra ir à academia, praticar exercícios e etc.
Ela se dedicou por completo a novela e no tempo livre ficava com os filhos. Por isso que engordou. Mas logo volta a boa forma.
Ela disse isso no Faustão, idiotas.

- Jan 16, 2009

=s

- Jan 16, 2009

Que q é isso?? nem parece q e final de novela...
q q a céu ta fazendo q nem uma índia embaixo da arvore???
pq o Zé num fexo logo a porta???
a donatela ta goorda...o Zé quase caiu da escada....

kkkkkkkkkkkkk
alguem tinha q avisar pra donatela e pro Zé bob da flora..

- Jan 16, 2009

ai ai, ainda não sei qual a cena mais ridícula do capítulo de hj

DESPARADO O PIOR PENÚLTIMO CAPÍTULO DE NOVELA DAS OITO DE TODOS OS TEMPOS

- Jan 16, 2009

Só amanhã que vai estar mara mesmo.

- Jan 16, 2009

Fala Dodi

- Jan 16, 2009

O autor se perdeu com a mudança de planos!

- Jan 16, 2009

Augusto Cesar cantando me lembrou o Mr. Lúdico da MTV kkkkkk

- Jan 16, 2009

Odete

Eu quis dizer que qualquer gentinha sabe disso.

- Jan 16, 2009

Kajra re kajra re tere kare kare naina
SILVEIRINHA NAO MERECEU VIVER

- Jan 16, 2009

Indiana

Muito obrigado!!!
mas não deixa a Odete ler isso naum!!!!

- Jan 16, 2009

Amanha vai ter que ser mto foda...
se for igual a hj... Fudeu!

- Jan 16, 2009

vamo ve.

- Jan 16, 2009

ai ai, ainda não sei qual a cena mais ridícula do capítulo de hj [2]

- Jan 16, 2009

Bah heheheheh....Augusto César é massa!!!!!!

- Jan 16, 2009

se a Cláudia Raia engordou foi por conta de ordens da direção da novela, ator profissional que nem ela não ia engordar assim à toa... a não ser que tivesse grávida

- Jan 16, 2009

Silveirinha sobreviveu uhuuu

- Jan 16, 2009

MEDO!
Se não andar, o capítulo final pode não corresponder às expectativas...

- Jan 16, 2009

Flora passou o facão na escrava isaura :O

- Jan 16, 2009

tá nem sangrando...que lixo..

- Jan 16, 2009

uai

axei q a facada tinha sido na barriga

- Jan 16, 2009

Eu fico estupefata

- Jan 16, 2009

Silveirinha,precisa de uma dentadura nova.Já!

- Jan 16, 2009

se ela usou o facão é pq ela queria mesmo te matar?

não, ela só queria fazer cócegas

pergunta cretina

kkkkkkkkkk

- Jan 16, 2009

Sueli Santos :D

- Jan 16, 2009

Odete

pode comer sue beijinho sossegada, eu to de dieta kkkkkkk

- Jan 16, 2009

na Toscana?ashausuahs Linguiça Toscana.

- Jan 16, 2009

Lá vai a Flora entrar na comemoração

- Jan 16, 2009

Eu lembro q no Roque Santeiro o Silveirinha (Fontoura) era o prefeito Florindo Abelha, Pillar era uma atriz e a Raia era a Ninon da boate

- Jan 16, 2009

Só novela mesmo
Mata todos Flora!

- Jan 16, 2009

DESPARADO O PIOR PENÚLTIMO CAPÍTULO DE NOVELA DAS OITO DE TODOS OS TEMPOS

- Jan 16, 2009

A velha safada cago nas calça HAHAHAHAHAHAHHAAHHAHAA

α - Jan 16, 2009

A Flora tinha q matar o Silveirinha.

MALDITO VIRA CASACA E TRAIDOR DO CARAMBA

- Jan 16, 2009

Nossa...mas que fofoqueira ein.

- Jan 16, 2009

De onde sai tantos creditos...

‿ - Jan 16, 2009

celulares OFF!

- Jan 16, 2009

DISPARADO ALIÁS

- Jan 16, 2009

passado com a flora
KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK'

- Jan 16, 2009

Os telefones da novela devem ser da OI, nunca funcionam...

- Jan 16, 2009

ela ñ chamou a Donatela de mãe!

uahsuahsuhauhauhsa

- Jan 16, 2009

mas eles não perderam todo o patrimônio?
agora já tem helicóptero de novo?

- Jan 16, 2009

Agora sim,a novela começou.

- Jan 16, 2009

ALGUEM LIGA PRA POLICIAAAAAA

- Jan 16, 2009

affe, não nasceu ate agora!! ja ta anemica a essas horas

- Jan 16, 2009

PORRA ADOREI ESSA, SÓ PODE SER OI MESMO ¬¬
KKKKKKKKKKKKKKKKKKKKKKKKKKKKK'

- Jan 16, 2009

ai ai, que lixo... a noite inteira.... fala sério....

ridículooooooooooooooooooooooooooooooooooooooooooooooooo

- Jan 16, 2009

como assim já amanheceu???

- Jan 16, 2009

Passou a noite pra sair um bezerrim

- Jan 16, 2009

190 neles hehehehe

- Jan 16, 2009

nao tava de noite?

- Jan 16, 2009

todos sao antas ¬¬ inclusive a LARA

- Jan 16, 2009

Inédito:PARTO DEBAIXO DE UMA ARVORE!

KKKKKKKKKKKKKKKKKK

- Jan 16, 2009

ola a cara da Ceu, ta lembrando a Sol..só falta falar " eu vo pros Istaduzunidus"

- Jan 16, 2009

A Secco tá molhada.....gatona!!!

- Jan 16, 2009

AGORA!!

- Jan 16, 2009

NO FINAL QM FICOU COM DOIS PINGUELOS de cada lado foi a CÉU, não a LARA
HAUHAUAHUAHUAHUAHAAAAAAAAAA

- Jan 16, 2009

é impressão minha ou esse roteiro tem explicações demais?

- Jan 16, 2009

aaiiinnnnnnnnnnnnnn

- Jan 16, 2009

de cócoras esse tempo todo...fala sério...RIDICULOOOOOOOOOOOOO

A CEU SÓ VAI PARIR AMANHÃ... e a Flora hein?

Foi pro Guarujá nadando???

Vai matar o Zé Bob e voltar pro começo da novela, querem apostar?

- Jan 16, 2009

já amanheceu?

- Jan 16, 2009

Toda novela tem que ter uma trepadinha no chuveiro.

- Jan 16, 2009

"

a Dona irene tá pobre, mas ainda tem a "simples! casa do Guarujá.

Quero ser pobre assim. fikdik

- Jan 16, 2009

q fome hein?

- Jan 16, 2009

hahahaha...aquele filme da faca....q a mulher tah no banheiro e grita....

- Jan 16, 2009

e aí, cadê??? quem disse que as formigas tinham razão de ser???

- Jan 16, 2009

ela quer 2 ovos mexidos e uma salsicha kkkkkkkkk

- Jan 16, 2009

nao cansam de trepar mesmo.

- Jan 16, 2009

Marcos Winehouse

PSICOSE >)

- Jan 16, 2009

viu, a Donatela tá grávida pra qrer tudo isso :*

- Jan 16, 2009

GORDAAAAAAAAAAAA

- Jan 16, 2009

agora entendo pq a donatela tá com essa bbarriguinha. Ela come três ovos mechidos O_O.

- Jan 16, 2009

KKKK

- Jan 16, 2009

a cesta do café da nhã vai estar cheia das formigas figurantes

- Jan 16, 2009

FLORA PREPAROU O CAFÉ

TO MORTA...
HAUHAUAHUAHUAHUAHUAAAAAAAAAAA

Ela eh uma amor, mto competenta!!!

- Jan 16, 2009

kkkk

- Jan 16, 2009

AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAH FLORAAAAAAAAA!!!!!!!!!!

- Jan 16, 2009

aeeeeeeeeeeeeeeeeeeeeeeeeeeeee

- Jan 16, 2009

Flora colocou cianeto no café da manhã. FIKDIK

- Jan 16, 2009

adoro perigon

α - Jan 16, 2009

A FLORA É
PERFEITAAAAAAAAAAAAAAAAAAA

- Jan 16, 2009

ai ai..... **coitada da Ceu, de cócoras até amanhã**

- Jan 16, 2009

Poutssss
com a arma na mão
PERFECT

- Jan 16, 2009

A novela foi ruim o capitulo inteiro!
Só a Flora mesmo pra salvar o final! =)

- Jan 16, 2009

A Flora parece pirata: só que ao invés do gancho,

SAHSAIHASIUHASIHAIHASjhSUHshaisahuiSAHISAHIHSA

- Jan 16, 2009

KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK'

- Jan 16, 2009

amanha a novela vai acabar chata!!!!

- Jan 16, 2009

AAAA

- Jan 16, 2009

FLORA MARA

RACHO-ME DE RIR

- Jan 16, 2009

a ironia da flora é a melhor

- Jan 16, 2009

oush vai ser um final corrido...
tudo em cima da hora
é bom q a Flora não morra!

- Jan 16, 2009

A Donatela está com a bunda grande...ela está grávida

- Jan 16, 2009

AMANHÃ

Ameaças e tensão de um lado...

e o amor e cenas fofas da céu tendo seu filhinho pra aliviar o climão...

- Jan 16, 2009

Começou a BMBQNPDr

Big merda brasil que nao para de repetir

- Jan 16, 2009

isso ae Flora

- Jan 16, 2009

Odete não estou te traindo não miladi

- Jan 16, 2009

A véia do BBB é taradaaaaaaaaaaaaaaaaaaaaaaaaa hehehehe

- Jan 16, 2009

AAAA

EU AMOOOO A FLOOORA, EU AMOOOO A IRONIA DA FLOORA *--------*

AMOOOOOOO MEU DEUS EU VOU MORRER AQUI AGORA

- Jan 16, 2009

Que medo.....

- Jan 16, 2009

Alguém cala boca dessa vovó naná... Eu não suportaria conviver com uma velha q não fala, grita! >.<

- Jan 16, 2009

Ai ai, agora é esperar acabar essa bimboca de BBB pra ver maysaaaaaaaaaa

- Jan 16, 2009

FLORAAA

- Jan 16, 2009

CADEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE A NOVELA?
AGORA A FLORA VAI TER Q ESPERAR ATÉ AMANHÃ?
UAHSUAHSUHASUHAS

ela e a céu esperando
aoskpakskasopkakpspkas

- Jan 16, 2009

Olha que linda, INFARTEI

Agora é esperar a shit do BBB mercenários pra ver MAYSA *.*

- Jan 16, 2009

Ui!!

Vou na rua, tomar uma!!
hauahauhaa

- Jan 16, 2009

Ai ai, agora é esperar acabar essa bimboca de BBB pra ver maysaaaaaaaaaa (3)

- Jan 16, 2009

velho tarado no bbb ninguém merece!!!! aff

- Jan 16, 2009

Agora que terminou o Pantanal não tem como trocar pro SBT..... q m!!!

- Jan 16, 2009

Marcos Winehouse

tchau boa noite, até amanhã no ultimo capitulo
kkkk

- Jan 16, 2009

tchau, gnt...

- Jan 16, 2009

naum vou perder...

vlw gente!

- Jan 16, 2009

q roteiro mais xoxo.... tem explicações e falas demais...

Dona Irene vai andar e ela fala "Vou andar"

Alguém acorda e fala "acordei"...

O Coppola tem que explicar que o Silveirinha está só desmaiado?

Tá parecendo roteiro feito pelo autor dos mutantes... um lixo.

- Jan 16, 2009

como é que tem gente que consegue ver isto?? Aff

- Jan 16, 2009

Deviam abrir logo o tópico de amanhã...

- Jan 16, 2009

Thiago, esqueceu para que público o JEC tá escrevendo?!?!?!?!

- Jan 16, 2009

D+ Florita hehehe o que deve acontecer amanhã o tradicional final onde a Vilã vai ser cercada ou morrer ou vai presa será que vai ser diferente?.....
E o Silverinha aquele inútil não morreu que pena...

- Jan 16, 2009

O cap de hj foi um lixo.....

- Jan 16, 2009

tb vou nessa, telefonar antes de começar maysa hehehe
boa noite beijinho, monica, julio
boa noite ai pessoal

- Jan 16, 2009

A Maysa tá massa mesmo....mas tô querendo q comece logo os camp estauais pra ver meu Colorado FIFA metendo bala...

Quarteto fantástico do país.....Nilmar, Alex, Ginazu e D`alessandro

- Jan 16, 2009

Qdo caiu o pingo na cara a donatela e a flora viu que ela tava viva. Será que todo mundo não captou a cena? Precisava a flora explicar que caiu um pingo na cara da donatela?

Pra mim, a novela tinha potencial e não foi aproveitado. Baita história, mas o roteiro eh mto xoxo...

- Jan 16, 2009

eu

boa noite
cuidado ca namorada hein cara

- Jan 16, 2009

Allan:
Pois é Allan.... todo mundo fala que essa novela é uma grande novidade... pra mim mantém o mesmo estilo conservador e batido dos folhetins...

Lamentável.

- Jan 16, 2009

Beijinho
kkkkkkkkkkkkkkkkkkk
pode deixar

- Jan 16, 2009

ou gente peraew
o q dodi escondeu debaixo do chão na ksa de fafá nakele episodio de não sei qdo?

- Jan 16, 2009

Pablo:

Se acho o roteiro xoxo, não quer dizer que acho a novela ruim. Tá acima da média. Mas eu acho que ela tinha potencial para ser uma grande obra.

- Jan 16, 2009

Mandy

estou sempre aqui...
^^

- Jan 16, 2009

Eu acho q o roteiro foi bem surpreendente ao longo da novela.....mas na reta final, merecia ser mais explorado!!!!!

- Jan 16, 2009

Vou assistir "O Noviço Rebelde" segunda-feira só por causa da Patricia.

- Jan 16, 2009

Wandinho

Puta merda....
a novela acaba amanha e vc ta nessa de DVD ainda??
afffffffffffffffffffffff

- Jan 16, 2009

Eu acho que o roteiro tem explicações demais sobre as ações dos personagens.

Por exemplo: a D. Irene hj, qdo a Lara tentou ligar para o Guarujá, teve um texto patético. "claro, eles estão sozinhos.. os empregados foram dispensado para deixar eles mais à vontade"

Todo mundo já sabia que eles estavam sozinhos.

E mais: a explicação para deixar a porta da casa do guarujá aberta. Que bobagem. tira o clima de suspense.

O roteiro é fraco. A história é forte. A interpretação dos personagens eh execelente.

Mas o roteiro é fraco.

- Jan 16, 2009

Mandy

com certeza...
só foi bom os ultimos 5 segundos.....

- Jan 16, 2009

Galera Quem Gosta Muito De Juliana Paes

Clika aki e Entra Na comu de caminho das índias.

- Jan 16, 2009

Parece roteiro dos mutantes.

Mutante X vai soltar o seu poder de fogo. Aí vem o roteiro: "vou soltar o meu poder de fogo".... solta e vem "meu deus, meu poder de fogo não atingiu o inimigo.

Caramba, mais atuação e menos falatório.

- Jan 16, 2009

Qdo o Dódi foi morto, antes a Flora repetiu umas quinhentas vezes: "vai embora Dódi"

E ainda chamam o JEC de gênio.. tá loko....

- Jan 16, 2009

Por mais que o cara tenha inovado na narrativa dele (o que explica o baixo ibope durante a trama), algumas coisas devem permanecer para que o público de baixo nível não seja excluído.

Sobre a história do celular, e se eu não tivesse visto a cena anterior?! Eu ficaria sem entender.

Não estamos falando de um filme que tem que ter um roteiro mais apurado pq vai ter 2 horas para mostrar uma história. Estamos falando de uma NOVELA que vai ter 200+ capítulos de 1 hora de duração.

- Jan 16, 2009

Só ver as histórias secundárias dessa novela, maioria delas foram fracas e com um ritmo muito lento, cheio de repetições. Para que? Para que o público que está acostumado com novelas de Maneco tenham algum atrativo. Diferente da história central, que andou de uma maneira alucinante desde o primeiro episódio.

- Jan 16, 2009

Pois é Allan, vc tem razão. Mas eu tenho a impressão que o roteiro da favorita exagera. Em Belíssima, por exemplo, não era tão evidente assim.

Você já percebeu que tem certas cenas que o diálogo dos personagens parece fazer um resumo do que está acontecendo?

kkkkk

Resolveria fácil um simples "Previously in A FAVORITA"... hahahhaha

- Jan 16, 2009

O importante é esperarmos o fim de Flora!!!

- Jan 16, 2009

Nem tanto, não exagera... Isso foi umas das coisas que essa novela não foi. Eu perdia um episódio e ficava maluco porque não existia recapitulação.

- Jan 16, 2009

Aaai, to mto ansiosa pra amanha, ao mesmo tempo quero que nao chegue :|

- Jan 16, 2009

Pode ser... mas ainda acho o roteiro pobre demais.

De qq forma, a novela é legal. Mas não acredito que o cap. final vá fugir do tradicional.

- Jan 16, 2009

Flora

I N E S Q U E C Í V E L

- Jan 16, 2009

roteiro com mais furos que peneira...e hoje foi enrolação formigas na roupa foi patetico.Felizmente tem a Flora,que segura a novela todinha.

Appendix 12. Full Transcript of Topic 'Commentary on the last episode' [*A Favorita*] from Community 'Novela – *Tempos Modernos*' [Novela *Modern Times*][209]

- 4096 replies (all selected relevant excerpts have been translated in line in chapter 8).

- Jan 16, 2009

^~^*COMENTARIO DO ULTIMO CAPITULO^~^*

PRIMEIRAMENTE GOSTARIA D AGRADECER A TDS Q ACOMPANHO A COMU E TDS OS DIAS DA NOVELA .. SANTA E EU AINDA NAUM SABEMOS QUAL SERÁ O PROXIMO NOME DA COMUPESSO DISCULPA C MAGOEI ALGUEM ...
E ESTOU CRIANDO ESSE TÓPICO PRA Ñ TER BRIGAS...
UM OTIMO FIM D NOVELA A TDS
AMO VCS COMENTA AQUI

- Jan 16, 2009

PRIMEEEEEEEIRA O/

- Jan 16, 2009

ATEH Q ENFIM ESSA NOVELAINHA VAI ACABAR!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

- Jan 16, 2009

Primeira pag *-*

- Jan 16, 2009

1, espero que a Flora mate o Zé Bob.

Vamos lá

- Jan 16, 2009

PRIMEEEEEEEEEEIRO!

- Jan 16, 2009

urrul 3º post ! *-*
perfeito!

- Jan 16, 2009

Donatela Fake adoro vc *_____*

- Jan 16, 2009

Fiqueeei na primeir paaagina!!

- Jan 16, 2009

JA ME MASTURBEI PENSANDO NA CLAUDIA RAIA

- Jan 16, 2009

segundaaaaaa

ja que não deuxaram o meu!!!

[209] Available at: www.orkut.com/Main#CommMsgs?cmm=14775233&tid=5291891096114567573 (last accessed on 25.09.2014).

hahahahaha

- Jan 16, 2009

Paraaa de falar besteira ¬¬

- Jan 16, 2009

HJ ULTIMO DIAAA AIN Q TRISTE MAIS AGRADEÇO POR CONHECER VCS

3 of 406

- Jan 16, 2009

APAGARAM O MEU,MAS TAH CERTO....3RD PAGE.

- Jan 16, 2009

segunda neh

- Jan 16, 2009

Gente eu vou chorar

- Jan 16, 2009

q primeira junior

a sua net ta lenta heinnnnn

- Jan 16, 2009

ai donatella fake vilãs
eu amo voces

- Jan 16, 2009

TAH CHEGANDO A HORA É HORA DE PARTIR....LALALALALALLALLA..AQUI....

- Jan 16, 2009

eu tbm

- Jan 16, 2009

-

- Jan 16, 2009

dá um tiro na Lara, Flora por favor...

- Jan 16, 2009

Pow nada de primeira!

- Jan 16, 2009

vo chora...

- Jan 16, 2009

Flora tem q viveeeer

- Jan 16, 2009

Brigaaada Floraa, aaai hoje eu amo todo mundo ♥

- Jan 16, 2009

Flora mata a Lara!!!!!!!!!

- Jan 16, 2009

Tambem axo ,
olha se eu morrer
amo muito vocês !

- Jan 16, 2009

Flora mata todo mundo!

- Jan 16, 2009

Espero que a Dona Irene seja muito feliz no final

- Jan 16, 2009

esse ca-sal-si-nho ca-fo-na vai se estrepar!

CRE-TI-NOS

- Jan 16, 2009

Vão sentir falta de mim também???????????

- Jan 16, 2009

Pepita

concordo com vc ninguem merece aquela vaquinha...

- Jan 16, 2009

Vou sentir saudades dessa musica:

- Jan 16, 2009

Adeusssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss. minha a favorita!

- Jan 16, 2009

tonia

eu amo...

- Jan 16, 2009

Oieeeeeeeeeeee... cheguei... pela última vez... ;-(

- Jan 16, 2009

boa noite

- Jan 16, 2009

Hoje sera o capitulo mais emocionate!

- Jan 16, 2009

Tonia

eu amo vc !!!!

- Jan 16, 2009

Vou sentir saudades da Flora, da Donatela, da velha sa-fa-da, do silveirinha escrava isaura

- Jan 16, 2009

Alguem pode me mandar um link de download para as musica de abertura com vocal + a suspense da flora??????????????????

- Jan 16, 2009

MaIS DE 2.000 POSTS!!!!!!!

VaMOS BaTER O RECORD DE POSTS HJ!!! POIS É O FINaL DE NOSSa Novela!!!!!!
EM HOMENaGEM!!!!!
VaMOS La CaMBaDa DE MER-CE-Na-RI-OS!!!!

- Jan 16, 2009

mERCENÁRIOS hahahhahhahahahahahahhhahaa

Mercenarios hahahahhaahahahahahahaha

- Jan 16, 2009

alguem tem o tango d vitoria da Flora???

- Jan 16, 2009

alguem pode me manda um link de download da muisca de abertura com vocaaaaaallllllllllllllllllllll?????????????
Cópelia quer sentir meu gostinho???????????????

- Jan 16, 2009

UIASUIASUSAIUSAISAUISAUISAI'

- Jan 16, 2009

Hoje esse tópico promete
HAHAHAAHAHAHHAHAHAA promete hahahahahhaahhahaa

- Jan 16, 2009

hj tah rapido o negocio aki....

- Jan 16, 2009

DOWNLOADS

Quero o down da música de abertura com vocal.....

quem teeeeeeeeeeeeemmmmmmmmmmmmmmmmmm

- Jan 16, 2009

OMG, ultimo dia de AF faz milagre, Velho Gonçalo cantando!

- Jan 16, 2009

eu to carente ?

- Jan 16, 2009 velho gonça...

hkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

eu nunca fico na primeira pagina :*(

- Jan 16, 2009

Léo *_____*

- Jan 16, 2009

To chocada

- Jan 16, 2009

eu atira na Flora pq...???

- Jan 16, 2009

atá, por que ela ser Tonia
e eu antonia !
ela alem de me falsificar cortou meu nome!
kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk
brincadeira eu amo minha mana ♥

- Jan 16, 2009

- Jan 16, 2009

últiimo capíitulo '
aarg, já tou com saudades, qeero: A Favorita 2

- Jan 16, 2009

DOWNLOADSSSSSSSSSSSSSSSSSSS

Quero o down da música de abertura com vocal.....
quem teeeeeeeeeeeeemmmmmmmmmmmmmmmmmm
Galera só volto depois da novela hj...
não vou ficar aqui e lá na hora da novela naum.....

- Jan 16, 2009

VAMOS TODOS ASSISTIR O ULTIMO CAPITULO NO MATAGAAL!!![2]

Copélia arrancaram o elástico da minha calcinha ontem a noite!

- Jan 16, 2009

tambem axo
a favorita 2

- Jan 16, 2009

anonimo chato...
sem coragem....

- Jan 16, 2009

poxa! eu amo a pepita!

- Jan 16, 2009

tbm acho vc chatu....

- Jan 16, 2009

Aiih! Vai fazer falta ver o Halley, O Zé Bob... Enfim!
Vou sentir saudades, rsrs!
Ahh, Donatela vou sentir sua falta tbm... rsrs

- Jan 16, 2009

Donatela

Não nos deixe

- Jan 16, 2009

eu ateh sem quem eh essa pessoa...
valeu Vandinha tbm ty adoroOOOoo

- Jan 16, 2009

devia ter
a favorita (a vingança de flora)

- Jan 16, 2009

eu não consigo passa longe de vocês ♥

- Jan 16, 2009

concerteza vc eh o chatu do Guto...q me ancheu o sacu hj...e tah com medo...
ou a mala da Stephany

- Jan 16, 2009

Copélia

Eu espero que não tenha sido Dona DEise porque aquele sapatão Deus me livre e guarde
HAHAHAHAHAHAHAHAHAHAHAHAHAHA

- Jan 16, 2009

Donatela

_____

- Jan 16, 2009

Donatela? Flora? Beijinho? Shiva? Gonçalo?
Vou sentir falta de vcs!
haihsiAHShashIAHSiHAsihiha

- Jan 16, 2009

Oi,gente!!!

- Jan 16, 2009

bom sei q c acertei vc naum vai admiti entaum...
eu naum me incomodo....
c vc me acha chata paciencia não naci pra t agradar....

- Jan 16, 2009

cool

- Jan 16, 2009

valeu Donatela....

- Jan 16, 2009

Cadê a Flora pra defender a Pepita?
rsrs

- Jan 16, 2009

Vou ficar SEM MÃE apartir de segunda feira.

- Jan 16, 2009

2000 posts hein galera

- Jan 16, 2009

Boa noite! ;*

- Jan 16, 2009

KKKKK
realment q cara triste colega....

- Jan 16, 2009

Velho Gonçalo vc vai ir pra CDI e ponto finaaaal

- Jan 16, 2009

muita coletividade a todos
e foi bom enquanto durou
tirando uns e outros foi uma novela das melhores a muito tempo
alguns comentarios aqui foram muito bons
outros nem syh fala
valeu
vou ver a novela num restaurante ...

- Jan 16, 2009

meu pc fica em cima e a tv embaixo...
vo fica subindo e descevdo q nem uma lok.....

- Jan 16, 2009

gente, vcs saõ muito rápidos
hIAHSIAHSihAShAIHSiAHSihAihAS
minha naet não acompanha esse ritmo não.. rssrsrrs

- Jan 16, 2009

*meu pc fica no msm quarto do que a tv *-*'*
*ah que suerte *-**

- Jan 16, 2009

duelo entre violeta e flora=]
nm tem graça

- Jan 16, 2009

O pepitaa....Stephany umaa virgulaa..naum so eu naumm..

e senhor anonimoo pra de mexee com a criançaa

- Jan 16, 2009

Anonimo

tah bravo...
pq c nem na net c arruma amigos imagina fora dela...KKKKKKKKKKKKKKKKK
vai c ferra ooOOo medroso....

- Jan 16, 2009

Eu corro pro sala, corro pro pc loucura HAHAHAHAHAHAHAHAHAHAHAHA

- Jan 16, 2009

Oi pessoal
Vou sentir saudades de vcs
os que me merecem claro

- Jan 16, 2009

Aiiiiiiiiiiiiiiiiiiin alguém me dá atenção.. hiaHSihAShAIHSAIHSiAHSihASAIHS
Donatela, vc é solidária? cadê vc?! hiashAISiAHsiahsihaISaIHSi

- Jan 16, 2009

acho soh tem loko na comu....
kkkkkkkkkkkkkkkkk
mais tah engraçado.....

- Jan 16, 2009

dessa vez a tv vem pra sala
se não vai te barraco entre eu e a minha irmã

- Jan 16, 2009

aa floraa tinhaa q mataa todoo mundooo

e depoiss fugi pra pariss

saudadesss daa novelaa...

snif..

- Jan 16, 2009

Dona Copélia

Meu DEus e vc aguentou aquela arrombada?

HAHAHAHAHAHAHAHAHAHAHA

ARROMBADA HAHHAHAHAHAHAHAAA

- Jan 16, 2009

Faísca e Espoleta àlum!!!
1-beijinho doce
2-beijinho doce
3-beijinho doce
4-beijinho doce
5-beijinho doce
6-beijinho doce versão donatela
7-beijinho doce versão flora
8-beijinho doce
9-beijinho doce

- Jan 16, 2009

Anonimo

mal amado.....

- Jan 16, 2009

Dona Copélia

É ai que a coisa melhora HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAAHAHAHA

- Jan 16, 2009

Ihh Anônimo! Acho q qm tá querendo chamar atenção aqui com esses comentários RI-DÍ-CU-LOS é vc..
haIhaIhaIHAHhaiAhiAHhAiHAihaiha
Acho que quem não tem amigos é vc, que não mostra alguma fisionomia x)

- Jan 16, 2009

Donatela

Não sei

- Jan 16, 2009

A Donatela pode até se da bem
Mais a Flora tem que fugir para Paris

- Jan 16, 2009

comerciaaaaaaaaaaaaaaal qm viu?*-*

- Jan 16, 2009

Oi gente qual e o assunto *^~^*???

- Jan 16, 2009

to triste =/

- Jan 16, 2009

quase 200 comentarios em 1 hora
o poder de A FAVORITA

- Jan 16, 2009

apoiado Gonçalo....

- Jan 16, 2009

Domingo nem vou sair de casa

- Jan 16, 2009

Esse anonimoo é chatoo demais né gentee...

Mo dó...

- Jan 16, 2009

Donatela querida!
Anciedade é pouco pra ver o Zézinho (haishIHASiHASihAshAS)
Desculpe querida, mas olhar não tira pedaço né???
hsaiHSihAIShAHSiAHSihAIHSiaHShAIS
Mas sério, nervosa pacaaaaaaaaaas! hsiaHsihAISh
Vem cá, as formigas te morderam muito ontem???
Mas cê tá bem , né?

- Jan 16, 2009

apoiado Gonçalo.... [INFINITO]

- Jan 16, 2009

Oi, Slec... somos chics

- Jan 16, 2009

gente parece q a hora naum passa....

- Jan 16, 2009

Vilãs sumiu

- Jan 16, 2009

Anônimo...
" Se tu não quer, tem quem queira "
haiShIAHShAIShiAHSihaSihAhsIAHsiAHSiHAsihasihsa
Tô tãaãão preocupaada, nem vou dormir direito hoje.. AHSIAHSAHSihAsihAS
;p

- Jan 16, 2009

Anônimo

Qual é o seu nome querido (a) ???

- Jan 16, 2009

gente ignora o anonimo...decha ele fica falando besteira....

- Jan 16, 2009

Dona Copélia

Pq vo tá deprê

- Jan 16, 2009

Oi (bia)

- Jan 16, 2009

A FAVORITA! ULTIMO CAPÍTULO

Minha teoria:

Flora atira em Zé Bob, dona Irene chega com Lara e atira em Flora, casamentos e Blá blá blá, Flora acorda de seu sonho na prisão, é o dia que ela vai sair da cadeia, Donatela acorda, prepara sua arma e procura Flora, e quando a acha a mata, pois ela é a assassina de Marcelo, MUHAHAHAHHAHAHA

tá, pirei.

- Jan 16, 2009

Ultimo capítulo

Hoje a família se reuniu com comes e bebes pra celebrar o ultimo capitulo de a favorita, a maior novela de todos os tempos. Parabéns pro JEC. e atéeeeee!!!!!

- Jan 16, 2009

Será q o final da novelaa vai ser surprendentee ou vai se oq todu mundoo já sabe???

- Jan 16, 2009

KKKKKKK
amooo esse povo cantando....

- Jan 16, 2009

Daniel

Quem dera q fosse verdade
só em fake mesmo
pelo menos eu to chigue na foto

- Jan 16, 2009

Oi Bia!
Td bem?
Tá anciosa?!
hsiaShiASHiAHsiahhiAihassas

- Jan 16, 2009

Oi Larinhaaaaaaaaaaaaaaaaaaaaaaaaaaaa!

- Jan 16, 2009

tomara q o final surprienda....
+ acho q tem tanta presão em cima do JEC q ele vai faze merd@!!!

- Jan 16, 2009

To aqui com os olhos cheios já

- Jan 16, 2009

Anônimo

Ta mais da uma dica vc e ''H'' ou ''M''???

- Jan 16, 2009

Eu ja falei oi contigo (bia)

- Jan 16, 2009

D.Alvara chorona....
tah ai algo q pensei nunk ve...

- Jan 16, 2009

Brunoo

Poo moo finall punkk einn...

o

- Jan 16, 2009

minha mãe deu uma viajada mas volta hoje
ela sofre se perde o ultimo capitulo

- Jan 16, 2009

Anônimo

eu acho que vc e homem mais eu não tenho certeza

- Jan 16, 2009

mãe desculpa

fala ae

alguma novidade?

- Jan 16, 2009

Laraaaa! *-*, vc tbm vai migrar pra CDI?????

- Jan 16, 2009

Nossaa to tristeee

ninguemm falaa comigoo....

- Jan 16, 2009

Lara, não perde tempo não, querida!

- Jan 16, 2009

Qual fake vai se revelar
eu não vou

- Jan 16, 2009

UP ULTIMO CAPITULO VAMOS BOMBA HJ GENTE QUERO MAIS D MIL POSTS KKKK UP

- Jan 16, 2009

e mesmo
não vo fika falando com ''Anônimos""

unf....

- Jan 16, 2009

teffy

eu respondi tbm...

- Jan 16, 2009

Oii Teffy!
Tdo bem querida?

- Jan 16, 2009

- Jan 16, 2009

^^

- Jan 16, 2009

ninguemm falaa comigoo....[2]

- Jan 16, 2009

claro mãe

a gente vai ser feliz pra sempre

uhu

- Jan 16, 2009

Velho Gonçalo

c vai pra comu CDI????

- Jan 16, 2009

"Flora em um momento desesperador , se vendo encurralada vai por policiais, estará armada após uma tentativa de seu ultimo crime, matar Donatela no qual não obterá sucesso. Tentará então suicidio, em meio o choque de todos Flora no chão sangrando e ainda viva é socorrida, no hospital ela está nas ultimas, perdera muito sangue e num gensto nobre sua filha Lara, doará sangue a ela. Contudo Flora apesar de vida está condenada a viver como um vegetal pelo resto de sua vida. Silveirinha é contratado pela família Fontini e Por Pedro seu pai, para se redimir e cuidar de Flora até o fim de suas vidas".

- Jan 16, 2009

Alguem Tem O Ultimo Capitlo Pra Me Passar *Um Resumo Que Vazou Hoje A Tarde Na Net ??????????????

- Jan 16, 2009

Slec

oi....

- Jan 16, 2009

HOJE ISSOO AKII VAI BOMBAR [buum]

- Jan 16, 2009

oi Slec...
.... o povo ta carente hj.

- Jan 16, 2009

Oii Ste[é Ste de Ster ou de Stephany??

- Jan 16, 2009

é pq assim não cai os comentarios

- Jan 16, 2009

to anciosaaaa
que começe a novela

- Jan 16, 2009

"Flora em um momento desesperador , se vendo encurralada vai por policiais, estará armada após uma tentativa de seu ultimo crime, matar Donatela no qual não obterá sucesso. Tentará então suicidio, em meio o choque de todos Flora no chão sangrando e ainda viva é socorrida, no hospital ela está nas ultimas, perdera muito sangue e num gensto nobre sua filha Lara, doará sangue a ela. Contudo Flora apesar de vida está condenada a viver como um vegetal pelo resto de sua vida. Silveirinha é contratado pela família Fontini e Por Pedro seu pai, para se redimir e cuidar de Flora até o fim de suas vidas".

- Jan 16, 2009

Tєᵽᵽ'ɣ

é Slec Welb
não é de nada
é fake aqui também

- Jan 16, 2009

Pepita
naum sei pqq mais eu ty amuu
*Pepita é mara**

- Jan 16, 2009

| FALTA 1 HORA | PARA O INÍCIO DO FIM

- Jan 16, 2009

E Sera Que Ese Resumo e Certo Mesmo De Ir Pro Ar??????????????????

- Jan 16, 2009

tbm teffy...KKKKKKKKKKKKKKKKKK
parece q eu te conheço a um ano....KKKKKKKKKKKKKK

- Jan 16, 2009

Slec
cuma???

- Jan 16, 2009

eu mateus
ou halley
qual quer um dois dos serve
td bom?

- Jan 16, 2009

oi Mateuus????

- Jan 16, 2009

já estouuu chorando riios!

- Jan 16, 2009

Pepitaa

kkkkkkkkkkk

- Jan 16, 2009

TєƤƤ'ყ

eu sou fake
Slec Welb eu achei legal
foi uma coisa da minha cabeça

- Jan 16, 2009

Oi genteeeee

Nossa ultimo capítulo
vou ficar com saudades
=]

- Jan 16, 2009

¤Mateuus←¤Halley

éh Maraa demaiss

- Jan 16, 2009

teffy

c me decho falndo sozinha no msn...

- Jan 16, 2009

eu tbm to chorando rios

- Jan 16, 2009

Vou ficar com saudades de todos !!!

- Jan 16, 2009

Gente Ese Resumo Que Vazou Na Net Daqui E Certo Mesmo De Ir Pro Ar Daqui A Poukim FFalem Aee Jaa!!!!!

- Jan 16, 2009

ultimo episodio tem que bater recorde de mensagens mais de 1000 se possivel!!

- Jan 16, 2009

Slec

HAAA TÁHH

Nome criativooo..
então vc naum acha q a flora tem q fugir pra Pariss???

- Jan 16, 2009

Tonia

oi...

- Jan 16, 2009

Puta que pariu Aurélio te mataaaaaaaaaaa

- Jan 16, 2009

Eu falei isso?

- Jan 16, 2009

Papita

i love you tu

- Jan 16, 2009

oo Gonçalo vai me faze chora....

- Jan 16, 2009

Desculpe Donatela... não fiiz por mal!
é que eu soou assim... hehe
jamaiis quis te copiar, querida x)

- Jan 16, 2009

*Pepita

- Jan 16, 2009

Tєρρ'ყ

tem horas que eu acho,tem hotas que eu não acho
mas ela já fez tanta coisa ruim né
fica dificil

- Jan 16, 2009

Teff...
O Stê é de Stefania x)

- Jan 16, 2009

Slec
Haa mais sei láa né...

ninguemm sabee...

só naum quero me decepcionaa néh

- Jan 16, 2009

boa noite gente!

- Jan 16, 2009

eu quero uma maquina do tempo...

- Jan 16, 2009

Ste..

Minha xaraa...

- Jan 16, 2009

valeu anôniimo x)
minha presença te encomoda??? que peeeeeeeeeeeeeena
hAIShAShiAHSIAHSiHAsiAHsiAHS

- Jan 16, 2009

Tєƿƿ'ყ

verdade

- Jan 16, 2009

Olá Orlandinhooo!
td bem?

- Jan 16, 2009

Oii Orlandinhoo

- Jan 16, 2009

gente ja voltoo

- Jan 16, 2009

Td bem Stê ^^

- Jan 16, 2009

Anônimo

mostra a caraa... ou então cria um fake

- Jan 16, 2009

toh muito anciosa...parece q ahora naum passa aki...

- Jan 16, 2009

Pepita

a minha eu quero que demore
quero q a minha mãe veja a novela
sorte que tem sabado

- Jan 16, 2009

Tєƿƿ'ყ

OOOi

- Jan 16, 2009

sérioo Teff???
Vc é uma Stefania?
que legal x)

- Jan 16, 2009

oi Orlandinho !!!
oi Halley Mateus!!!

- Jan 16, 2009

esse bebê nasce ou não nasce, Orlandiiinho? x)

- Jan 16, 2009

Anonimo = Pessoa estranhaa

Enxendoo o sako das pessoas mais legaiss do topicooo

- Jan 16, 2009

oi Bia!
Oooi meninas ^^

- Jan 16, 2009

já nasceu! e é menino...será que ele vai ser gay?

- Jan 16, 2009

Vandinha

vc está tãão bonita hj...

- Jan 16, 2009

Iaee Orlandinhoo tá ansiosoo??

Será q é hj q aquela criançaa nasçeee....

- Jan 16, 2009

anonomo**ignorado...

- Jan 16, 2009

35 minutos para as 9
mas agora passa uns 8 minutos depois

- Jan 16, 2009

só sei que é menino mas n sei o nome...

- Jan 16, 2009

toh com fome...
akele topico do miojo deu muita fome...+ agora soh depois q a novela acaba....

- Jan 16, 2009

quem já ta na CDI
eu entrei agora e adorei ver conhecidos

- Jan 16, 2009

- Jan 16, 2009

Mateus!
eu nem comi aindaa!

vou indo nessa gente, vou tomar um banhooo!

Fiquem com Deus!
Depois da novela a gente se fala, taá?!
Grande Beijoooos!

Stê ;*

- Jan 16, 2009

vai se mara!!!!
e a dona irena vai atira na flora!

- Jan 16, 2009

Boa noiteeee...

...sou nova na comunidade!!!!
Prazer...Letíciaaa!

^^

- Jan 16, 2009

Tєᵽᵽ'ყ

Sim, eu estou muuito ansioso...é hj!

- Jan 16, 2009

Bye Stê.
Orlaaandinhooooooooooo!!
Vc vai pra comu nova?

- Jan 16, 2009

Orlandinho

brigada... Amei vc ter virado homem...
ta lindooo.

- Jan 16, 2009

boa noite letícia!
se depender de mim, ele será são paulino roxo

- Jan 16, 2009

^^

Blza Biaaaaa...e contigo?????

^^

- Jan 16, 2009

geente, falta meia-horaaa

- Jan 16, 2009

_ orlandinho lindoo

- Jan 16, 2009

=]

Olá Orlandinhooooooo...sou sua fã na novelaaaa...sempre dei muita risada contigo...rsrsrs...amei amei amei!!!

- Jan 16, 2009

Aii que anciedade meu povo
e desculpa por ter sumido

- Jan 16, 2009

› Antônια
to precisando de conselho

- Jan 16, 2009

c a dona Irena pega a arma ela mata td mundo menos a Flora....
KKKKKKKKKKK

- Jan 16, 2009

A VELHA SAFADA vai atirar na flora!

- Jan 16, 2009

Obrigado Vandinha.
Tem pouco tempo que eu entrei..por mim eu continuo aqui...

- Jan 16, 2009

eu ouvi falarem que sera a Lara q vai atirar

- Jan 16, 2009

Vcs é que são liiiindas!

- Jan 16, 2009

♥ έα τσνια ♥
Me ajudaa?

- Jan 16, 2009

Slec

o JEC mudo o final...q vazo...

- Jan 16, 2009

tinha esqueçidoo da caraa de boaa da Floraaa...
Enganaaa

- Jan 16, 2009

AAHH EU TO PRECISANDO DE CONSEEEELHOOOO

- Jan 16, 2009

fala cami *-*

- Jan 16, 2009

fala amor ;D

- Jan 16, 2009

serve o meu Camila?
Vc é uma das mais belas Tonha!

- Jan 16, 2009

♥ έα τσνια ♥
É que eu vou com vcs para a proxima novela..
Ai queria saber, que vc acha melhor.. profile fake ou off?

- Jan 16, 2009

Caramba, ainda nem começou a novela e esse tpc ja ta desse tamanho

- Jan 16, 2009

eu támbem sou linda ♥_♥
eu seii .-.

- Jan 16, 2009

*Tonia
IUhaiuahiuhaiuha

- Jan 16, 2009

profile fake você se diverte mais amor *-*

- Jan 16, 2009

Falta pouco

- Jan 16, 2009

OLá a todos ....Boa noiteeeeeeee . . .
Encontrei uma Remix q fizeram da minha Musica
e to aki postando pra vcs ...Vlwww
Estilo eletronico
- Jan 16, 2009

Não esqueço mais T-O-N-I-A

- Jan 16, 2009

É. eu tava pensando nisso mesmo..
Vou 'matar meu eu'. e criar uma fake ;) hahahhaa

- Jan 16, 2009

A FAVORITA a melhor novela

- Jan 16, 2009

Camila

sei q vc naum pergunto pra mim +...
faz um fake...ter um Fake eh Mara****
muito + divertido...

- Jan 16, 2009

umhum, fake é mais legal!

- Jan 16, 2009

hum... não prescisa excluir amor
so é criar outro
eu mesmo quando enjoou doo fake *-*'
eu vou criando e criando e deixando os outros pra tras ;D

- Jan 16, 2009

não sei se alguém aqui curte o site do drpper! mais hoje eu ri com o que ele colocou da flora hahaha
- Jan 16, 2009

vai td mundo pra nova comu e essa vai ser abandonada? Ou essa vai mudar de nome?
Tô por fora...

- Jan 16, 2009

Camila

c fizer um Fake me add...

- Jan 16, 2009

Eu sei, Antonia..
Eu ja tive váárias fakes ;)
Mas, as vezes essa coisa off na internet enjoa..

- Jan 16, 2009

♥ éα τσиια ♥

não duvido...kkkkk

- Jan 16, 2009

a Musica é essa

i'm yours

- Jan 16, 2009

vai abandonar eça *-*

- Jan 16, 2009

Orlandinho

boa pergunta ! o q vai acontecer com a comu?

- Jan 16, 2009

Orlandinho

isso ainda naum falaram...
eu vo muda d comu...+ vo fica por aki tbm....

- Jan 16, 2009

vc ta fofo hj.

- Jan 16, 2009

FAKE É BEM MAIS LEGAL
eu tenho fakes não personagens,um fake personagem da novela,essa e a offa

- Jan 16, 2009

td depend do dono neh...

- Jan 16, 2009

e qual é a nova comu minha gente?
não me deixem pra trás!=S

- Jan 16, 2009

Ireei sentir falta, dos fakes de 'A FAVORITA'
{Donatelas, Flora's , halley's e assim por diante}
ahushuahsuhaushahsuahsuahushauh'

Amoo vcs . *----------*
E tô torcendo que Flora se de bem hoje . '

- Jan 16, 2009

Orlandinho

acho q aki a maioria vai pra a d CDI...

- Jan 16, 2009

v0ltei genteeee

alguma n0vidade enquant0 eu estava f0ra??

- Jan 16, 2009

Julioooo *_____*

- Jan 16, 2009

OAISOAIASOIASOSAIOAIOSAISOAI

- Jan 16, 2009

Lara

nenhuma...

- Jan 16, 2009

falta pouco

- Jan 16, 2009

qualquer um antonia pode ser...

- Jan 16, 2009

Ai meu coração

- Jan 16, 2009

então não perdi nda

- Jan 16, 2009

Chegueeeeei..basnoite!

- Jan 16, 2009

Maisa

Te adoro lindinhaa *-*

- Jan 16, 2009

eu quero e naum quero k chegue a hora...

- Jan 16, 2009

Julio meu lindão!!!! diz que vai migrar pra CDI tbm? *-*

- Jan 16, 2009

ai Jisuisss, ultimo capítulo..já começou o bolão? kkkkkkkkk

- Jan 16, 2009

Lara

pior q naum...

- Jan 16, 2009

- Jan 16, 2009

ain jah to com saudades de vcs

- Jan 16, 2009

oiie

- Jan 16, 2009

Todo mundo junto pro CDI a partir de segunda hein..Maisa é obrigatorio a presença

- Jan 16, 2009

soluçao

vamo tds pra CDI!

- Jan 16, 2009

O Jornal Nacional nunca pareceu tão longo...

- Jan 16, 2009

PITTY

JA TAVA FIKANDO COM SAUDADES

USAHUHAUSHUSHUAHUAHA

α - Jan 16, 2009

A comu vai virar de caminho das índias??

- Jan 16, 2009

pEPITA

Eu já estou lá HAHAHHAHA

vc vai?? *-*

- Jan 16, 2009

quem ta aki vai pra d CDI???

- Jan 16, 2009

Well you done done me and you bet I felt it
I tried to be chill but you're so hot that I melted
I fell right through the cracks
Now I'm trying to get back
Before the cool done run out
I'll be giving it my bestest
And nothing's going to stop me but divine intervention
I reckon it's again my turn to win some or learn some

- Jan 16, 2009

Eu ja estou até vestida a carater kkkkkkkkk

- Jan 16, 2009

tambem axo viiu ? *-*

- Jan 16, 2009

É verdadee

- Jan 16, 2009

Uma musica pra Acalma

I won't hesitate no more, no more
It cannot wait, I'm yours

- Jan 16, 2009

D.Alvara

concerteza...jah to lah....
naum perco esses fakes po nd...

- Jan 16, 2009

eu vou a partir de segunda para a CDI

- Jan 16, 2009

Well open up your mind and see me
Open up your plans and damn you're free
Look into your heart and you'll find love love love love
Listen to the music of the moment people dance and sing
We're just one big family
And It's our God-forsaken right to be loved love loved love loved

- Jan 16, 2009

também acho também kkkkkkkkk..I love comunidade A Favorita forever

α - Jan 16, 2009

concordo plenamente. tinha que ser eterna pra gente sempre comentar os capítulos...

mas...

Ngm merec CDI, vai ser chaaato =/

A novela nao começaaa... no impaciente ja meu.

- Jan 16, 2009

BOA NOITE a tdos^^

- Jan 16, 2009

Flora atira no zé

A Flora tentará atirar em Donatela, mas Zé Bob, entrará na frente e me parece que ele vai levar um tiro nas costas. Tudo indica que Flora, Irene e Halley vão chegar e Lara pegará a arma do segurança e atirará em Flora. Zé Bob vai se recuperar, e terá um fim ao lado de Donatela.
Flora, após se recuperar, irá apodrecer atrás das grades...

Catarina: nem stela nem vanderlei
Ela e Stela, vão viajar pra Buenos Aires, mas como amigas... eu achooo!!
Halley e Lara: Finalmente, Lara achou seu amor. Eles vão se casar e reeguer a Fontini, mas não vão viver no luxo, vão ter uma vida humilde.
Cassiano e Alicia: ♥
Irene e Copola: ♥

Só iremos saber realmente o final, quando assistirmos HOJE o último capítulo da novela que segurou a Globo, A FAVORITA!!!

- Jan 16, 2009

eu não vou a partir de segunda por que eu vou viajar *-*

- Jan 16, 2009

A FAVORITA FOREVER
teem que ser assim..
kkkkkkkkkkkkkk '

[2]

- Jan 16, 2009

Meu coração tá aceleradooo *-*

- Jan 16, 2009

A FAVORITA FOREVER
teem que ser assim..
kkkkkkkkkkkkkk '
[3]

- Jan 16, 2009

A FAVORITA FOREVER
teem que ser assim..
kkkkkkkkkkkkkk '
[4]

- Jan 16, 2009

não vai ser chato não

- Jan 16, 2009

bjos em todos , sentirei saudades

- Jan 16, 2009

ah naum a comu ainda tem q c A Favorita....
vai entra pra Historia....
e vejo a gente da qui 5 anos comentando quando reprisa no Vale a Pena Ver Denovo

- Jan 16, 2009

A FAVORITA FOREVER
teem que ser assim..
kkkkkkkkkkkkkkk '
[5]

- Jan 16, 2009

gente vou morrer

- Jan 16, 2009

Galera vou tomar banho assitir a novela..e só volto amanha!!!

AMOOOOOOOOOOOO VCSSSSSSSSSSSSSSSSSS

VOU SENTIR FAAAAAAAAAAAAAAAAAALTAAAAAAAAAAAAAAAAAAAAAAAAAA

BEIJINHOS A TODOS

ODETE TE AMOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

- Jan 16, 2009

aahuahuahu
lara

- Jan 16, 2009

gntee vcs vao continua poostando na comu ?

- Jan 16, 2009

olha gente,
eu axo que caminho das indias vai ser bom
e defendo a novela, mais a favorita tambem foi perfeito *-*'
e mesmo eu sendo fake da novela eu digo&repito CDI vai ter que ser muito bom para chegar ao nivel de A favorita

- Jan 16, 2009

Lara

vc aqui é bem legal
+ nao tem quem te aguente na novela....

- Jan 16, 2009

menos de 10 minutos

- Jan 16, 2009

PITTY

eu vou continuar sim

e vc?

- Jan 16, 2009

Pitty

vc tbm vai para CDI?

- Jan 16, 2009

fdjgkdfhnkjgnkh

- Jan 16, 2009

pra mim a Flora segurou a Globo''
Patrícia foi literalmente o Pilar da novelaa''[2]
amei o trocadilho....

- Jan 16, 2009

é galera estou partindo sinto q esta pra comoçar
bjo amo vcs!!!
até segunda em CDI

- Jan 16, 2009

Meus amigos estão aew?
monica,Julio,eu....

abraços galera.

- Jan 16, 2009

ja to triste com o fim da novela
e a comu [vai fikar as moscas meu fake cresceu aki
vou sentir muitas saudades

- Jan 16, 2009

comessa logo novelaiinha *-*

- Jan 16, 2009

Gente
to partindo
daki a poko eu vou ver a novela
ate + ver gente
se eu não ver ninguem
eui vejo na comu da CDI
beij0000000000000000000000000000000000000000000000000000000000000000
AMO VCS TODOS M♥

- Jan 16, 2009

Espero que a comunidade da Favorita não mude para outro tema, seria CRE-TI-NO

- Jan 16, 2009

Acaba logo JN

- Jan 16, 2009

galera, agora vo me ligar na tevelisão. soh volto depois q acabar ou talvez amanhã.
beeeiiijoos e amoo vcs todos . =*

- Jan 16, 2009

Donatellaaaa vou sentir saudades

- Jan 16, 2009

A COMU VAI MUDAR D NOME?JÁ DECIDIRAM ISSO?

- Jan 16, 2009

O JN nunca demorou tanto

- Jan 16, 2009

gente apesar d dar aki a pouco tempo jah amo td mundo...vcs taum no S2...
vamu pro CDI...!!!!!

- Jan 16, 2009

21:00

- Jan 16, 2009

Eu quero que começe mas tbm não quero que começe.
Vai ser dificil ligar a tv a essa hora e não ver mais a Flora.

- Jan 16, 2009

eu to vendo a band *-*'
quando comessar la me avisem :~

- Jan 16, 2009

D.Álvara oie cheirosaaaaaaaaaaaaaaaaaaaa asahsausha

ai ai ai ui ui

- Jan 16, 2009

eu vo continua psotando se vcs poostare ...

e tipo qual é a comu de CDI q vcs tao flandoo ?

- Jan 16, 2009

ateh o D.Alvara q inferniza desd q eu cheguei aki....

- Jan 16, 2009

- Jan 16, 2009

Eu queria tanto que estreasse logo Alessandra...ia ser show.

- Jan 16, 2009

vamu pro CDI...!!!!! [2]

a novela vai acabar
mas a nossas amizades continuam

- Jan 16, 2009

ooi ?

- Jan 16, 2009

LUTO TOTAL!!!!

MUITO TRISTEEEEEEEEEEEEEE

- Jan 16, 2009

Shopie

Para com isso :/
isso ta me doendo!

- Jan 16, 2009

não sei se já postaram, mas pra qual comu da CDI q vcs vão?

- Jan 16, 2009

Marcos Augusto meu cheirosooo *-*
*no colo do Marcos Augusto

- Jan 16, 2009

- Jan 16, 2009

aos fakes da novela

vcs vão mudar o fake???

- Jan 16, 2009

Pra onde vcs vaO?

- Jan 16, 2009

Vai começar o Panicooooo

- Jan 16, 2009

Acho que talvez eu não comente durante a novela. A não ser que a duração do nucleo pobre dure muito tempo haha xD

- Jan 16, 2009

Sophie
Pelo menos, ainda podemos correr pro YOUTUBE e rever todas as partes da Flora!

- Jan 16, 2009

eu vou muda soh a foto...
o nome continua....

- Jan 16, 2009

falta pouquisiimooooo aaai aai

- Jan 16, 2009

geente .. eu continuo se vcs coontinuarem]
qual comu de CDI q vcs tao disendo ?

- Jan 16, 2009

Tb kero ir pra mesma comunidade de CDI d vcsssss

- Jan 16, 2009

D.Álvara

"Marcos Augusto meu cheirosooo *-*
*no colo do Marcos Augusto "

ui.....ai ai ai ui ui.....no meu colo?ai ai ai ui ui....

- Jan 16, 2009

Último capítulo de 'A favorita' vira balada em casa noturna

- Jan 16, 2009

Nunca fiz donwload de videos do Youtube, mas vou começar a fazer os da Flora, os dela eu vou guardar bem seguros (L)

- Jan 16, 2009

cheguei
boa noite, pessoal

- Jan 16, 2009

vai passar dos "mis" posteis hj?

- Jan 16, 2009

- Jan 16, 2009

Botei no JN ¬¬
para escutar mais um " Daqui a pouco "
que raiva

- Jan 16, 2009

eu

Fala ae eu,último dia de novela....aff...esse JN que naum acaba...tah parecendo Maratona..ashaus

- Jan 16, 2009

geente .. eu continuo se vcs coontinuarem[2]

a gente pode fikar aki falando De CDI
ETC....

- Jan 16, 2009

Marcos Augusto

HAHAHHAHAHAHAHA

- Jan 16, 2009

gente, hoje a comu ta parada :/

- Jan 16, 2009

eles fazem isso pra ve se a audiencia da novela pega um poco no JN

- Jan 16, 2009

Falta pouco gente,falta pouco.

- Jan 16, 2009

ahuahuahua

- Jan 16, 2009

FLORA Eu quero que ela fique viva e NÃO sofra

- Jan 16, 2009

ultimo bloco do JN..aiiinnnnn

- Jan 16, 2009

tadinha da flora néah ?

- Jan 16, 2009

D.Álvara

não vamos começar a rir,pq vão demitir a gente hoje no último dia da comu,se lembra do post do video show hj né?ahahahahahaha

- Jan 16, 2009

Eu tbm não quero que ela morra

- Jan 16, 2009

Sera q antes da novela começar vai ter outra chamada de CDI???

EU to ansiosa

- Jan 16, 2009

O/

- Jan 16, 2009

socorro, eu to ansiosa demais
eu nunca fiquei assim por um final de novela :/

- Jan 16, 2009

A Bia também estava hoje,né Bia?

- Jan 16, 2009

affe, vi a Donatela pedindo pão com linguiça e fiquei com vontade, no Video Show

- Jan 16, 2009

Marcos Augusto

Vou me comportar direitinho, mas fica aqui do meu ladooo!!!!

- Jan 16, 2009

Mentira, eu ja fiquei sim ,
no final de O beijo do Vampiro,
a primeira novela que eu acompanhei de verdade ♥_♥
chorei litros :/

- Jan 16, 2009

AAAAAAAAAAAAHHHHHHHHH!!!!!!!!!!!!

- Jan 16, 2009

\o/

- Jan 16, 2009

deu pau aqui de novo hehe
boa noite Marcos Augusto, nem fala, o jornal não acaba
boa noite (Bia)

- Jan 16, 2009

Ó, já tao falando de esporte... já vai acabaaar

- Jan 16, 2009

Julio

Boa noite véio,perfeita..digo...se naum tivec o Big Besta Bunda Brasil Bobão hoje né?

++++++++++++++++++++++++++

Opa Fórmula 1 tah acabando.

- Jan 16, 2009

AAAAAAAAAAAA

ABÇÃOOOO

TÔ COM DÓ DE SAIR DAQUI

- Jan 16, 2009

Eu fiquei apreenciva no final de "Celebridade", depois quis matar o autor besta..

- Jan 16, 2009

Ta atrasado O_o

- Jan 16, 2009

VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥

VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
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VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥

VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥
VAI COMEÇARRRR, FLORA EU TE AMO,rs rs ♥

‿ - Jan 16, 2009

A-CA-BOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOU!

- Jan 16, 2009

vai começar

- Jan 16, 2009

Vaiiii começaaaa o//

- Jan 16, 2009

eeeeeeeeeeeeeeee

segunda Fatima e Willian

- Jan 16, 2009

Cabooou *-*
tremendo demais!

- Jan 16, 2009

vai começa

- Jan 16, 2009

Vai começarrrrrrrrrrr

- Jan 16, 2009

Off

- Jan 16, 2009

AAAA

++++++++++++++++++++++

QUE VINHETA VA-GA-BUN-DA-ZI-NHA EIN....

- Jan 16, 2009

aaaaaaai meu pai

- Jan 16, 2009

AGORAAAAAAAAAAAAAAAAAAAAAAAAAAA

- Jan 16, 2009

COMEÇARRRRRRRRRRR

DIZ DIZ DIZ

‿ - Jan 16, 2009

olhos cheios de lagrimas jáá.. espontâneo *-*

- Jan 16, 2009

TEM TRADUÇÃO DELA NA COMUNIDADE CDI

- Jan 16, 2009

VAI COMEÇAAAAAAAAAAAAAAAR!

- Jan 16, 2009

:((((((((((

- Jan 16, 2009

Majorie Diva *-*

- Jan 16, 2009

pra qual comu de CDI vcs vaao ?

- Jan 16, 2009

- Jan 16, 2009

FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
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FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE
FLORA FINAL FELIZ PLEASE

- Jan 16, 2009

Aff que merda eh esse

A Favorita ta atrasado U.u

- Jan 16, 2009

COMEÇOU

- Jan 16, 2009

COMEÇANDOOOOOOOOOOOOOOOOOOOOOOOOOO

- Jan 16, 2009

Ja estou chorando...
ALGUEM MAIS?

- Jan 16, 2009

ja ultrapassam 650 postagens...
eh isso ai vai começar...

- Jan 16, 2009

DEEEEEEEEEEEEUSSSS....aiinnn

- Jan 16, 2009

Só venho se tiver alg + q d+

- Jan 16, 2009

Flora não morreeeeeeeeeee

- Jan 16, 2009

Olhos cheios de lagrimas (2)
aai não meu Deus, por que ?

- Jan 16, 2009

Vai começar o showwwwwwwwwwwww

- Jan 16, 2009

Começou fuiz

- Jan 16, 2009

aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaavh florinhaaaaaaaaaaa

- Jan 16, 2009

Flora veio servir eles (y)

- Jan 16, 2009

FLORA FINAL FELIZ P.... NENHUMA!!!!!!!!!
QUERO QUE ELA MORRA SE LASQUE TODAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA

‿ - Jan 16, 2009

Flora não morreee (2)

- Jan 16, 2009

ela esqueceu a linguiça no pão kkkkkkkkkk

- Jan 16, 2009

tem veneno ai...

- Jan 16, 2009

naaaaaaaaaaaaaaum ela não vai morreeee

- Jan 16, 2009

Ah, pensei que fosse veneno...

- Jan 16, 2009

Flora não morre (2)

- Jan 16, 2009

pow atira logo no zebob flora todos sabem que vc vai fazer isso ¬¬

- Jan 16, 2009

Eu to gravando a novela
Eu nao vou conseguir prestar atençao

vo assistir amanha

Via passar reprise mais só vai passar uma vezz

¯_(ツ)_/¯ - Jan 16, 2009

mata o zé, mata, mata mata.....

- Jan 16, 2009

mas q porraaaaaaa essadonatelasó tem nariz vermeooo

- Jan 16, 2009

MATA O ZÉ BOB, FLORA!

- Jan 16, 2009

EI TAAAAAAAAA

- Jan 16, 2009

Zé Bob e Donatela morrendo de medo tremendo as perna
HAHAHAHAHAHAHAHAHAHAHA

- Jan 16, 2009

ma-ra *-*

- Jan 16, 2009

HASHUSAUHSAHU, A Flora deveria atendeer

- Jan 16, 2009

FLORA EU TE AMO,rs rs ♥
3

kkkkkkkkkkkkkkkkkkkkkkk

ta travando direto aqui, mais alguem ta tendo problema?

ué, o celular não tava desligado?

- Jan 16, 2009

purgantizinha numero 1 do Brasil hahahahahaha

- Jan 16, 2009

afs gente,
mata não :D

- Jan 16, 2009

purgantezinha numero 1 do Brasil \o/

- Jan 16, 2009

Isso não vai acabar bem

- Jan 16, 2009

a purgantizinha *-*

aaaaaaaavvvaaaaaaaaaaaaaaaaaaaaaaaaa t amo floraaaaa

- Jan 16, 2009

Purgantizinho

- Jan 16, 2009

PODERIA TER DADO O CELULAR P MIM,ERA DE CHIP MESMO.

- Jan 16, 2009

Lara- A empata foda.

- Jan 16, 2009

MATA O ZÉ BOB, FLORA!

- Jan 16, 2009

AHA, UHU O HELICOPTERO VAAI CAIIR

- Jan 16, 2009

flora vai morrer e sofrer do pior jeito que uma pessoa poderia morrer e sofrer :)

ESSA DISGRAÇADA MALDITA FULERA DO INFERNO, FILADA MAE TEM QUE MORRER

IRENE DOIDONA

- Jan 16, 2009

Floraaaaa

- Jan 16, 2009

a cor do cabelo da Lara ficou horrível

- Jan 16, 2009

veia armada x-x

- Jan 16, 2009

Irene com arma
irene é do mal ;D

- Jan 16, 2009

eeeeeeeeeeeeeeeer ve-lha cre-ti-na

- Jan 16, 2009

Esse helicóptero tem que cair, com essa velha sa-fa-da e a purgante número um do Brasil!!

- Jan 16, 2009

essa veia vai acabar com a florita.. ja to vendo logo ¬¬

- Jan 16, 2009

DONA BURRENE,ANTES DE ATIRAR,TEM QUE APONTAR A ARMA PARA A FLORA E NÃO PARA A CARA.

- Jan 16, 2009

UHASHSAUHSA, ELA VAI POR A PISTOLINHA PRA RODAAR

- Jan 16, 2009

Sentaaa

- Jan 16, 2009

PORRA FLORA
MATA A VADIA DA DONATELLA E A BICHA DO ZÉ BOB, ESTRANGULA O SILVERINHA E MANDA A IRENE E A LARA PRO INFERNO PORRA! Ò_Ó

- Jan 16, 2009

ponho a pistoliha pra rodar hein!!!!!

‿ - Jan 16, 2009

seria mtooooooooo massa se o helicoptero caisse!

- Jan 16, 2009

Logo a velha sa-fa-da matar a Floraaa
aaaaaah nem pensaaaar

- Jan 16, 2009

tem veneno ;D

- Jan 16, 2009

adoro essa musiquinha!!

- Jan 16, 2009

'conheço cada pedacinho seu'.. ui.rsrs

bem melhor de cama kkkkkkkkkkkk

- Jan 16, 2009

eitaaa

- Jan 16, 2009

flora tá ótima

kkkkkkkkkkkkkkkkkk
fada madrinha
kkkkkkkkkkkkkkkk

- Jan 16, 2009

HAHAHAHAHAHAHAHAHAHAHAA

- Jan 16, 2009

ahahahha;....é isso aew Flora,põe p F!

- Jan 16, 2009

FLORA, A SALVAAADORA DA PÁTRIAAAAA

- Jan 16, 2009

HAUAHAUAHAUA
Não vale!
essa coisa de morrer como Romeu e Julieta.. eu que venho dizendo aqui nos topicos!!
A flora roubou de miim!
UAHUAHAUAHAU

- Jan 16, 2009

'vidinha classe média', isso vai pegar.rsrs

- Jan 16, 2009

monica

boa noite meu amor!

- Jan 16, 2009

Flora tem que viver!!!!!!

- Jan 16, 2009

yuhuuuuu

- Jan 16, 2009

Flora tem razão, heim.

- Jan 16, 2009

se a Irene matar a Flora, ai sim q eu pego odio daquela velha CA-QUÉ-TI-CA!

- Jan 16, 2009

rapa flora tu fala muito

- Jan 16, 2009

Ze bob delicinha

- Jan 16, 2009

quero tomar o café da manha de flora!!!!!!!!!

- Jan 16, 2009

zé bb ta ompressa!!!!!!!!!!

- Jan 16, 2009

KKKKKKKKKKKKKKKKKK

- Jan 16, 2009

gostando da conversa?
su tu fala?
ultima conversa
zebob seu ultimo dia

- Jan 16, 2009

gostosaaa
ausausha

- Jan 16, 2009

ahahahahahahahaha

GOSTOOOOOOOOOOOOOOOOOSSSSSSSSSSAAAAAAAAAAAAAAAAAA

- Jan 16, 2009

gostoooosa ! OSAIASOISAOISAOSIAOSAI

- Jan 16, 2009

- Jan 16, 2009

CONTA LOGO CACETE!!!!!

- Jan 16, 2009

'conta logo caceteeeeeeeeeee' kkkkkkkkkkkkkkkkkkkkkkkkkk

adorei

- Jan 16, 2009

vaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaah floraaaaaaaaaaaaaaaaaaaaaaaaaa

mina idala*-*

- Jan 16, 2009

HAHSAUHAUSHAHAHAUSUAHS
NOOOOOOOOOOOSSAA, CONTA LOGO CASSEEEEEEEEEETEE

- Jan 16, 2009

HAHAHAHAHAHAHAHAHAHAHAHAAHAHA

- Jan 16, 2009

GOSTOSA!111
FALOU OU NÃO FALOU CACETEEEEEEEEEEEEEEEEEEEEEEE!1111

- Jan 16, 2009

kkkkkkkkkkkkkkkkkkkkkkkkk
tortura psicologica
mete o pau mesmo, flora

- Jan 16, 2009

CONTA LOGO, CACETE!!!! aiuehiuaehiuaehiuaehiuheaiuaheiuea

- Jan 16, 2009

RICO = VAI DE HELICÓPTERO
POBRE=VAI DE VAN

- Jan 16, 2009

falo ou num falo falo ou falo ? POW POW

- Jan 16, 2009

Ela falou 'cacete'? o.O

- Jan 16, 2009

o legal que só elas ficam inteiras depois de um casamento onde geralmente todo mundo sai acabado heiheihe

- Jan 16, 2009

meus deus deu um tiro

- Jan 16, 2009

toma tirooooo

- Jan 16, 2009

conta logo caceteeeeeeee [3]

PÁÁ PÁÁ *barulho de tiro*

- Jan 16, 2009

conta logo cacete hahahahahahahahaa

- Jan 16, 2009

- Jan 16, 2009

são paulo até guarujá ta pertim, de helicoptero vai rapido!

MATA LOGOOOOO FLORA!

- Jan 16, 2009

HAHAHHAAHAHAHAHAHAHA

- Jan 16, 2009

flora foi enganada e ficou puta da vida, ela foi enganada!

- Jan 16, 2009

tadinha duas vezes

Floritanun merece=]

- Jan 16, 2009

aaaaaaaaaaa *-*

- Jan 16, 2009

tu num sabe de nada zebob
tu vai morrer!!!

- Jan 16, 2009

aaaaa donatela burra acha q vai colar essa

- Jan 16, 2009

Tiro doii em ? ;D

- Jan 16, 2009

"Que beijinho doce que ele tem, depois que beijei ele nuca mas amei niguem"

- Jan 16, 2009

tiro dói ein...ajaja

- Jan 16, 2009

TIRO DÓI HEEEEEIN?

- Jan 16, 2009

Ela não vai morrer, não vaaai!!!!!

- Jan 16, 2009

KKKKKKKKKKKKKKKKKKKKKKKKKK
tiro dói, hein?

- Jan 16, 2009

apelou

- Jan 16, 2009

Donatela é a mais falsa!
na hr de aperto, chama Flora de irmã.. isso me irrita

- Jan 16, 2009

falou cacete e bem alto hahahahaha

- Jan 16, 2009

"Que tirinho doce. Que ela tem. Dps que atirei nela nunca mais matei ninguém."

- Jan 16, 2009

Mata porraaaaaaaaaaaaaa

- Jan 16, 2009

NO ZÉ BOB! :OOOO

- Jan 16, 2009

kkkkkkk efeitos especias!!

- Jan 16, 2009

o tarça vuadora!

- Jan 16, 2009

- Jan 16, 2009

aaaaaaaaaaai meu paaaaai

- Jan 16, 2009

atiroooooooooooo

- Jan 16, 2009

nooooooooooooooooooosssssssssssssssssssssssssaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa

- Jan 16, 2009

UAUUUUUUUU MATRIX!!!!

- Jan 16, 2009

zé bob

- Jan 16, 2009

AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAH
CAMERA LEEEEENTA

- Jan 16, 2009

uau, MATRIX STYLE.

SE FODEU ZÉ BOB!!!

- Jan 16, 2009

PORRA QUE MENTIRAAAA
DISGRAMAAAAAAAAAAAAAAA

- Jan 16, 2009

matrix kkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

ATIROOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOU

EU AMOOOOOOOOOOOOOOOO A FLORA!

- Jan 16, 2009

KKKKKKKKKKKKKKKKKK
MATRIX?

KKKKKKKKKKKKKKKKK
AEEEEEEEEEEEE ACERTOU ZE BOBO

- Jan 16, 2009

Matrix !
OASISOAISAOISAOSIAOSAIOSAI'
zéééé naum me deixe melamour!

- Jan 16, 2009

- Jan 16, 2009

uauuuuuuuuuuuuuuuuuuuuuuuuuuuu

matrixxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

eueu eu ze bob se fudeuuuuuuuuuuuuuuuuuuuuuuuuuu

HaHaHaHaHaHaHaHaa

- Jan 16, 2009

aaaaaaaaaaaaa

- Jan 16, 2009

Matrix \o/

- Jan 16, 2009

:(ULTIMO TANGO!!!

- Jan 16, 2009

Tiro dói hein UHAUHUHAHUHUAHUAHUAHUAHUHUA to me matando de rir com a Flora aqui.

O efeito da bala, estilo abertura

- Jan 16, 2009

hahahahahahahaha nao Matrix hahahahahaha

- Jan 16, 2009

matrix caraca, autex cena..

- Jan 16, 2009

aii que saudade que eu vou sentir dessa musiquinha irritante ♪

- Jan 16, 2009

AUIEHIAE

- Jan 16, 2009

essa bala em camera lenta acho q foi pra parece a bala da abertura da novela.

- Jan 16, 2009

ATIROOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOU

EU AMOOOOOOOOOOOOOOOO A FLORA! [2]

- Jan 16, 2009

A BALA EM CAMERA LENTA FOI FODA DEMAISSSSS

A
D
O
R
E
I

- Jan 16, 2009

FLORATRIX

....alguém acertou nela,Lara ou D.Irene.....será?

- Jan 16, 2009

KERO Q O ZÉ MORRA!!

VIVA A FLORA
kkkkkkkkkkkkkkk

- Jan 16, 2009

aaiaiaiaiiaiaia
aiaiaiai

- Jan 16, 2009

O Jornalista zinho morreu

- Jan 16, 2009

aaaaaaaaaaaaaaaaaahhhhhh

- Jan 16, 2009

kkkkkkkkk

essa da balaaaaa
foi mara!!!
Coitado do Zé bob.....

- Jan 16, 2009

PENSEIQ UE IA ROLAR UM MATRIX AGOOORA MAN

- Jan 16, 2009

Que mentira doido a bala foi bem lenta ....

- Jan 16, 2009

A favorita

Adoreiiiiiiiiiiiiii

- Jan 16, 2009

hahahha nao to acreditando ate agora nessa bala matrix hahahahaha

- Jan 16, 2009

Nesse episódio vai ter q tocar o tango da Flora...

- Jan 16, 2009

o ze vai morre e vai começar a historia tudo de novo

- Jan 16, 2009

EU AMO A FLORA COM TODAS AS MINHAS FORÇAS *-*

- Jan 16, 2009

A BALA EM CAMERA LENTA FOI FODA DEMAISSSSS

A
D
O
R
E
I [2]

- Jan 16, 2009

esse globoreportr quer fazer nosa cabeça pra mgrar pro cdi u-u!

- -

- Jan 16, 2009

Bala assim lenta nem faz nada >P ALOKA HAUAHUAHUAHAUHAUHAUHAA

- Jan 16, 2009

- Jan 16, 2009

EU AMOOOOOOOOOOOOOOOO A FLORA! [3]

- Jan 16, 2009

ele nao morreu nao meu povo! U_U

- Jan 16, 2009

Flora meteu bala HAHAHAHHAHAHAHAHAHAHAHAA
BALA HAHAHAHAHAHAHAHAHAA

- Jan 16, 2009

AMEI O MATRIX!!!!!!!!!!

- Jan 16, 2009

Será que ele morreu?

- Jan 16, 2009

matrix

- Jan 16, 2009

morreuuuu,ooooooooooooooooooo!
Florita linda te amo Zé bobi è horrivel

- Jan 16, 2009

ABC da Amazônia

Guaraná...ahahahaha

- Jan 16, 2009

EU QUERO LEVAR UM TIRO DA FLORAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA

- Jan 16, 2009

blaaa massa sahsauhas

- Jan 16, 2009

AAAAAAAAAAAAAAAAAAHHHHHHHHHHHHHHHH

- Jan 16, 2009

ninguém merece Pq a Lara, o Silveirinha e a Irene não chamaram a policia!

α - Jan 16, 2009

AÊEEEEEEEEEEEEEEEE ELA ATIRO NO JORNALISTAZINHO METIDO A BESTAAAA

TOMARA Q ELE MORRA

- Jan 16, 2009

"Que tirinho doce. Que ela tem. Dps que atirei nela nunca mais matei ninguém."

- Jan 16, 2009

kkkkkk

- Jan 16, 2009

Ei, porque será que o Globo Reportar vai falar sobre a India na sexta antes do inicio da novela CDI hein?
kkkkkkkkkkk

- Jan 16, 2009

kkkkkkkkkkkkkkkkkk

- Jan 16, 2009

AAAAAI MEU PAI A CARMELITA DESCALÇA OU A VELHA SAFADA, FAÇAM SUAS APOSTAAAS QUEM VAI ATIRAR NA FLORAAAAA

- Jan 16, 2009

ATIROOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOU

EU AMOOOOOOOOOOOOOOOO A FLORA![3]

- Jan 16, 2009

gemte, quando eu fico ansiosa daá fome
eu axo que eu vou preparar outro miojo
IASOIASOSAIOASIOASISAISAOSAIOASIOSA'

- Jan 16, 2009

o ze vai morre e vai começar a historia tudo de novo...

ASSASAOSAOIASHOASIOSIAHOSIAOASHIOASHOASIOASIOASIOASOSIAHOASIO!!!!

- Jan 16, 2009

so tem mais 3 balasna arma... 1 p donatela, 1 p lara e uma p/ irene...

- Jan 16, 2009

Morre Zé Bobo!

- Jan 16, 2009

cade o EU???????????????

- Jan 16, 2009

Efeito matrix na bala foi maraaaaaa!!!
hsauashaushaus

super tendencia mundial

- Jan 16, 2009

Lara

Quem vai matar a Flora eh a Lara!!! ahahahaha
Toh cm saudade do Dodi..... não era pra ter morrido!

- Jan 16, 2009

MEU Zé BOb não vai morrer kkkkk

- Jan 16, 2009

"Que tirinho doce. Que ela tem. Dps que atirei nela nunca mais matei ninguém."

- Jan 16, 2009

mais qe merda, tenho ctz que ele não vai morrer ¬¬

- Jan 16, 2009

eu também, ainda bem q semana que vem, eu vo viajar ;)

- Jan 16, 2009

FLORA EAH DEMAIS \O/
huhuuhuuL
kkkk'

- Jan 16, 2009

acho que ele não morre não! só a donatella viva é? eu hein...

- Jan 16, 2009

A Florita é foda!

- Jan 16, 2009

Tirinho DO-CE

- Jan 16, 2009

Vou bater uma q eu ganho mais

- Jan 16, 2009

maisinha

Se você aceitar miojo sem gosto ;D
eu faço pra você OISAOAOSAISAOISAOISAOSIA

- Jan 16, 2009

OLHA O 1000 AEW GENTE.

1000 POST..AI AI AI UI UI

- Jan 16, 2009

1000

- Jan 16, 2009

tirinho doce

que tirinho doce foi vc quem trouxe tirando em mimmmm.....kkkkkkkkkkkkk

- Jan 16, 2009

FLORA EU TE AMO QUERO LEVAR UM TIRO SEU *-*

- Jan 16, 2009

kkkkkkkkkkk

A Xuxa foi mara kkkkkkkkk

Põe a Flora pra fazer isso!!
kkkkkkkkkkkk

- Jan 16, 2009

D:

- Jan 16, 2009

TA CHOVENDO AQUI EM SP, E TEM MUITO RAIO, SE ACABAR A LUZ, EU PERCO O FINAL DA NOVELA!

AÍ TENHO QUE VER AMANHÃ!

- Jan 16, 2009

a flora tirou nu ze veyy kkk

- Jan 16, 2009

xuxa deve está fedendo até de mais

- Jan 16, 2009

Beijinho

AE PARABÉNS

HEHEHEHE

1000 GANHOU UM TIRO DA FLORA!

- Jan 16, 2009

"Que tirinho doce. Que ela tem. Dps que atirei nela nunca mais matei ninguém."

- Jan 16, 2009

eu

cade vc.....

- Jan 16, 2009

Ninguem notou q a propaganda da Xuxa contou com defeitos especiais? kkkkkkk

- Jan 16, 2009

COMEÇOU.

- Jan 16, 2009

vão lá

- Jan 16, 2009

VAi começaaaaaaaar

- Jan 16, 2009

Não sei se é pior xuxa, ou homem aranha!

- Jan 16, 2009

"Que tirinho doce. Que ela tem. Dps que atirei nela nunca mais matei ninguém."

- Jan 16, 2009

OIIIIHH

α - Jan 16, 2009

VAI COMEÇA
COMEÇO

- Jan 16, 2009

NAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAOOOOOOOOOOOO

- Jan 16, 2009

Dona ta fazendo cocegas nele *-* OISAOISAOSAI

- Jan 16, 2009

MEU DEUS

- Jan 16, 2009

mor-reu.

- Jan 16, 2009

MATA MATA MATA \o

- Jan 16, 2009

Flora vai se fufu já já..

- Jan 16, 2009

xuxa tomando banho de desodorante aerosol

kkkkkkkkk

- Jan 16, 2009

MATA ELA, FLORA!!!

- Jan 16, 2009

Eu torcia pela flora!
to ficando com raiva dela!

‿ - Jan 16, 2009

3 tiros no ZÉ.. AMOOOOOOOOOOOOOOO!

- Jan 16, 2009

kkkkkkkkkkkkkkkkkkkkk
PAAAAAAAAAAAH
ATIROOOOOOOOOOOOOOOOOU, MEU DEEEEEEUSS

- Jan 16, 2009

que ttanto de atira
atira
atira
atira

- Jan 16, 2009

AFF !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

- Jan 16, 2009

SABIA =D

- Jan 16, 2009

MATOUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUU

- Jan 16, 2009

Ih!

- Jan 16, 2009

nãão

- Jan 16, 2009

LARA FILHA DA PUTA
VADIA SEM NOÇÃO

- Jan 16, 2009

hua

aff em 30 e ninguem mata a flora, q merda!!!

- Jan 16, 2009

aH ÉEEEEEEEEEE LARA

- Jan 16, 2009

uia, pelo menos na apelação a Flora é melhor q a Donatela kkkkkkkkkkk

- Jan 16, 2009

Adeus Flora

- Jan 16, 2009

aaaaaaaaaai eu to aflitaaaaaa

- Jan 16, 2009

Uma vez flora ja era flora ♪

- Jan 16, 2009

MAAAATA A DONATELA EM QUANTO HÁ TEMPO !!!!!

- Jan 16, 2009

??????????? ??????????? ???????????

- Jan 16, 2009

filho de peixe, peixinho é
kkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

morre não flora =[

- Jan 16, 2009

caralho manéééééé
kkkkkkkkkkkkkkkkkkkkkkkk

- Jan 16, 2009

FLORA FOI A GRANDE BURRA..

- Jan 16, 2009

NaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaO

SUa
VaKIHaaaaaaaaaaaaaaaaaaa

- Jan 16, 2009

Faltam 2 tiros...

‿ - Jan 16, 2009

ei, mais calma.. a Flora num morreu
to doida.

- Jan 16, 2009

VELHA SA-FA-DA

- Jan 16, 2009

a flora podia ficar boa, fugir , voltar e matar todo

- Jan 16, 2009

ATIRA POHA ;X

- Jan 16, 2009

esses risos ai!

- Jan 16, 2009

kd o silverinha que não mata ela de uma vez????

- Jan 16, 2009

- Jan 16, 2009

eeeeeeeeeeeeeeeeeeeeeeeeeeeeeee*_____*

- Jan 16, 2009

GAME OVER FLORA

- Jan 16, 2009

xeque-mate! QQ

- Jan 16, 2009

esse silvera tentando se aparecer

- Jan 16, 2009

froxa

‿ - Jan 16, 2009

que odio do Silverinha, Lara, Donatela e Burrene.

- Jan 16, 2009

a Ceu ainda nao teve esse filho!!!!

- Jan 16, 2009

que bosta. [2]

- Jan 16, 2009

ELA NÃO MORREU!!!!!!!!!

- Jan 16, 2009

aaaaaaaaaaaaai socorroooo virgem maria

- Jan 16, 2009

MARIA DO CEU TA PARINDO A 3 CAPITULOS

- Jan 16, 2009

O FILHO DA CEU AINDA NAO SAIIU

- Jan 16, 2009

VAMO CRIAR COMU: LARA FILHA DA PUTA O/

- Jan 16, 2009

palmas pra lara \o/ 3

palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/ palmas pra lara \o/

- Jan 16, 2009

MaS QUE DESGRÇa VaI TOMa NU CUCaD O NUCLEO DO GUaRUJaaaaaaaaaaaaaaaaaaaaV

- Jan 16, 2009

ARRASOOOOOOOOOOOOOOOO

LARA.....

MAS ACHARIA MAIS DIGNO A DONATELLA!!

MAS MESMO ASSIM EU AMO A FLORA!!!!!!!!!!!!!

- Jan 16, 2009

ESSES povo de interior que vive no mei do mato
eu levava pro medico e ignorava essa velha ai!!

- Jan 16, 2009

garota frouxaa
kkkkkkkkkkkkkkkkkkkkk

pqp, flora ja morreu, todo mundo saiu de sp e foi pro guaruja e a ceu ainda não teve um filho?

- Jan 16, 2009

se Flora morrer e Zé bob não.. vai ser RIDICULO!

- Jan 16, 2009

Acabou nada, a purgante é FROUXAAAA!!!!

(Graças a Deus!!)
Enquanto há vida, há esperança!

- Jan 16, 2009

euu amo a flora....

- Jan 16, 2009

é machooooooooooooooooooooo

- Jan 17, 2009

menos de 20 minutos pra acabar a novela e esse lixo de final! noosssaaaaaa!

- Jan 17, 2009

HJ A CHAPA VAI ESIQENTAAAAAAAAAAAAAAAAAAARRR

MAS NUM É CONFUSÃO É XURRASCO DO BÃOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

- Jan 17, 2009

ELA KER UMA SHANA

- Jan 17, 2009

isso não parece final de novela.

- Jan 17, 2009

2000

- Jan 17, 2009

NOVELA SO VAI CABA AS 23;00 TA DANDO AKI NA NET

- Jan 17, 2009

coitado.. fiquei com dó dele.

- Jan 17, 2009

ENXIMENTO DE LINGUÇA DETECTED [2]

- Jan 17, 2009

TÁ FODA ESSA CENA MEXICANA

- Jan 17, 2009

PUTAMERDAAAAA!

- Jan 17, 2009

catarina quer viver sem homem

- Jan 17, 2009

soh se eles fizerem o final q nem em duas caras

acabar amanha

fizerem uma surpresa

- Jan 17, 2009

nun do dois emp pro verdureiro arruma outr!

- Jan 17, 2009

pé na bunda e depois bja

- Jan 17, 2009

ESSE DESGRAÇADO NEM LER SABE

- Jan 17, 2009

a diva deve ter subornado o juiz pra ter pego tão pouco tempo de cadeia, hein

- Jan 17, 2009

eu entendi bem? ele estuprou a filha? q horrendo

- Jan 17, 2009

Final bom seria:

Donatela acorda no Guarujá. Zé Bob não está na cama. Ela encontra sangue no corredor. Flora aparece de surpresa. As duas travam uma luta feroz, com diálogos fortes expondo toda a mágoa e os rancores das duas. Em dado momento, de alguma forma, acontece um incêndio. As duas continuam brigando ao meio do fogo. Donatela ao chão passa a ouvir provocações duras de Flora. Vem à cabeça de Donatela imagens do sofrimento que Flora lhe causou durante a vida. Donatela, num incrível acesso de ódio, pega algo e golpeia Flora várias vezes. Flora cai. Chega Lara e tira Donatela das chamas deixando Flora no chão. Já fora da casa, todo veem a casa vir abaixo.

Zé Bob é encontrado amarrado na casa dos empregados, com uma fita na boa e uma placa colocada no seu pescoço: "não adianta. eu faço parte de você".

Flora é dada como morta.

Anos se passam. Donatela e Zé Bob estão passeando com sua filha pequena no Ibirapuera. A criança corre deles e para aos pés de uma mulher. De relance, a camera mostra que é Flora. Donatela chama sua filha e não reconhece Flora. Flora diz à menina "vai, sua mãe está chamando. Não se preocupe, meu amor... em breve, iremos nos encontrar de novo". E acontece um sorriso cínico... e a novela acaba.

Isso sim seria um puta final.

- Jan 17, 2009

QUEM É O PAI DO SHIVAAAAAAAAAAAAAAAAAAAAAA???????? [2]

- Jan 17, 2009

Darlene
Olha aí a cadeia, ela não tá!

- Jan 17, 2009

akela bolha de ksa? acampamento de maluco? kkkk

pqp cassianta nããooooo
cassianta, purgante e vilha sa-fa-da é o cu

- Jan 17, 2009

HJ A IRENE

ARRANCA A TEIA DE ARANHA HAHAHAHAA

- Jan 17, 2009

CASSIANUS!!!! NOOOOOOOOOOOOOOOO [2]

- Jan 17, 2009

O pai da filha da Mariana é o próprio Leo...

- Jan 17, 2009

ESSA FOTO É DE IRMÃOS CORAGEM... KKKK

- Jan 17, 2009

o copola e a múmia em irmão coragem na foto

- Jan 17, 2009

ORKUT FILHO DA PUTA TAVA TENTANDO MANDAR A MENSAGEM E ELE ACUSAVA QUE O TEXTO DA MENSAGEM FOI USADO A POUQUISSIMO TEMPO
VAO SE LASCAR GOOGLE PORRA!

- Jan 17, 2009

HJ A IRENE
ARRANCA A TEIA DE ARANHA HAHAHAHAA [298798379328732918]

- Jan 17, 2009

dos tempos pré-historico essa foto -.-

- Jan 17, 2009

:OOOO

e viva o fótochópi :D

‿ - Jan 17, 2009

fotos da idade da pedra lascada. (ou polida?)

- Jan 17, 2009

meu deus, irene jah foi gata

- Jan 17, 2009

ja é 22:20
a novela vai acabar q horas???

- Jan 17, 2009

Deeva Maisinha
Final bom seria:

Donatela acorda no Guarujá. Zé Bob não está na cama. Ela encontra sangue no corredor. Flora aparece de surpresa. As duas travam uma luta feroz, com diálogos fortes expondo toda a mágoa e os rancores das duas.

Em dado momento, de alguma forma, acontece um incêndio. As duas continuam brigando ao meio do fogo. Donatela ao chão passa a ouvir provocações duras de Flora. Vem à cabeça de Donatela imagens do sofrimento que Flora lhe causou durante a vida. Donatela, num incrível acesso de ódio, pega algo e golpeia Flora várias vezes. Flora cai. Chega Lara e tira Donatela das chamas deixando Flora no chão. Já fora da casa, todo veem a casa vir abaixo.

Zé Bob é encontrado amarrado na casa dos empregados, com uma fita na boa e uma placa colocada no seu pescoço: "não adianta. eu faço parte de você".

Flora é dada como morta.

Anos se passam. Donatela e Zé Bob estão passeando com sua filha pequena no Ibirapuera. A criança corre deles e para aos pés de uma mulher. De relance, a camera mostra que é Flora. Donatela chama sua filha e não reconhece Flora. Flora diz à menina "vai, sua mãe está chamando. Não se preocupe, meu amor... em breve, iremos nos encontrar de novo". E acontece um sorriso cínico... e a novela acaba.

Isso sim seria um puta final.[TDS OS VOTOS] [2]

- Jan 17, 2009

Final bom seria:

Donatela acorda no Guarujá. Zé Bob não está na cama. Ela encontra sangue no corredor. Flora aparece de surpresa. As duas travam uma luta feroz, com diálogos fortes expondo toda a mágoa e os rancores das duas. Em dado momento, de alguma forma, acontece um incêndio. As duas continuam brigando ao meio do fogo. Donatela ao chão passa a ouvir provocações duras de Flora. Vem à cabeça de Donatela imagens do sofrimento que Flora lhe causou durante a vida. Donatela, num incrível acesso de ódio, pega algo e golpeia Flora várias vezes. Flora cai. Chega Lara e tira Donatela das chamas deixando Flora no chão. Já fora da casa, todo veem a casa vir abaixo.

Zé Bob é encontrado amarrado na casa dos empregados, com uma fita na boa e uma placa colocada no seu pescoço: "não adianta. eu faço parte de você".

Flora é dada como morta.

Anos se passam. Donatela e Zé Bob estão passeando com sua filha pequena no Ibirapuera. A criança corre deles e para aos pés de uma mulher. De relance, a camera mostra que é Flora. Donatela chama sua filha e não reconhece Flora. Flora diz à menina "vai, sua mãe está chamando. Não se preocupe, meu amor... em breve, iremos nos encontrar de novo". E acontece um sorriso cínico... e a novela acaba.

Isso sim seria um puta final.

- Jan 17, 2009

todo mundo nessa novela dá o pé na bunda e depois bja

- Jan 17, 2009

Eu tenho beijinho doce versão remixada, mas naum vou passar pra ninguem...
kkkkkkkkkkkkkkkk

- Jan 17, 2009

todo pé na bunda vem com beijo no final?
só os meus que não são assim

- Jan 17, 2009

- EU NÃO DECIDI NADA

- MAS EU TO DECIDINDO POR NÓIS DOIS

---------- FORAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA HAUAHUAHUAHAUHAUHAUAHUHAA ----

Larinha se fufuuuuu meu bem =*
bjins

- Jan 17, 2009

uma coisa é certa.. Globo não gasto com figurinistas para Cassiano!

- Jan 17, 2009

Isso vai dar musica pro Cassianta kkkkkk

- Jan 17, 2009

MAIS UM CASÓRIO...

- Jan 17, 2009

Drogadinho ladrão

- Jan 17, 2009

ESSA LARA TA COM UMA CARA DE CHUPACABRA HOJE

TA MTO FEIAA

COM ESSA MAQUIAGEMM DE DRAG QUEEN

KKKKKKKKKKKKKKKKKKKK

- Jan 17, 2009

e a irmã do autor da novela se casa no ultimo capitulo!!!

Q LINDOOOOOOOOOOOOO HAUAHUAHAUHAUHAUHA

- Jan 17, 2009

vestido branco, transparece pentelhos!

- Jan 17, 2009

La vem a Caminhoneira pra casar. HAHAHAHAHAHAHAHA

- Jan 17, 2009

A MUSICA DO CASAMENTO PARECE MUSICA DE NATAL

- Jan 17, 2009

tá todo mundo mto alegre, quero ver sangueeeeeeeeeeeeeeeee
kkkkkkkkkkkkkkkkkkkkk
cabeças rolando, tiro, porrada

NÃO BASTOU ONTEM, HJ TB, SÓ ELES NO FINAL?

- Jan 17, 2009

Nossa o cassianus ja chegou no casamento 8(

- Jan 17, 2009

marcha nupcial em ritmo caipira

- Jan 17, 2009

MARIANA FICOU BONITA NO FIM DA NOVELA

- Jan 17, 2009

TO VENDO O PENTELHO SAIR PELOS ORIFICIOS DO VESTIDOOOOOOOOOO

- Jan 17, 2009

Será que depilou a axila pro casamento?

- Jan 17, 2009

CASAMENTO DA FLORESTAAAAAAAAAAAAAAAAAA

- Jan 17, 2009

O COPOLA SÓ TEM ESSE TERNO?
O MESMO DO CASAMENTO DA DONA, NÃO É?

- Jan 17, 2009

A MUSICA DO CASAMENTO PARECE MUSICA DE NATAL [2]

- Jan 17, 2009

meu deus!!!! decadencia total!!!!!!!!

- Jan 17, 2009

Sou 10 X mais o vestido discreto da Cida do que o da Donatela..nesse nao sobe formiga kkkkk
2 VOTENHOS

- Jan 17, 2009

Deeva Maisinha:

Por favor, dê os créditos deste final.. .kkk... ele é meu.. kkkk

- Jan 17, 2009

MAISA UM DIA VC CASA... KKK

- Jan 17, 2009

A MUSICA DO CASAMENTO PARECE MUSICA DE NATAL (3

- Jan 17, 2009

Maisa

Nao na India kkkkkkkk

- Jan 17, 2009

vestido feioooooooooooooo =(

- Jan 17, 2009

cida parece o SID da era do gelo

- Jan 17, 2009

NUNCA VI UM FINAL DE NOVELA TAAAAAAAAAO, MAS TAAAAAAAAAAO RUIM! PQP

- Jan 17, 2009

a cida vai casar com alguem que fosse como o "filho" dela

- Jan 17, 2009

CASSIANTA NÃO TA DE CAMISA XADREZZZZZZZZ
SEGUREM O TETOOOOOOOOOOOO (3)

- Jan 17, 2009

Ai Deus de me paciencia para ouvir e ver isso marcha nupcial no final do casamento, ninguém merece.....

- Jan 17, 2009

A diva

- Jan 17, 2009

QUANDO ACABAR DE BEIJAR ELE VAI CUSPIR OS PELOSSS

- Jan 17, 2009

O PRESENTE DE CASAMENTO C CERTEZA TEM UM CORTADOR DE GRAMAS... KKK

- Jan 17, 2009

DODI salva a novela
POR FAVOR!!!

- Jan 17, 2009

ALICIA PEGA O BUQUE!

- Jan 17, 2009

QUEM NUNCA FEZ ISSO LEVANTA A MÃO (ROUBAR DOCES)

- Jan 17, 2009

acho q o autor fez igual a Marta Suplicy e abandonou a novela 2 meses nates de terminar kkkkkk

- Jan 17, 2009

FINAL KOO

- Jan 17, 2009

não sei o nome da dita cuja perua q acha q eh rica

- Jan 17, 2009

CADE CATARANHA COM A STELLA??????

CADE O BEIJO LESBICO????

NADA DE INOVAÇÃO

- Jan 17, 2009

Lara metida,gostei.

- Jan 17, 2009

ow preconceito '

- Jan 17, 2009

Já disse... final chato, insosso, burocrático e usando fórmula mais batida que massa de pão. O JEC cedeu a um modelo medíocre de final de novela. Sem ação, sem fazer jus a todo o suspense que ele conseguiu imprimir à história. Um final tão ruim como o de hj manchou a novela toda.

Na minha opinião (sim, minha e não da Deeva, rs), final bom seria:

Donatela acorda no Guarujá. Zé Bob não está na cama. Ela encontra sangue no corredor. Flora aparece de surpresa. As duas travam uma luta feroz, com diálogos fortes expondo toda a mágoa e os rancores das duas. Em dado momento, de alguma forma, acontece um incêndio. As duas continuam brigando ao meio do fogo. Donatela ao chão passa a ouvir provocações duras de Flora. Vem à cabeça de Donatela imagens do sofrimento que Flora lhe causou durante a vida. Donatela, num incrível acesso de ódio, pega algo e golpeia Flora várias vezes. Flora cai. Chega Lara e tira Donatela das chamas deixando Flora no chão. Já fora da casa, todo veem a casa vir abaixo.

Zé Bob é encontrado amarrado na casa dos empregados, com uma fita na boa e uma placa colocada no seu pescoço: "não adianta. eu faço parte de você".

Flora é dada como morta.

Anos se passam. Donatela e Zé Bob estão passeando com sua filha pequena no Ibirapuera. A criança corre deles e para aos pés de uma mulher. De relance, a camera mostra que é Flora. Donatela chama sua filha e não reconhece Flora. Flora diz à menina "vai, sua mãe está chamando. Não se preocupe, meu amor... em breve, iremos nos encontrar de novo". E acontece um sorriso cínico... e a novela acaba.

Isso sim seria um puta final. Não essa merda melada e sem graça de hj.

- Jan 17, 2009

Lara ta um cu. mais do q de custume.

- Jan 17, 2009

A CATARINA VAI CONTINUAR PRESA POIS A STELA NÃO VAI DEIXAR NINGUEM CHEGAR PERTO DELA!!!

- Jan 17, 2009

lara voltou pra facul deve ter bombado, pq ela nunk estudou

- Jan 17, 2009

ta com ciumes do teu irmao lara?

- Jan 17, 2009

LA VEM A LARA .'.'.'.'.'.'.'.'

- Jan 17, 2009

A charopinha

- Jan 17, 2009

baw aw aw!cade o Haley

- Jan 17, 2009

CADE A FLORA cacete ?!

- Jan 17, 2009

Ainda acho q a Flora tem q matar todo o elenco, inclusive os figurantes e produtores O.o

- Jan 17, 2009

Lara ta um cu. mais do q de custume.[2]

adorei essa frase.

- Jan 17, 2009

nem parece fim de novela

parece um capitulo qualquer

- Jan 17, 2009

AMO A LARA(l)

- Jan 17, 2009

eles sao irmaos nao podem ficar juntos?
ai a donatela vai vim e falar
"meus 2 filhos rao namorando"
CARNEIRO miseravel!!

- Jan 17, 2009

A Lara assiste menos aula na faculdade que eu!

- Jan 17, 2009

Q KRA DE CADELA Q A LARA TA HOJE

- Jan 17, 2009

aff o purgante e o favelado

- Jan 17, 2009

teh seu tecio apareceu mais q a flora

- Jan 17, 2009

Ela foi atrás do halley para terminar de foder a novela senhorrrrrrrrrrrrrrrrrrrrrrrrrrrrr

- Jan 17, 2009

purgante a cavalo

- Jan 17, 2009

como eh o nome dessa musica ??

- Jan 17, 2009

Ao som de Fidelity,lara no cav2

- Jan 17, 2009

lara e halley
sexo selvagem
adoro
sexo com cavalos!!!

- Jan 17, 2009

Não pode...

- Jan 17, 2009

ela vai ate pro mei do mato atraz dele do meio irmao

- Jan 17, 2009

A Lara assiste menos aula na faculdade que eu! [2]

- Jan 17, 2009

QUEIMANDO O FILME DE DONATELLA

- Jan 17, 2009

Hahahaha

To livre...

Flora ta olho roxo...

- Jan 17, 2009

coitVdinha da flra

- Jan 17, 2009

WILLY TOSHIO A BARATA ALBINAAAAAA

- Jan 17, 2009

OLHO ROXO ...KKK

- Jan 17, 2009

o q a flora acabou de fazer? O.o

- Jan 17, 2009

INFERNOOOOOOOOOOOOOOOOOOO!

ODIEEEEEEEEEEEEEEEEEEEEEEEEI
DROGA DROGA DROGA

- Jan 17, 2009

flora é donatela,e donatela é flora

- Jan 17, 2009

COMASSSIM DONATELA????

/FALECY

- Jan 17, 2009

SENHOR NUNCA ASSISTIR NOVELA PIOR QUE ESSA...

- Jan 17, 2009

A FLORA VAI APARECER NO APARTAMENTO AEAEAEAEAE

- Jan 17, 2009

DUVIDO Q VAI ACONTECER ALGUMA COISA...

ACABOOOOOOOOOOOOOOOOOOOOOOO.....

- Jan 17, 2009

flora fugiu

- Jan 17, 2009

EXISTE INTERFONE NA CASA DO ZÉ??????????????????????

- Jan 17, 2009

=p

- Jan 17, 2009

Flora = 5 segundos.
Donatela e Zé Bobo = looooooooooooooongos minutos...

(TÉDIO).

- Jan 17, 2009

É UM VIAGRA!!!

- Jan 17, 2009

FLORA NO APARTAMENTO DO ZÉ BICHA JÁ

- Jan 17, 2009

Odeio a Donatella

Travesti dos infernos

- Jan 17, 2009

3 MIL POSTAGENS EH RECORDEEEEEEEEE

- Jan 17, 2009

wilminhaaaaa o retornooO

- Jan 17, 2009

...

DA ONDE ESSA VAQUINHA TIRA ESSE DINHEIRO SE ELA NAO TRABALHA?????????

- Jan 17, 2009

SE ESSA FOR A ULTIMA CENA DA FLORA EU JURO QUE NÃO ASSISTO MAIS NENHUMA NOVELA DO JEC. (beéééééééééééééééééée´)

- Jan 17, 2009

Nossssaaaaaa alcenuuuuuuuuuuuuuuu

KKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKKK

- Jan 17, 2009

SERÁ Q A FLORA VAI FUGIR?

- Jan 17, 2009

O DESCENDENTE DA WILMA

- Jan 17, 2009

O FINAL DESSA NOVELA SUPEROU TUDO O QUE JÁ TINHA ESPERADO

- Jan 17, 2009

PUT...O MESMO CACHORRO.

- Jan 17, 2009

flora foi espancada
OMG

- Jan 17, 2009

kkkkkkkkkkkkkkk

marley e euu

- Jan 17, 2009

NGM MEREÇE

- Jan 17, 2009

ALCEEEENOOOOO !!!!! **PUTAQUEOPARIU** não tinha um nome pior !?

- Jan 17, 2009

WILMA Is Back!

- Jan 17, 2009

NUM ENTENDI A FLORA DOIDA DIZENDO Q EH A DONATELLA, KKKKK

- Jan 17, 2009

Alceno?

q eu quero.rsrsrs

- Jan 17, 2009

ALCENO HAHAHAHAHAHAHAHA

- Jan 17, 2009

AI AI AI UI UI.....

EU KERO A FLORAAA

- Jan 17, 2009

MEUS DEUS A FLORA TEM QUE SE DAR BEMMMMMMMMM

- Jan 17, 2009

AUTOR FICA CHATEADO E ESCREVE NOVO FINAL????

Ué... esse final é o mesmo que a imprensa divulgou.. .nossa, nunca vi tanta mediocridade.

- Jan 17, 2009

DEUS DO CEU QUE NOJO

- Jan 17, 2009

VAI ACABAR 23 HS..

- Jan 17, 2009

cadê a Flora? D:

- Jan 17, 2009

EU TO COM TANTO ÓDIO DO JECA

- Jan 17, 2009

ESSA NÃO PODE SER A ÚLTIMA CENA... pqp

- Jan 17, 2009

MAS NEM DEIXOU O ZE BOBO ESCOLHER O NOME?
ALCENOO É MACHO?
NÃÃOOO, É TRAVESTI

- Jan 17, 2009

PUTZ... NEM PRA MOSTRAR ESSA BUNDONA GOSTOSA DONATELA.

- Jan 17, 2009

ADOREI O CACHORRO

O ZÉ QUASE CHORO, KKKKK

- Jan 17, 2009

vambora encher linguiça JEC!

- Jan 17, 2009

A NOVELALA ACABOU.... EH O FINAL QUE SAIU NO JORNAL NO FDS PASSADO

- Jan 17, 2009

Q BEIJINHO DOCE Q A FLORA TEM
DEPOIS DE PRESA NUNK + VAI BATER EM NINGUÉM

- Jan 17, 2009

A FLORA VAI CASAR C O ALCENO..

- Jan 17, 2009

falei kkkkkkkkkkkkkkkkkk

- Jan 17, 2009

Historia linda

- Jan 17, 2009

Beijinho doceeeeeeeeeeeeeeeeeeeeeeee

- Jan 17, 2009

beijiinhu doceeeeeeeeeee kkkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 17, 2009

BEIJINHO DOCEEEEEEEEEE

- Jan 17, 2009

depois que eu beijei ele nunca mais amei ninguem
kkkkkkkkk

- Jan 17, 2009

beijinhooo doceee teen

- Jan 17, 2009

pqpppppppppp

- Jan 17, 2009

Q VOZ FEIA MELDELLSSSSSSSSSSSSSSSSSSSSSSSSS

- Jan 17, 2009

NAUM FALEIIIIIIIIIIIIIIIIIIIIIIIIIIIIII

- Jan 17, 2009

EU N AGUENTO MAIS ESSA MUSICA....

- Jan 17, 2009

Essa musica não!!!!

- Jan 17, 2009

depois que beijei ele NUUUUUUUUNCA MAIS AMEI NINGUÉM

- Jan 17, 2009

QUE BEIJINHO DOCE!

- Jan 17, 2009

tá com saudade da flora ? vai visitá-la na prisão !

DONATELA TONTA !

beijinho doce versão mirim, ninguém merece

- Jan 17, 2009

ahaha

- Jan 17, 2009

silvera vai pegar aquelas 2 e reviver tudo o que passou kkk dessa vez ele vai ficar do lado de "flora" trair ela ir pro lado de "donatela" mais a assassina vai ser donatela e depois no final "donatela" se da mal e ele fica do lado de "flora"

- Jan 17, 2009

PQP
a última cena vai ser da donatela (sandy) e da flora crianças cantando

VAI TOMAR NO SEU CU JEC

- Jan 17, 2009

MUSICA HORRIVELLLLLLLLLLLLLLLLL

NAO AGUENTO MAAAAAAAAAAAAAAISSSSS

- Jan 17, 2009

OHHHHHHHHH NOOOOOOOOOOO AGAIN NO

- Jan 17, 2009

kkkk

- Jan 17, 2009

FLORA LESBICA DESDE CEDO, KKKKK

- Jan 17, 2009

VOCE E MINHA FAVORITA

- Jan 17, 2009

- Jan 17, 2009

**********THE END**********

- Jan 17, 2009

NÃO TO ACREDITANDO NISSO :O

- Jan 17, 2009

vou ter pesadelos com esse FIM!

- Jan 17, 2009

PUTA QUE PARIUUU O PIOR FINAL QUE JA VIIII
CARALHOO QUE MERDAAAA

- Jan 17, 2009

AFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFF

PQPQPQPQPQPQPQPQPPQPQPQPQPQPQPQPQQPQPQPQPPQPQQPQ

Q COCÔ DE FINALLLLLL

Q BOSTAAA!!!

- Jan 17, 2009

Final RIDICULO

- Jan 17, 2009

NÃAAAAAAAAAO ACREDIITOOOOOOOOO

- Jan 17, 2009

Q FIM PODRE ESSA NOVELA TEM
DEPOIS DESSA NUNK MAIS VEJO NINGUÉM HAAHAHAH

- Jan 17, 2009

que merdinha doceeeeeeeeeeee

- Jan 17, 2009

po...adorei o Fim escrito na tela....mas....acabou mesmo?

- Jan 17, 2009

Que diabos aconteceu com a Manu e a Fafá?

- Jan 17, 2009

VOU SENTIR FALTA DESSE LIXO QUE EU TANTO AMEI DURANTE 7 MESES E MEIO.
MINHA NOVELA FAVOOOORITA EM TODOS SENTIDOS.

- Jan 17, 2009

Não foi tão ruim!

- Jan 17, 2009

AFFFFFFFFF =/

ESCULHAMBOU NO FINAL!!

- Jan 17, 2009

AGORA DA PRA TACAR O PAU NO AUTOR????
MEEEEEEEEEEEEERDA

- Jan 17, 2009

Q FIM TEVE O ROMILDO ?

- Jan 17, 2009

é gente,acabou.,..adorei a companhia de vcs! foi a comunidade mais alegre e engajada e inteligente que ja vi! curti mais voc~es que a novela!alias,vi a novela por causa da comunidade! VALEU! me add ai!

- Jan 17, 2009

vá toma no cuuuuuuuuuuuuu, vá toma no cuuuuuuuuuuuuu, bem no meio do seu cuuuuu.

DEUS QUEIRA Q O FINAL DE MAYSA SEJA MELHOR!

- Jan 17, 2009

EU GOSTEI DO FINAL!!!!!!!!!!!!

- Jan 17, 2009

Tudo acabou em um Beijinho doce :D

--

- Jan 17, 2009

FOI PODRE O FINAL!

- Jan 17, 2009

Eu gostei

- Jan 17, 2009

uLTIMO BLOCO

SEM COMENTÁRIOS, DEPOIS DE BEIJINHO DOCE , KKKKKKKKKKK

- Jan 17, 2009

ATÉ MAIS GALERA!

VALEU A PENA ENQUANTO DUROU

E MAIS UMA VEZ? O FINAL FOI PODRE

E VIVA A FLORA FOREVER!

- Jan 17, 2009

elas so tem essa musica????

Agora nao sei oque é pior se as novelas da globo ou o bbb

eita ....

- Jan 17, 2009

AMEI O FINAAAAAAAAAAAAALLLLLLLLLLLLLLLLLLLLLLLLLLLLL

- Jan 17, 2009

JEC? Grande autor? Inovou nas novelas?

Pra mim, o ultimo capitulo foi cretino... nem tenho mais o que dizer.

- Jan 17, 2009

GOSTOSA ESSA MOREAN

- Jan 17, 2009

e o romildo rosa?
esse final n foi planejado com todos os detalhes

- Jan 17, 2009

perfeita idiotice

- Jan 17, 2009

Acho que o final de DUAS CARAS foi bem melhor...!

- Jan 17, 2009

E aquelas garotinhas no final? Que Tristezaaaa!!!

- Jan 17, 2009

A novela tava desestruturada faz tempo. Mas isso realmente foi o FIM !

- Jan 17, 2009

O PIOR DE TUDO

É que o Leo é mesmo o pai da filha da mariana!

NOJO DE VERDADE.

- Jan 17, 2009

Pra que tantas perguntas estúpidas?

Pai da Úrsula = Léo

Romildo = ia pagar pena depois se casar com a personagem da Ângela Vieira

Sabiá = Com quase 5 milhões, vocês acham que ele ia voltar?

Ao invés de reclamar, deviam bater palmas pra essa excelente novela!

Parabéns JEC e todo o elenco!!!

Só me fica a pergunta, isso tudo era um filme? o.O

- Jan 17, 2009

Que beijinho doce... essa p@@@@ de música não sai da minha cabeça.

- Jan 17, 2009

Verdade e o Romildo??? A mãe ex mulher do Jornalista também????

- Jan 17, 2009

ME DIZ UM FIM QUE VOCÊS GOSTARAM. SÓ PRA RELEMBRAR, EM DUAS CARAS O FINAL FOI UM LIXO COM A SILVIA IMITANDO A BIA FALCÃO, JÁ EM AMÉRICA TODO MUNDO QUERIA O BEIJO GAY E NÃO DEU EM NADA.

- Jan 17, 2009

JEC, odeeeeeio você!!!!!

Você é um autor
CRE-TI-NO!
RI-DÍ-CU-LO!!
CO-VAR-DE!!!!

Volta pras sete, infeliz!!!

- Jan 17, 2009

Arthur disse tudo!

- Jan 17, 2009

o final de paraiso tropical foi BEM MELHOR

meu ultimo post nesse tpc

- Jan 17, 2009

é..a novela começou no penultimo capitulo pra poder encher linguiça no ultimo kkkkkkkkkkkkk

- Jan 17, 2009

A NOVELA FOI BOA SIM

mas todo final decepciona!

- Jan 17, 2009

Pra que tantas perguntas estúpidas?

Pai da Úrsula = Léo

Romildo = ia pagar pena depois se casar com a personagem da Ângela Vieira

Sabiá = Com quase 5 milhões, vocês acham que ele ia voltar?

Ao invés de reclamar, deviam bater palmas pra essa excelente novela!

Parabéns JEC e todo o elenco!!!
[2]

- Jan 17, 2009

POXA!!!!!!!

EU GOSTEI DO FINAL, TBM ACHEI BEM INTELIGENTE E SURPREENDENTE.
MTO BOM MESMO!!!!!!!!!!!!!!!!

- Jan 17, 2009

afinal a donatela lembrou dela com saudade, elogiando
quer dizer que a donatela que estragou a pequena flora?

- Jan 17, 2009

concordo com o cara aí de cima... a novela tinha tudo pra EXPLODIR com a audiência e entrar pra história da TV brasileira como a MELHOR NOVELA da década... MAS NAO! O autor estragou o final com aquela coisa de " My Happy Ending"... Que nojo... odiei tudo... os finais ficaram muito abertos.. não dá pra saber ao certo se o Orlandinho e a Céu terminaram juntos, cadê o Casamento do Copola e da Irene... Final tosco demais para o Cassiano e Alicia. AFFFFFFFFFf odiei.... tudo... TUDO!!!

- Jan 17, 2009

Que porra aconteceu com A Fafá e com a Manú?

- Jan 17, 2009

SUAS MÚMIAS, VOCÊS SÃO MAIS LERDOS QUE A DONA IRENE.
O JEC FEZ UM FINAL QUE DEIXOU EM ABERTO PROS INTELECTUAIS E INTELIGENTES PENSAREM. SE NÃO QUEREM PENSAR PROBLEMA É DE VOCÊS.

- Jan 17, 2009

+- o final carinha

- Jan 17, 2009

motivo pra eu ir dormir cedo amanhã

vai ter o reprise dessa merda

- Jan 17, 2009

SUAS MÚMIAS, VOCÊS SÃO MAIS LERDOS QUE A DONA IRENE.
O JEC FEZ UM FINAL QUE DEIXOU EM ABERTO PROS INTELECTUAIS E INTELIGENTES PENSAREM. SE NÃO QUEREM PENSAR PROBLEMA É DE VOCÊS. [2]

- Jan 17, 2009

Eu gostei do final, foi um final diferente, onde a vilã não morreu, e também essa foi uma das melhores novelas em muito tempo.

- Jan 17, 2009

" O q q vc vai fazer, sua múmia? ''

kkkk

- Jan 17, 2009

Eu adorei o ultimo capitulo, principalmente a ultima cena que mostra como foi destruida uma verdadeira amizade...
O unico pro é que eu odeio donatela e AMO flora, devia flora ter temindado rica e donatela pobre...
muito show de tirar o folego as primeiras cenas! [2]

Falou tudo Zeh!

- Jan 17, 2009

PUTAQUEPARIU QUE PORRA DE FINAL FOI ESSSSSE?

- Jan 17, 2009

ei pessoal, de acordo com essa pagina o autor só fez o que a maioria pediu:

- Jan 17, 2009

Final da Maysa será ela se estraçalhando!!!!!!!!

- Jan 17, 2009

Vc nem deve saber mexer nessa arma
ashausuhasu
a melhor parte de hoje foi essa da mumia

- Jan 17, 2009

Gente:

Esse final de novela só serviu para comprovar uma coisa: QUE NÃO VALE VER NOVELA.

Me sinto enganado. O JEC construiu uma história soturna, com uma vilã extremamente complexa e convincente. E perdeu completamente o rumo. Isso bem demonstra a sua mediocridade.

Final chato, igual a todos os outros de novela. Precisava ser assim? Quantas vezes vimos vilãs enlouqueceram no final?

Faltou ação, diálogos inteligentes e mais maldades. Na minha opinião, faltou uma luta corporal entre Donatela e Flora. Se é a última maldade, que fosse A MALDADE.

O pior que tudo se resumiu numa loucura e tudo foi mostrado numa cena estranha, confusa, com texto repetitivo e cansativo. A própria Patricia Pillar parecia que não estava contente com tanta palhaçada.

E depois as cenas típicas de final feliz. Uma bosta.

JEC quis passar a idéia que ele era uma novidade. Ficou na vontade. Falltou coragem, imaginação e competência.

Se querem saber a minha opinião, novela não vale a pena. Te enganam por meses e te apresentam uma bobagem com a de hj a noite.

Boas histórias só podem ser construídas por pessoas competentes. JEC não é uma delas.

- Jan 17, 2009

Aposto que o final de Maysa sera bem melhor.
Tem que ser.pq atuara dois finais imbecis numa noite só é pura sacanagem. [2]

- Jan 17, 2009

Final RIDÍCOLO.

A Lara tinha que ter morrido aquela purgante. E a Flora deveria ter fugido da cadeia, chegado na casa da Donatella e ter dito: Eu VOLTEI! E depois ela começava a cantar beijinho doce, e aparecia o FIM.

Assim, seria PERFEITO.

- Jan 17, 2009

Markus

Maysa morre num acidente dirigindo a Brasilia verde dela na ponte Rio-Niteroi zureta com anfetaminas

- Jan 17, 2009

De Maysa terá ação, ...melhor seria o final de Maysa com ela reaparecendo e cantando beijinho doce!

- Jan 17, 2009

Foi o melhor final de novela dos últimos tempos!!Pessoal acha que final de novela tem que aparecer todo mundo e explicar tudo nos mínimos detalhes, todo mundo tem que ter um desfecho definitivo,mas na vida real não é assim, a vida continua,coisas continuam acontecendo...Foi um final muito sugestivo,no rastro dos melhores filmes e seriados americanos,nem tudo é explicado, coisas ficam no ar e em aberto,justamente para gerarem discussão. Parabém para J.E.C!Sensacional!!!

- Jan 17, 2009

Uma bOsta o final!

- Jan 17, 2009

eu fui o unico que gostou das duas meninas cantando no final? (acho que vao responder que sim)

Mostrou que a Flora era uma criança boa, como qualquer outra ... eu achei legal.

Oq vcs esperavam que acontecesse no final?
Teve casamento, todo mundo ficou com quem as pessoas ja esperavam ...

Pq não falou quem é o pai do filho da Mariana? Pelo mesmo motivo que não se sabia quem era o pai do Shiva ... é a história se repetindo ...

As pessoas precisam se acostumar com não ter todas respostas esclarecidas no fim das novelas ... na vida real não é assim, é bom que a novela não seja sempre tão previsível.

- Jan 17, 2009

Markus

hahahahahahahahahaha..Maysa cantando beijinho doce hahahahahaha

- Jan 17, 2009

Naum gostei do final.

- Jan 17, 2009

:(Vc é minha favorita :(estou chocada com esse final ridiculo :(

- Jan 17, 2009

Esperava final melhor.

- Jan 17, 2009

kkk´

- Jan 17, 2009

"no rastro dos melhores filmes e seriados americanos"

Aí forçou colega... quer comparar a bosta de hj com o final, por exemplo, de psicose?

Vai dormir, vai....

- Jan 17, 2009

geeent, só eu amay o final?

- Jan 17, 2009

novela nao teve FIM
se a 18anos atras a flora matou e foi presa e depois voltou.. oq impede ele de qdo sair da cadeia novamente voltar a infernizar a vida de todos?????

- Jan 17, 2009

eu esperava o finalzinho melhor --'

- Jan 17, 2009

Genteeee ...

era de se esperar, não sei pq do espanto. A Globo sempre foi assim, nos faz 'perder' tempo em acompanhar uma novela pra no final nos dar essa decepção no final !! SEMPRE FOI ASSIM !! Até q essa novela ainda teve algo de bom: a vilã não morreu (pq nas novelas eles sempre morrem), pagou pelos seu erros !! Não gostei muito do final, acho q eles poderiam ter 'desenrolado' mais esse final, tipo, Flora sofrendo bastante, Halley vivendo feliz pra sempre com Lara, etc etc etc .. o q mais eu vi foi a viagem pra Argentina da Katarina com a sapata .. rsrs .. affff !!!!

- Jan 17, 2009

amay o final pq não foi aquele cliche como é em todas as novelas --'

- Jan 17, 2009

vai toma no cú final de bosta
a flora tinha que mata todo mundo

- Jan 17, 2009

pq vc amouu a afimal em gobatti??

- Jan 17, 2009

dont let the suuun go down on meeee

queira ir nesse show

- Jan 17, 2009

eu gostei tb...
o povo adora reclamar

- Jan 17, 2009

pra variar fiquei revoltada com a novela!

poxa estou inconformada com esse final ridículo!!!!

- Jan 17, 2009

to REVOLTADA

[MOmento amy winehouse] 8(

- Jan 17, 2009

eu nu gostei nao veyy

- Jan 17, 2009

"amay o final pq não foi aquele cliche como é em todas as novelas --'"

Ta precisando ver mais finais de novela então.....

Acho que tem alguém que gostou mto do final de hj: o Edir Macedo.

- Jan 17, 2009

Gente, vocês que estão inconformados e acharam tudo ridículo, o que deveria ter acontecido?

- Jan 17, 2009

Nem é tanto pelo final em si... é que o último e derradeiro confronto entre Flora e Donatela deixou mto a desejar... foi algo mto banal e previsível....

Se tivesse caprichado mais, talvez o final não seria um desastre como foi.

- Jan 17, 2009

Sabermos o final de varios personagens.....

- Jan 17, 2009

Ter terminado com Florita e Donatelita cantando Beijinho Doce, foi f**a!!!

- Jan 17, 2009

J.E.C explorou bem a construção psicológica das 2 personagens principais, o final foi para mostrar que Flora era uma criança como qq outra na sua idade, cheia de sonhos, referências, capaz de gestos de vida real as

coisas tb acontecem desta forma,as pessoas crescem,se decepcionam,fazem escolhas erradas,desenvolvem psicopatias e doenças,no caso da Flora,foi o amor doentio e incondicional que sentia pela irmã,a ponto de querer se tornar a própria,somado à frustração de se sentir abandonada quando Donatela quis abdicar da carreira artística.Por que não tomar então tudo o que é dela?O marido e a vida que ela levava...Por que quando Flora se mudou para o rancho não quis mudar a decoração?Ela queria ser a própria Donatela,tanto que na última cena diz que este é o seu nome.Perfeito!!

- Jan 17, 2009

Varios personagens : Manu ?
Ela nao fazia a minima diferenca pra novela ...

mas isso não invalida tudo o que foi mostrado hoje ...

O fato do encontro da Donatela e Flora não ter sido tão interessante ...
tudo bem, concordo com vc ...

Mas ai dizer que o final foi ridiculo, péssimo ... acho exagero ...

- Jan 17, 2009

No minimo para ser diferente a Lara deveria ter atirado na Flora para não negar sua genética só prestou mesmo foi a última cena o resto lamentavel esperava mais de uma novela que prometeu ser diferente e nos prendeu 7 meses.

- Jan 17, 2009

Na minha opinião, final bom seria:

Donatela acorda no Guarujá. Zé Bob não está na cama. Ela encontra sangue no corredor. Flora aparece de surpresa. As duas travam uma luta feroz, com diálogos fortes expondo toda a mágoa e os rancores das duas. Em dado momento, de alguma forma, acontece um incêndio. As duas continuam brigando ao meio do fogo. Donatela ao chão passa a ouvir provocações duras de Flora. Vem à cabeça de Donatela imagens do sofrimento que Flora lhe causou durante a vida. Donatela, num incrível acesso de ódio, pega algo e golpeia Flora várias vezes. Flora cai. Chega Lara e tira Donatela das chamas deixando Flora no chão. Já fora da casa, todo veem a casa vir abaixo.

Zé Bob é encontrado amarrado na casa dos empregados, com uma fita na boa e uma placa colocada no seu pescoço: "não adianta. eu faço parte de você".

Flora é dada como morta.

Anos se passam. Donatela e Zé Bob estão passeando com sua filha pequena no Ibirapuera. A criança corre deles e para aos pés de uma mulher. De relance, a camera mostra que é Flora. Donatela chama sua filha e não reconhece Flora. Flora diz à menina "vai, sua mãe está chamando. Não se preocupe, meu amor... em breve, iremos nos encontrar de novo". E acontece um sorriso cínico... e a novela acaba.

Isso sim seria um puta final. Não essa merda melada e sem graça de hj.

- Jan 17, 2009

Um Final a típica a Florita fugir para esterior para Rússia com seus 500 milhones heheheh

- Jan 17, 2009

Agora alguém me responda pq o silverinha teve um final bom!!!??????????????

- Jan 17, 2009

Foi tudo muito previsível
Esperava mais.
Poxa o único casamento do último capítulo foi o da CIDA e do JUCA?
E JEC atendeu a pedido de algumas pessoas (Flora e Donatela terminaram cantando beijinho doce! HAHAHAHA)

Donatela você é a minha favorita!
HAHAHAHA

- Jan 17, 2009

Acho que seria legal a Lara ter matado a Flora sim ...
Mas, se por um lado ela não o fez, mostra que ela não é igual a mãe, mesmo carregando sua genética. Isso também é muito interessante, e permite que a Lara tenha uma vida normal como uma pessoal normal que ela é ... não uma psicopata.

As pessoas deveriam ser menos radicais nos seus pontos de vista ... e tentar pelo menos entender o outro lado ! =p

- Jan 17, 2009

kero saber uma coisa

a comu vai ser apagada ou vão muda o nome?

- Jan 17, 2009

Oii gente!
Td bem com vcs?
Voltei...
Ah, eu gostei do final, só faltou um pouquinho de 'sal'
Mas foi legal...
Acho que a cena do Halley e da Lara foi mt morna... E estranho a Donatela pensar na Flora depois de estar com o Zé Bob num momento daqueles.. rsrs

- Jan 17, 2009

Pessoal diz que o final foi muito previsível,claro que foi!!Se não quiserem assistir a um final previsível,não leiam Revistas,Jornais,não entrem na ,do contrário irão saber de tudo mesmo,é inevitável!!!

- Jan 17, 2009

Thiago, meu xará:

Eu estou vendo o outro lado. Mas vc não concorda comigo que o clímax vem justamente no último capítulo? E vc não acha que faltou isso? Finalzinho típico de novela boba..... até o autor de mutantes eh capaz de fazer cenas melhores.

Acho que a novela inovou.. e mto.... mas o autor, mediocre, não teve competencia para manter o mesmo rumo ate a cena derradeira.

- Jan 17, 2009

video da flora e da donatela qdo crianças, cantando musica, e não é beijinho docee

- Jan 17, 2009

acho q o autor aliviou pro lado do Ary Fontoura, afinal, o Silveirinha se arrependeu de muita coisa q ele fez !! Não entendi foi akela cena das crianças cantando e ele dizendo q elas dariam uma dupla de sucesso !! Aff ...

- Jan 17, 2009

Na verdade, tudo ficoumuito p a ultima hora!! Tudo se resolveu no último capítulo! Entaum, ficou meio q às pressas!! Mas no todo, eu gostei sim! No ultimo capitulo, deveriam ter dado mais foco ao sofrimento da Flora,pq subtende-se q ela sofreu, mas o povo queria VER esse sofrimento! Sentir q ela tava pagando! E, no fim, ter uma morte à sua altura (queimada na cela) ou levar uma surra de todas as detentas, organizada por Diva... sei lá!!!! kkkkkkkkkkkkkkkkkk
Ma acho q o grande problema foi esse... tudo muito ás pressas!
Gostei do fim de Silveirinha, da Lara, do Cassiano...enfim... e a ultima cena tbm foi impactante! Pq, como alguém disse aqui, o povo pensava q o nome da novela era sobre quem era a favorita do publico... mas é q donatela era a favorita de Flora!!]
Massa mesmo!!!
Parabens JEC!!!

- Jan 17, 2009

RIDICULOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

FEIO, MAL ESCRITO, SEM NENHUMA EMOÇÃO!!!!!!!!!!!!!

PIOR MESMO FOI O FIM DO FIM, NADA A VER, Q DESGRAÇA

- Jan 17, 2009

Thiago:

todo autor de boteco sabe que a melhor cena é a final. O JEC não aprendeu isso.

O embate das personagens no último capítulo foi ridiculo e repetitivo. Não teve diálogos fortes, um embate mais voraz, uma punição mais à altura dos crimes cometidos pela vilã...

Os finais mela-cueca dos demais personagens tudo bem. Claro que tem que ter. Afinal, é novela e tem muitas vovós assistindo.

Mas para alguém que pregava uma novela diferente, ousada, o final foi mto aquém desse desejo.

Concorda?

- Jan 17, 2009

ow finzinho de novela ruinzinho... putaqueopariu"!

- Jan 17, 2009

Melhor final mesmo foi da novela PANTANAL!

- Jan 17, 2009

aaaaaaah gente pensa bem, a novela foi MARA a semna toda, poxa não é sempre que dá pra se agrada o ser humanooo

- Jan 17, 2009

Não é questão de agradar. É questão de escrever coisa boa.

E esse capítulo não é uma coisa boa.

- Jan 17, 2009

Valeu D. Álvara
hisahshAshiASHahshAIHsIHshaIshAHsihsiahs

- Jan 17, 2009

Reprise Amanhã Vai Se Um Saco Vo Fica No Banheiro Cagando Que Ganho Mais

- Jan 17, 2009

Ae ae.. vai ter A Favorita 2... Onde a Flora depois de cumprir 30 anos de cadeia, Beirando os 70 anos de idade, volta para matar todo mundo.. Lara, haley(Matheus), Donatela(Dona da Tela), Zé Bob.. o Autor só naum sabe se tera donaa irene e silverinha, devido a idade avançada q os dois estarão, aproximadamente Silverinha com 100 anos e Dona Irenen com 240... Não percam, em breve A Favorita 2...

saduifhfiduhpaiusdfhasudhfiasdfiasdf

Flora, pra sempre o/

[2]

- Jan 17, 2009

Rodrigo:

O final foi escrito para telespectadores de médio para baixo. Se vc se inclui entre eles, sinto mto.

O final foi ridiculo. E ponto.

- Jan 17, 2009

Tb naum gostei do final. O ultimo capitulo foi muito sem sal.

Cade o casamento da Irene e do Copola?
Da Lara e do Halley?
Quem era o verdadeiro pai da filha da Mariana?
Irene com revolver?? Nada a ver.
E o Vanderley? Ficou sozinho??
E por fim, deveriam mostrar mais a Flora na cadeia, deveria estar lavando privada, e cantando Beijinho Doce...hehehe

E no final, o que tem a ver com um cachorro chamando o Ze Bob pra fazer a Donatella lembrar-se da Flora e ela qdo crianças?

- Jan 17, 2009

Falou tudo Mônica.

O destino da Flora acabou ficando em segundo plano.

- Jan 17, 2009

''Reprise Amanhã Vai Se Um Saco Vo Fica No Banheiro Cagando Que Ganho Mais''

kkkkkkkkkkkkkkkkkkkkkkkkkk rashey XD

- Jan 17, 2009

Acabei de postar no meu blog um texto sobre o final da novela A Favorita, vcs podem comentar lá tb onde milhares de pessoas vão ler.

- Jan 17, 2009

O último capítulo devia ser aquela cena do teatro!

- Jan 17, 2009

Rodrigo:

Fica difícil explicar para um telespectador como vc, digamos, pouco exigente.

- Jan 17, 2009

odiei o final
o pior foi o zé bob em estado gravíssimo com um tiro no braço, enquanto a flora deu alta logo depois tendo levado um tiro no peito ¬¬
mal escrito, mal feito, fuleiríssimo

- Jan 17, 2009

Concordo sim com vc Thiago, que poderia ter sido um super encontro entre a Donatela e a Flora. Não foi algo muito bem elaborado.
Acredito que isso se deva, entre outras coisas, pela falta de tempo ... porque no ultimo capitulo tem que haver muitos desfechos. Mas pode ter sido tambem preguiça do autor! hehe

Eu acho que o povo não pode dizer que foi ridiculo, que foi péssimo... isso é exagero.

- Jan 17, 2009

seria mara se a flora tivesse matado o zé bobo
mas nem isso

- Jan 17, 2009

XOXINHO DE TUDO

- Jan 17, 2009

Thiago, é muito fácil você, sentado em seu computador e sem nenhuma responsabilidade sobre o que escreve, inventar um final emocionante como esse. Até mesmo se fosse esse aí que você está dizendo, ia ter muita gente reclamando. "AH MAS COMO ELA NÃO MORREU NA EXPLOSÃO DA CASA? COMO ELA ESCAPOU? COMO DERAM ELA COMO MORTA E NÃO ACHARAM O CORPO? MIMIMIMI".

Entendam, essas novelas são feitas para o povão. Enquanto o público alvo delas forem essas pessoas, continuaremos a ter finais desse tipo.

E outra, autor MEDIOCRE? Um autor MEDIOCRE não faria uma novela que fizesse com que você tivesse assistido e fizesse com que você perdesse seu precioso tempo criticando-o.

Esse ultimo episódio poderia ter sido muito melhor, acho que a Flora merecia mais. Mas whatever, é só UM um episódio. Toda essa novela foi fantástica. A cena final foi maravilhosa, muito melhor do que qualquer outra que vocês possam cogitar aí. A novela começa como terminou, justificando o seu nome.

- Jan 17, 2009

BREENDA:

MATOU A CHARADA... AQUELE SIM SERIA UM FINAL BACANA.

Sabe qual a minha opiniao? Acho que o JEC esgotou o assunto e não sobrou mto para o final.

- Jan 17, 2009

Qm eh o pai da filha da MARIANA?

α - Jan 17, 2009

DONATELA VC É MINHA FAVORITA...

QUEM NAO ENTENDEU A NOVELA SE MATA!

- Jan 17, 2009

aproveitando o tópico...algm sabe o nome da música q o augusto fez pra donatela???...lembro q fala planeta na música

- Jan 17, 2009

O que o Allan disse é importante ...
Mesmo que a pessoa tenha odiado esse final (e não há motivo pra isso), não se pode invalidar todo o resto. A novela teve cenas brilhantes, como a morte do Gonçalo, teve reviravoltas. Foi muito boa!

Não to dizendo que vc tenha dito isso Thiago, mas é que muita gente amanhã vai estar dizendo "nossa, que novela ridicula", quando na verdade passou os ultimos meses grudado na tela, adorando ...

- Jan 17, 2009

Dois capitulos não tiram toda a graça da novela.

- Jan 17, 2009

DONATELA VC É MINHA FAVORITA...

QUEM NAO ENTENDEU A NOVELA SE MATA!²

- Jan 17, 2009

O Final foi bom. A novela inteira foi ótima.
O problema é que estamos acostumados com novelainha
tipo mamão com açúcar, como essas de Glória perez, a mocinha e o mocinho,
o autor enche linguiça a novela inteira e só tem emoção no final.
A FAVORITA NÃO, emocionou e teve surpresas a novela inteira, o que esperar do final?
Gente acorda, só podia ser assim, ou vocês queriam um final tipo "OS MUTANTES da Record".
PARABÉNS João Emanuel Carneiro por ter feito uma novela brilhante, obrigado por não ter feito o público de idiota até o final pra saber quem havia assassinado Marcelo, revelou e continuou com a novela cada vez melhor. Patrícia Pillar merece parabéns também, ela definitivamente arrasou, MINHA FAVORITA.
E lembrem-se.... FLORA NÃO MORREU!!!! rs

- Jan 17, 2009

Meu filho me perguntou assim q acabou:
"A flora era Sapatão?"

- Jan 17, 2009

Rodrigo: Estou criticando Rodrigo... criticando o trabalho dele. Não a pessoa.

Allan: vc tem razão. Essa é a primeira novela que assisto em anos. Pq achei que ela era diferente. Que havia uma luz no fim do tunel. Estou mto frustrado pq estava enganado. Novela é para povão e vou desistir delas de vez.

Thiago: mto sensato. Mas, na minha opiniao, uma novela que não consegue fazer um bom desfecho para sua trama principal é, sim, ridicula e mediocre.

- Jan 17, 2009

aproveitando o tópico...algm sabe o nome da música q o augusto fez pra donatela???...lembro q fala planeta na música

- Jan 17, 2009

Tudo bem Thiago, cada um tem sua opinião! Se não fosse assim, seria chato hehe.

Mas ... pra quem não gostou, lembre-se que é só uma novela ... não se estressem por bobagens.

- Jan 17, 2009

Eu acho que a novela deveria ter acabado no teatro, com a revelação da Flora...

Alguém concorda?

- Jan 17, 2009

Varias coias naum forasm definidas como por exemplo se a Lara casou com o Halley? Quem se casou (Alem da Cida e do Juca)? Quem é o pai da Ursula? Quem é o pai do shiva?

Flora devia ter um final mais emocionante
A Lara deveria virar uma assassina igual a mãe
E aquela dupla das mininhas q o silveirinha ouviu elas cantando

- Jan 17, 2009

Adeus comunidade já era fui....

- Jan 17, 2009

FOI MARA

- Jan 17, 2009

Pd ser Thiago... é que não é possível não criticar um final tão mal elaborado.

Cena final da Flora com Donatela: burocrática, massante, repetitiva, sem ação, sem emoção e nenhuma novidade.

Final da novela como um todo: um desastre. Por pouco, não afundou a obra toda. Sem a mesma ousadia mostrada durante o folhetim, o JEC apresentou uma fórmula repetida, sem graça e desgastada. Não houve nenhuma reviravolta, que talvez desse um gas interessante. Ficou a impressão que a fonte de idéias esgotou.

O destino de Flora não foi tão ruim. A cena final, até que valeu. Mas, no todo, o final decepciona.

- Jan 17, 2009

JEC E Um Fdp Dei Um Soco Na Minha Tv Por Causa Desse Bosta

- Jan 17, 2009

O último capítulo devia ser aquela cena do teatro! (2)
A Questão é não estamos julgando a novela pelo seu final, foi ótima até a última semana, mas penutimo capitulo e último foi sem graça...
Não achei oportuno o Silverinha com todo seu ódio e crimes que ele foi comparsa mentor e tudo terminar a solta e agenciar outras meninas ¬¬ vamos lembrar quem tem um ódio igual a esse não se arrepende não...

- Jan 17, 2009

Diferente e inteligente

A FAVORITA como todo o telespectador sabe foi uma novela fora dos padroes convencionais, pois ela começou sem mocinho e vilão definidos, no começo as pessoas acreditavam que flora era boa porque, porque era loira de olhar doce e Donatela era a vila por causa do seu geito perua, com isso o autor mostrou que as aparencias enganão, quanto ao desfecho foi interessante pois foi revelado que A FAVORITA era a mocinha, de quem FLORA sempre adorou, e talvez possa ter razão de ter sido desprezada por Donatela não justificando o que ela fez, mais quando se ama alguem como a Flora amava Donatela, e não ser correspondida pode se chegar ao extremo. mais a cena mais marcante foi de mãe e filha Lara atirando em Flora, pois colocou em questão ate onde vai o amor de um filho sendo criado ao não por seus pais biologicos, com tudo faço das palavras de uma das maiores vilas de todos os tempos as minhas
"você é minha FAVORITA"

- Jan 17, 2009

caramba eu sai daqui tava nos 500 e jah quase no 4000...caraca....

- Jan 17, 2009

a Flora venceu...ela diz que é a Donatela no final, entaum na cabeça dela, a Flora venceu quem perdeu foi a Donatela

num gostava da Flora...mas ela começou a ficar engraçada nas ultimas semanas

dai agora sou fãn da Florita

ƐЖƐЖ - Jan 17, 2009

Quando terminou eu pensei realmente "nossa, que final horroroso"...mas agora, lendo o que muitas pessoas escreveram acho realmente que devemos deixar a radicalidade de lado e pensarmos em algumas coisas boas que a novela tentou mostrar. Pelo menos pra mim, fica essa questão da necessidade que nós temos de respostas fáceis. "Quem é o pai de fulano...", "Quem matou beltrano", ou "Com quem fulano fica no final". A vida não é desse jeito, pq as novelas tem que ser? Quantos assassinos "sofrem pouco", quantos filhos morrem sem conhecer seus pais, quantas pessoas "desaparecem", assim como a Manu ou as meninas da Cilene, e não são percebidas? Acho que as novelas deveriam, além do entretenimento, ter também a função de trazer reflexão para a vida de simples mortais, como nós, que passando a vida toda esperando o "final feliz"..e nos esquecemos de perceber os grandes momentos da vida. Que o final de novela, mais do que fogos de artifício de grandes produções, provoque PENSAMENTOS!

- Jan 17, 2009

Mais que autor SA-FA-DO! Eu esperava um final mais tchán....

- Jan 17, 2009

O Final foi bom. A novela inteira foi ótima.
O problema é que estamos acostumados com novelainha
tipo mamão com açúcar, como essas de Glória perez, a mocinha e o mocinho,
o autor enche linguiça a novela inteira e só tem emoção no final.
A FAVORITA NÃO, emocionou e teve surpresas a novela inteira, o que esperar do final?
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E lembrem-se.... FLORA NÃO MORREU!!!! rs

α - Jan 17, 2009

Põe tudo nisso.

VC E MINHA FAVORITA

- Jan 17, 2009

Mais que autor SA-FA-DO!

- Jan 17, 2009

pensem bem

ninguem teve coragem de atirar na Flora... como a Lara é filha dela e a Flora é uma assassina só a Lara teve coragem de atirar nela... ou seja o sangue falou mais alto...

- Jan 17, 2009

Autor CRE-TI-NO!

- Jan 17, 2009

Mais que autor SA-FA-DO![2]

- Jan 17, 2009

Mais que autor SA-FA-DO! QUE BOSTA

- Jan 17, 2009

"O problema é que estamos acostumados com novelainha
tipo mamão com açúcar, como essas de Glória perez, a mocinha e o mocinho,
o autor enche linguiça a novela inteira e só tem emoção no final.
A FAVORITA NÃO, emocionou e teve surpresas a novela inteira, o que esperar do final?"

Com certeza. Prefiro ter uma novela com MESES de emoção do que uma novela que só tenha algo no final.

Não que eu não ache que esse final não teve emoção. Eu tava com medo da Flora morrer, mas ainda bem não foi o que aconteceu. Sem falar que a ultima cena me arrepiou

- Jan 17, 2009

Pelo menos foi a Lara que atirou, seria uma enorme falta de consideração se colocassem a lerda da Irene pra atirar na Flora..

- Jan 17, 2009

"::.JR.::
Diferente e inteligente
A FAVORITA como todo o telespectador sabe foi uma novela fora dos padroes convencionais, pois ela começou sem mocinho e vilão definidos, no começo as pessoas acreditavam que flora era boa porque, porque era loira de olhar doce e Donatela era a vila por causa do seu geito perua, com isso o autor mostrou que as aparencias enganão, quanto ao desfecho foi interessante pois foi revelado que A FAVORITA era a mocinha, de quem FLORA sempre adorou, e talvez possa ter razão de ter sido desprezada por Donatela não justificando o que ela fez, mais quando se ama alguem como a Flora amava Donatela, e não ser correspondida pode se chegar ao extremo. mais a cena mais marcante foi de mãe e filha Lara atirando em Flora, pois colocou em questão ate onde vai o amor de um filho sendo criado ao não por seus pais biologicos, com tudo faço das palavras de uma das maiores vilas de todos os tempos as minhas
"você é minha FAVORITA" "

*td bem eu gostei das cenas da flora, donatella e da lara
mas o nucleo secundario acabou com a novela
o JEC fikou perdendo tempo com a catarina e a irene
ele deveria simplificado essa chatice
*A Flora deveria ter aparecido mais
*e a donatela e o zé bob deveriam ter um final melhor, pois esse ficou muito xoxo
*eu gostei do final com as duas meninas
mas essa cena ñ salvou esse ultimo capitulo

- Jan 17, 2009

Mais que autor SA-FA-DO[4]

- Jan 17, 2009

Não Gostei Muito...
No começo tava axando perfeito galera,mas dpois das cenas q eu vi ...
Cassiano terminando com a lara ,muito sem graça...
i a Flora entrou na cadeia...
Sem levar nada ,apenas uns palavrões de Assassina Vagabunda...

O Final Perfeito teria sido...

Flora Vai para a Cadeia e a Donatela vestida de agente penintenciária ,dizendo assim...

E Minha Irmazinha,aqui estamos,agora sim chegou o nosso acerto de contas...

Cara e aii começava a surra...
Perfeitaço....

Mas Final de novela das 8 já teve otimos...
Senhora do Destino ,Belíssima e Paraíso Tropical,foram os que eu axei massas ,tirando otros...

Mas ''A FAVORITA'' é uma das Minhas Favoritas...
o q salvou a Novela,sem dúvida...

Foi a Flora...
Entrou para o hall das piores Vilãs...
Parabéns...!!

- Jan 17, 2009

Mais que autor SA-FA-DO[5]

- Jan 17, 2009

João Emanuel Carneiro está de parabéns!!!
A favorita foi uma novela tão diferente de todas que eu já vi e teve um final maravilhoso... agora o que vou fazer nos horários da novela?

Só esperar agora a próxima surpresa que o autor vai trazer, mesmo sabendo que ele está começando no mundo das novelas eu já acho que o JEC é um mestre!!!

- Jan 17, 2009

Mais que autor SA-FA-DO[5]

- Jan 17, 2009

omfg.

PAI DA URSULA: LÉO!!

PAI DO SHIVA: WHATEVER, qual a IMPORTÂNCIA disso?

CATARINA VIROU SAPA? O que você acha? Eu acho que sim. A vida continua, não termina naquele dia alí que foi o final da novela. Não necessariamente ela teria que virar sapa no dia depois do casamento dela :|~

- Jan 17, 2009

Gente, todo mundo quando falaram dos crimes da Flora, falaram, "matou o Marcelo, matou o Salvatore, o Gonçalo, Dodi, mas esqueceram da Maíra (vivida por Juliana Paes) NINGUÉM falou mais nisso, esqueceram totalmente...eram pra ter falado, como era muito amiga do Zé e tals...muito estranho.

- Jan 17, 2009

Mais que autor SA-FA-DO[6]

- Jan 17, 2009

Mais que autor SA-FA-DO[7]

autor SA-FA-DO[8] Até que a Flora não se deu tão mal agora vamos dizer final previsivel ¬¬

- Jan 17, 2009

PAI DA URSULA TU TA DOIDO IMBECIL
COMO O CARA DISSE AQUI O PAI DELA EH UM CARA QUE ELA CONHECEU QUANDO FUGIU DE CASA SE ENVOLVEU COM ELE QUE LEO NADA LEO NUM PEGA NINGUEM

- Jan 17, 2009

das cenas melosas a q ficou melhor foi o cachorro q a donatella deu de presente pro ze

- Jan 17, 2009

Karol...

Realmente.!!!!
O último capítulo foi legal sim!!!!

Fora que hj a música "Beijinho Doce" fecha a novela sendo cantada mais de 1 trilhão e meio !!!!

Quem viu o Vídeo Show sabe!!!

Mas num gostei muito do final da Flora....a última sena dela é ela dizendo ser Donnatela!!!

Eu queria que A FAVORITA terminasse de forma que todos entendessem o final de cada um dos personagens!!!!

AS dúvidas vão continuar mesmo!!!

Mas adorei!!!!!

A Catarina virou homossexual mesmo foi????Por que num sei quando mas a ficha dela caiu quando a ela tava

conversando com o namorado dela, dizendo que devia ter novas experências!!!!!

Num gostei disso!!!!

- Jan 17, 2009

Gente o cahorro nom era macho pqo quando o zé bob levanto nom tinha um pênis era todo liso kkkkkk SERIA MELHO R O CACHORRO TER CAGADO E TER APARECIDO FIM
MAIS QUE AUTOR SA-FA-DO[9]

- Jan 17, 2009

Lembro de uma cena que a Catarina perguntou pra Mariana se o pai da filha dela era o namoradinho dela da época e ela negou.

Porra, a cena de hoje foi CLARAMENTE uma insinuação do incesto.

- Jan 17, 2009

Sena é com C E não com S!!!

perdoe=me!!!

- Jan 17, 2009

PUTA QUE PARIU...

1 ANOOOO ASSISTINDO ESSAA MERDAAAA...

II O CARA ESCREVII UMA BOSTAA DESSAAA?!?

CARALHOOOOO...

QUE MERDA DE FINAL RUIMM...

TÔO REVOLTADOOOO...

- Jan 17, 2009

MARCIO...

Com certezaa esse seriaa o FINAL IDEAL..

MuitoOo melhor que o doO AutoOr...

Depois de Caminhos da India, Pq tuh se escreve uma nOovelaa e coloca no horario das 20:00..heheheuhushaushas

Vlw manOo....

Com certezaa seria oo melhor FINAL..

- Jan 17, 2009

A unica coisa boa da novela.. foi a maisa no comercial ..HAHAHAHA

- Jan 17, 2009

Me decepcionei com esse ultimo capitulo

poderia o Dodi ter morrido no ultimo capitulo seria mais emocionante,pois morreu no capitulo de terça ficou

sem graça.
Pô a Catarina deixou o Wanderley e foi embora com a Stella essa tb foi foda.
achei muito incompleto esse final,tanto trabalho pra achar os DVDS e depois não sobrou nenhum para contar história.

Teve muitos personagens que apareceram pouco no final e outros nem apareceram mais.

Desliguei a tv qdo acabou ,esperava +,poderiam ter deixado uma ou 2 semanas para fazer um final melhor dava para resolver muita coisa.

- Jan 17, 2009

MAIS QUE AUTOR SA-FA-DO[20]

- Jan 17, 2009

tambem acho '.
mtascoisasincompletas. ! < Leia se quiser.

- Jan 17, 2009

justificativa para meu final

seriam 3 emoções num curto espaço de tempo:

1º. Um final morno e sem sal até a cena das meninas cantando...
.
2° Surpresa!! Flora cumpre sua pena e volta com desejo de vingança! Ué, a grande vilã se daria bem e voltaria a aterrorisat todos????
.
3°Não!! Ao sair da cadeia, Flora é surpreendentemente atropelada e vai ao chão já morta. Faz-se justiça em todos os sentidos, mas com mto mais emoção e reviravolta num curto espaço de tempo. É o FIM!

- Jan 17, 2009

Que merda de final foi esse?
Pensei que a presa ia matar a Flora na cadeia
Passa se anos e Flora volta a aterrorizar a todos
Péssimo isso
Preferia entaum que ela se desse bem , pelo menos o vilão se da bem no fina
O autor pisou na bola

- Jan 17, 2009

Final hOrrivel...1 ano assistindo pra acabar desse jeito!
parecia um filme.

- Jan 17, 2009

Maysa

isso sim que foi final!

- Jan 17, 2009

pelo menos Maysa teve um final decente! otimo por sinal..
digno!

ao contrario da novela =/

- Jan 17, 2009

poderiam reprisar o final de Maysa ao invés de A Favorita amanhã kkkkkkkk

- Jan 17, 2009

**O que aconteceu com norton?... o segurança de flora?...manu?...arlete?..
romildo?...dulce?...pq a lara eo halley não casou?...e a coitada da iolanda ficpu sozinha mesmo....fala serio foi uma porcaria!**

- Jan 17, 2009

QUEM É O PAI DA FILHA DA MARIANA??????????????????????

ESSE AUTOR BEBEU????????????

- Jan 17, 2009

péssimo final

- Jan 17, 2009

cara...cadê o fim da novela?
queim é o pai da ursula? :O
até minha cachorra escrevia um final melhor --'

- Jan 17, 2009

Allen e Tarantino

o final nao teve nada de Tarantino nem de Wood Allen... ¬¬

- Jan 17, 2009

aa catarina vira sapata foi u Ó.

- Jan 17, 2009

como assim é o Léo, que hs que passo isso?

- Jan 17, 2009

Não gostei do final da novela!
ESPERAVA MUITO MUITO MUITO MUITO ++++++++++++++++++!!!!!!!!!!!!

- Jan 17, 2009

achei razoavel o ultimo capitulo, gostei de como ele fechou a novela com flora e donatela cantando *-* [2]
Mas parecia filme de terror!!!

- Jan 17, 2009

Não gostei do final da novela!
ESPERAVA MUITO MUITO MUITO MUITO ++++++++++++++++++!!!!!!!!!!!! [2]

- Jan 17, 2009

Pra que o halley e a Lara presicariam casar???
affe o final de Duas Caras q foi podre com akele bando de casamento idiota
.
A favorita é uma novela DIFERENTE e por isso sempre será a minha FAVORITA[2]

- Jan 17, 2009

NÊÊÊINNNN!!!!!!!!!!!kkkkkkkkkkkkkkk

- Jan 17, 2009

o JEC sempre vai causar polêmica e vai deixar as pessoas com raiva... é melhor assim, um autor que foge do convencional... melhor as pessoas sentirem raiva do final do que sentirem indiferença

- Jan 17, 2009

deduzir e ADVINHAR são coisas bem diferentes.

- Jan 17, 2009

Podia ter sido um pouco melhor!!

- Jan 17, 2009

MAIS QUE AUTOR SA-FA-DO(23)

Queremos final alternativo amanhã!

- Jan 17, 2009

O final perfeito seria o seguinte....

Após ter levado o tiro de Lara, atingiria uma parte do cérebro...Floraa ficaria pertubada da cabeça..iria para um Hospício....Láa...ela ficava em estado deprimente..."Pirada total"" parecendo uma criança...com MARIA BALINHA DO LADO...
, balançando a boneca como se fosse um bb, começaria a cantar beijinho doce.....
e ficaria lah em estado permanente...
1 ano depois...
Final de HAlley e Lara..Um casamento deles dois..seria ótimo ...Junto com de Irene e Copola...,, No final todos felizes...no casamento deles..com Donatella com um barrigão... e Zé bob do lado...o filho seria uma menina..cujo nome iria ser : MAyra..o nome da amiga de Zé Bob que morreu..
Silene perdoaria silveirinha depois de tudo que ele fez...e ele começaria a fazer das meninas do bordel Pop stars. kkkkkkkkkkk...
O Orlandinho, e a Céu felizes.... e pronto...
o final seriaa....
aquele mesmo que a Donatela lembrava da Flora mesmo..
ficou legal..
pronto! Fim..
preferi meu final!!!!
kkkkkkkkkkkkkkkkkkkkkkkkkkkkk

- Jan 17, 2009

ficaria mais pertubada que ja é..kkkkkkkkk

:p

- Jan 17, 2009

eu só acho que o JEC pecou no excesso de atenção que deu para os personagens menos importantes, deixando de lado o núcleo principal

A Flora merecia um final mais detalhado e chocante... de preferência mais para o final do capítulo

alguns personagens nem apareceram no último capítulo...

houve um certo vazio... parece que ficou faltando alguns desfechos... e talvez o autor fez isso de propósito

o que me deixou feliz no capítulo foi a última cena... a Donatela lembrando da sua infância, a Flora falando que a Donatela é a Favorita dela... foi um desfecho bem interessante... foi uma maneira de explicar todo o resto da trama, confirmando a obcessão da Flora pela Donatela

- Jan 17, 2009

teim um ser ai falando que o final foi bom pra fazer agente deduzir.
e eu disse que deduzir não é a mesma coisa que advinhar.
Le primeiro copélia antes de fazer esse tipo de indagação ;D

- Jan 17, 2009

eu gostei do Alceno

hauhauhauh... um cachorro com nome de cadeia de carbono foi uma idéia interessante

- Jan 17, 2009

O Alceno já é um bom motivo para gostar do capítulo

- Jan 17, 2009

o que eu esperava no capítulo, que não aconteceu:

o desfecho de Manu: sim, ela foi presa... mas seria legal ver ela saindo da cadeia e se dando bem no final

o desfecho da família do Dodi: o Sabiá e a Fafá sumiram da novela sem mesmo dar um enterro digno para o seu familiar

o desfecho de Romildo: ver o Damião dando pelo menos um abraço no pai seria uma boa idéia... e a Arlete??? já faz uns dois meses que ela não aparecia na novela, o JEC poderia ter pelo menos diminuído a frustração da atriz colocando ela em alguma cena no último capítulo

As meninas da Cilene: vão continuar na mesma para sempre?

Enfim... faltou um pouquinho de final para estes pobres personagens... eles mereciam mais

não precisavam perder tanto tempo precioso de um último capítulo com o casamento da Cida, né?? fala sério!

- Jan 17, 2009

Ridículo não foi

apenas ficou parecendo que a novela vai continuar amanhã

td mundo passou 8 meses esperando o grand finale... um final explosivo, bem definido, o que acabou não acontecendo

- Jan 17, 2009

o JEC devia tah drogado quando escreveu esse final...

- Jan 17, 2009

Podiam ter colocado a Maisa do Sbt pra cantar beijinho doce!

- Jan 17, 2009

Bom, o pior ainda está por vir: Glória Perez com o seu "O Clone" versão indiana

- Jan 17, 2009

Não sejam ridículos

o JEC é ótimo... nós é que não temos QI suficiente para gostar de um desfecho como este

- Jan 17, 2009

Então... aí é que está

quem garante que a Flora não irá escapar da cadeia, e matar todos os Fontini e agregados??? ficamos sem saber

- Jan 17, 2009

O final foi o Ó, ou melhor, quem teve final foram só os principais

A Fafá, esqueceram dela lá na Brasilândia

Cilene e as acompanhantes, coitadas... só conseguiram continuar com o trabalho, mais nada

Nao ficou claro que o Léo era pai ou nao do filho da Mariana, no site da globo falou que era o Damião.

A Flora

- Jan 17, 2009

a Donatela teve um filho com o Zé Bob sim

o Alceno!

- Jan 17, 2009

A Flora fugindo para Dubai sim seria uó

nada a ver... a mulher é obcecada pela Donatela, até parece que ela iria ficar longe da Dona... fazer isso seria cagar em cima do drama psicológico criado durante meses.

- Jan 17, 2009

tinha q rolar uma passagem d tempo

a flora saindo da prisao

aí depois corta p donatela sozinha em casa..

qd ela desce as escadas

flora aparece por tras e diz

olá donatela

FIM

Appendix 13. Extras

Figure 59: Glória Perez's *América* (2005).

Source: Globo.com. Available at: http://america.globo.com/ (last accessed on 25.09.2014).

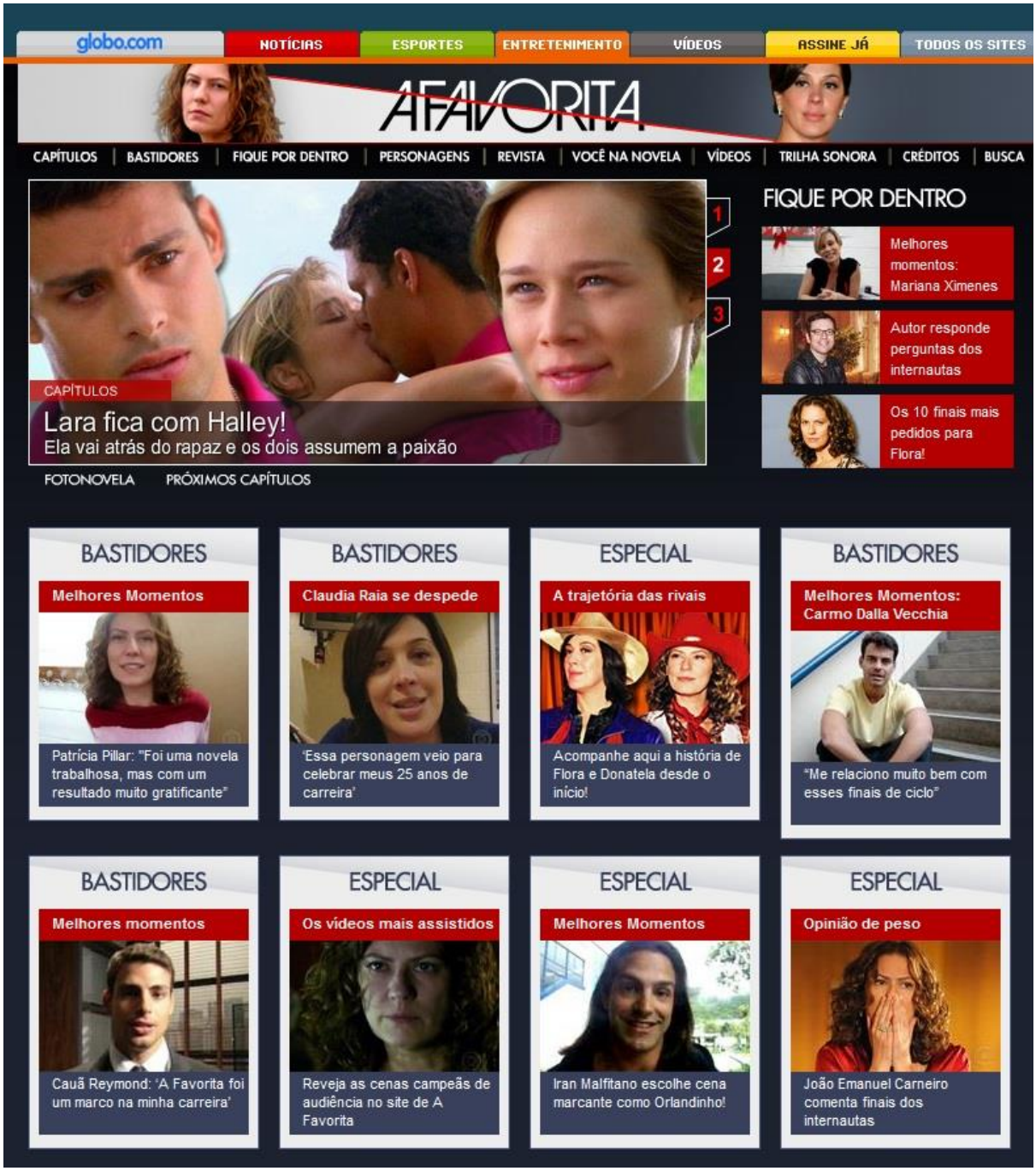


Figure 60: João Emanuel Carneiro's *A Favorita* (2008).

Source: Globo.com. Available at: http://afavorita.globo.com/ (last accessed on 25.09.2014).

Figure 61: Glória Perez's *Caminho das Índias* (2008).

Source: Globo.com. Available at: http://caminhodasÍndias.globo.com/ (last accessed on on 25.09.2014).

Figure 62: Manoel Carlos's *Viver a Vida*.

Source: Globo.com. Available at: http://viveravida.globo.com/ (last accessed on on 25.09.2014).

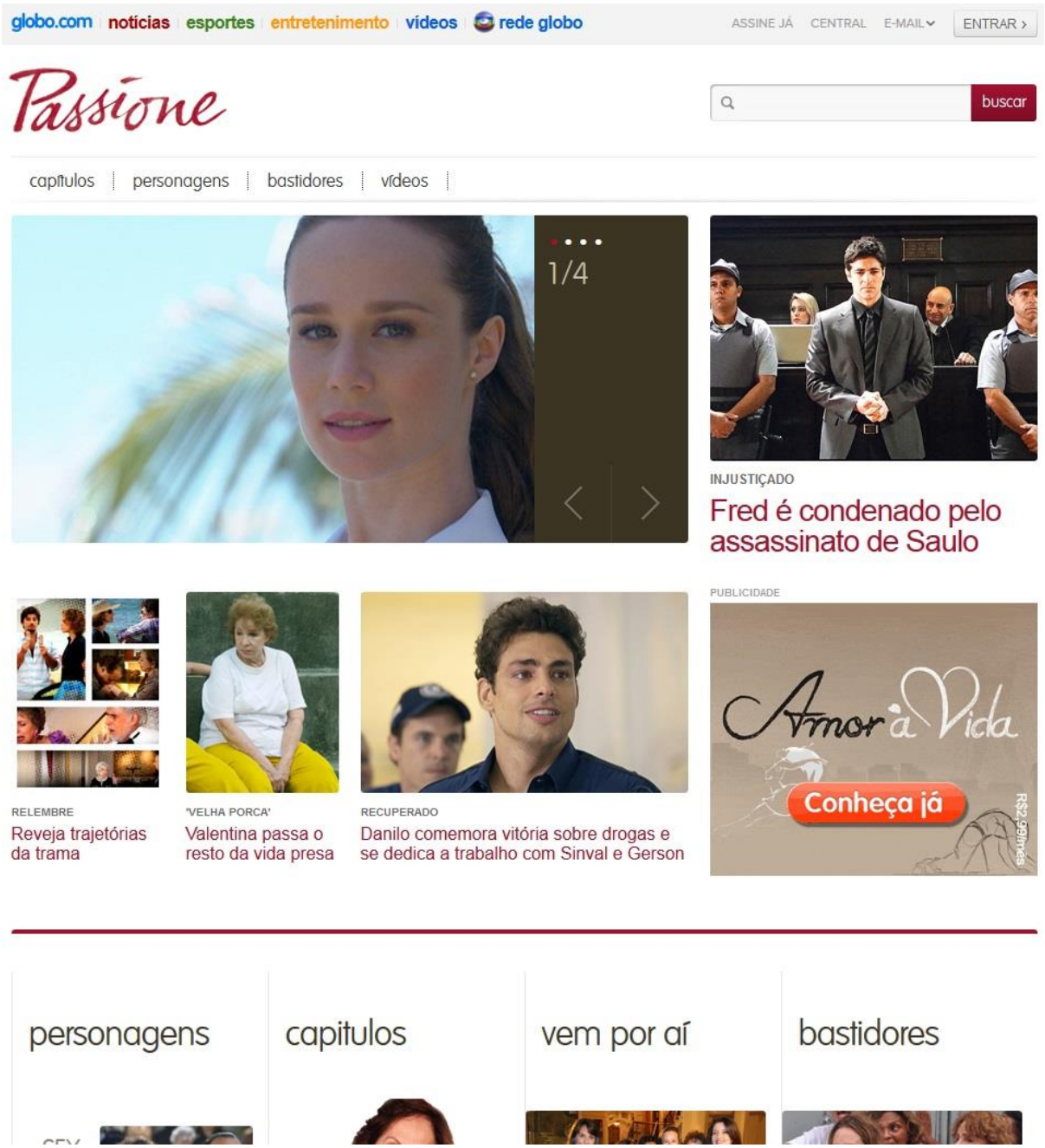


Figure 63: Sílvio de Abreu's *Passione*.

Source: Globo.com. Available at: http://tvg.globo.com/novelas/passione/index.html (last accessed on 25.09.2014).

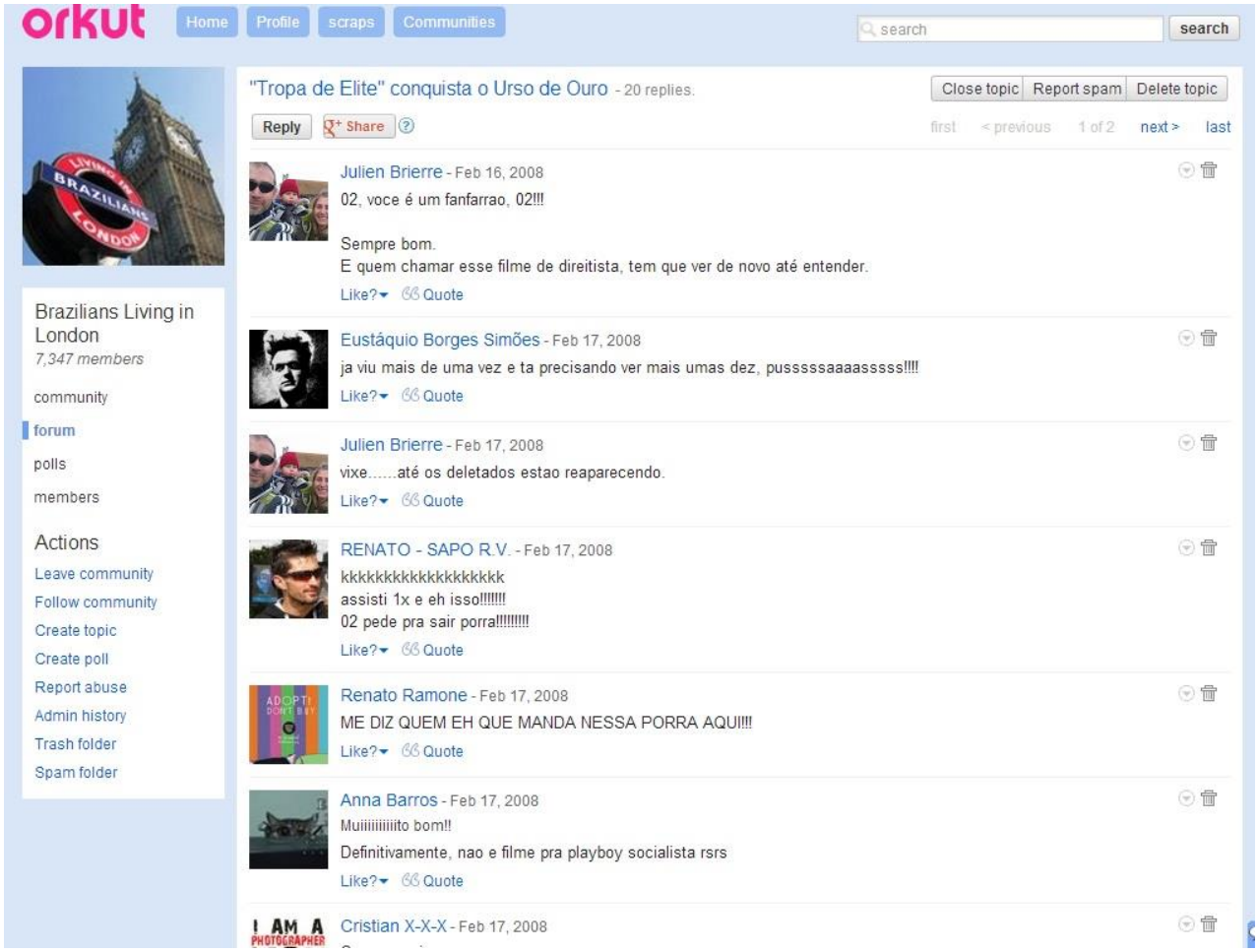


Figure 64: Tropa de Elite debate - a diversity of sociopolical and aesthetic views.

Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=38200&tid=2583807341947312024 (last accessed on 25.09.2014).

Figure 65: Mixed reviews of José Padilha's *Tropa de Elite* (2007).

Source: Rotten Tomatoes. Available at: http://www.rottentomatoes.com/m/elite_squad/ (last accessed on 25.09.2014).

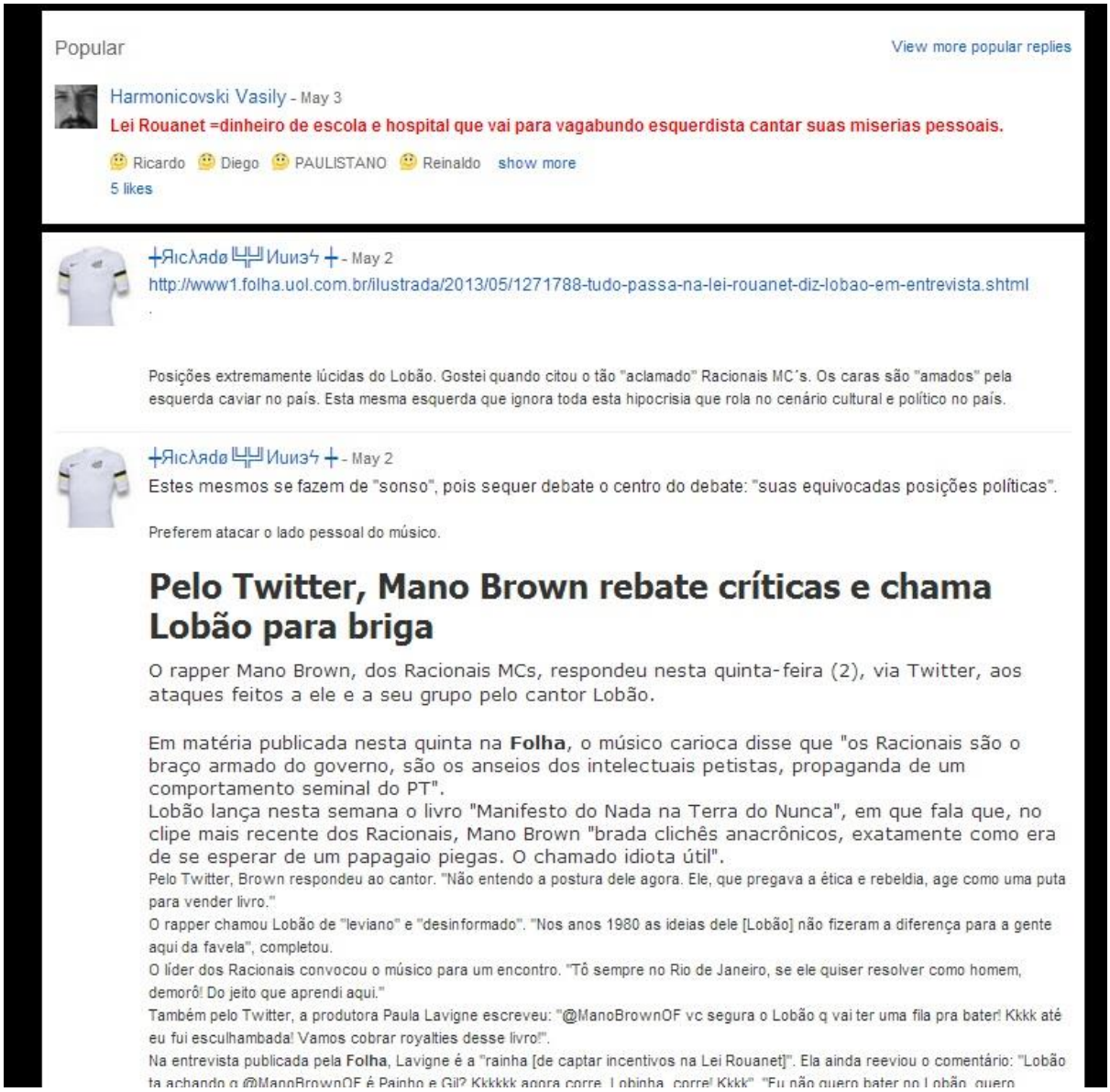


Figure 66: Prominent rappers generally dismissed.

Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=106311131&tid=5873350241147976560 (last accessed on 25.09.2014).

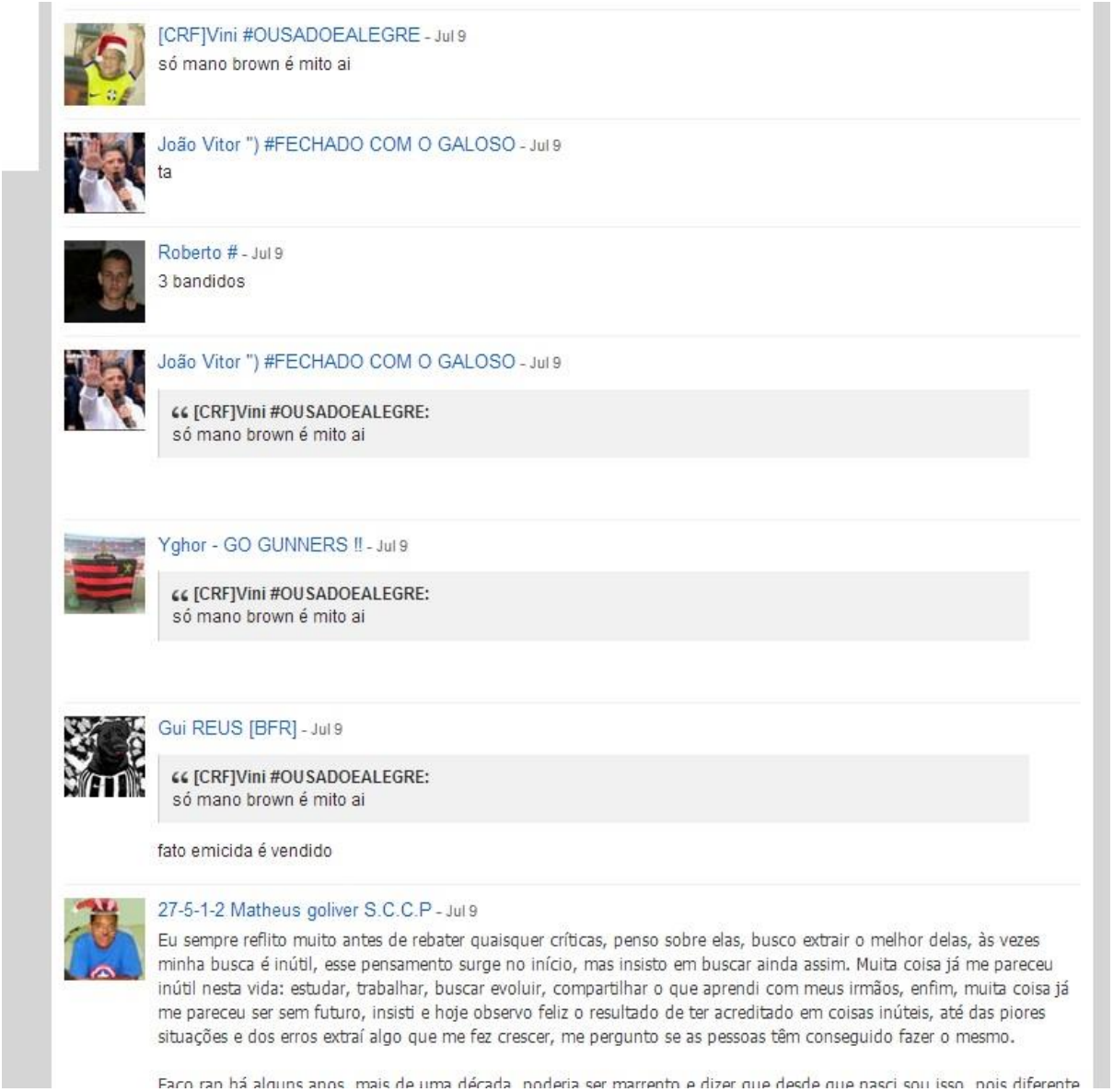


Figure 67: Prominent rappers criticised and praised.

Source: Orkut. Available at: http://www.orkut.com/Main#CommMsgs?cmm=110751696&tid=5898563739736618877 (last accessed on 25.09.2014).

Figure 68: Odilon Rocha's *Prime Time Soap*, "the film" (2011).

Source: IMDB. Available at: http://www.imdb.com/title/tt1885344/ (last accessed on 25.09.2014).

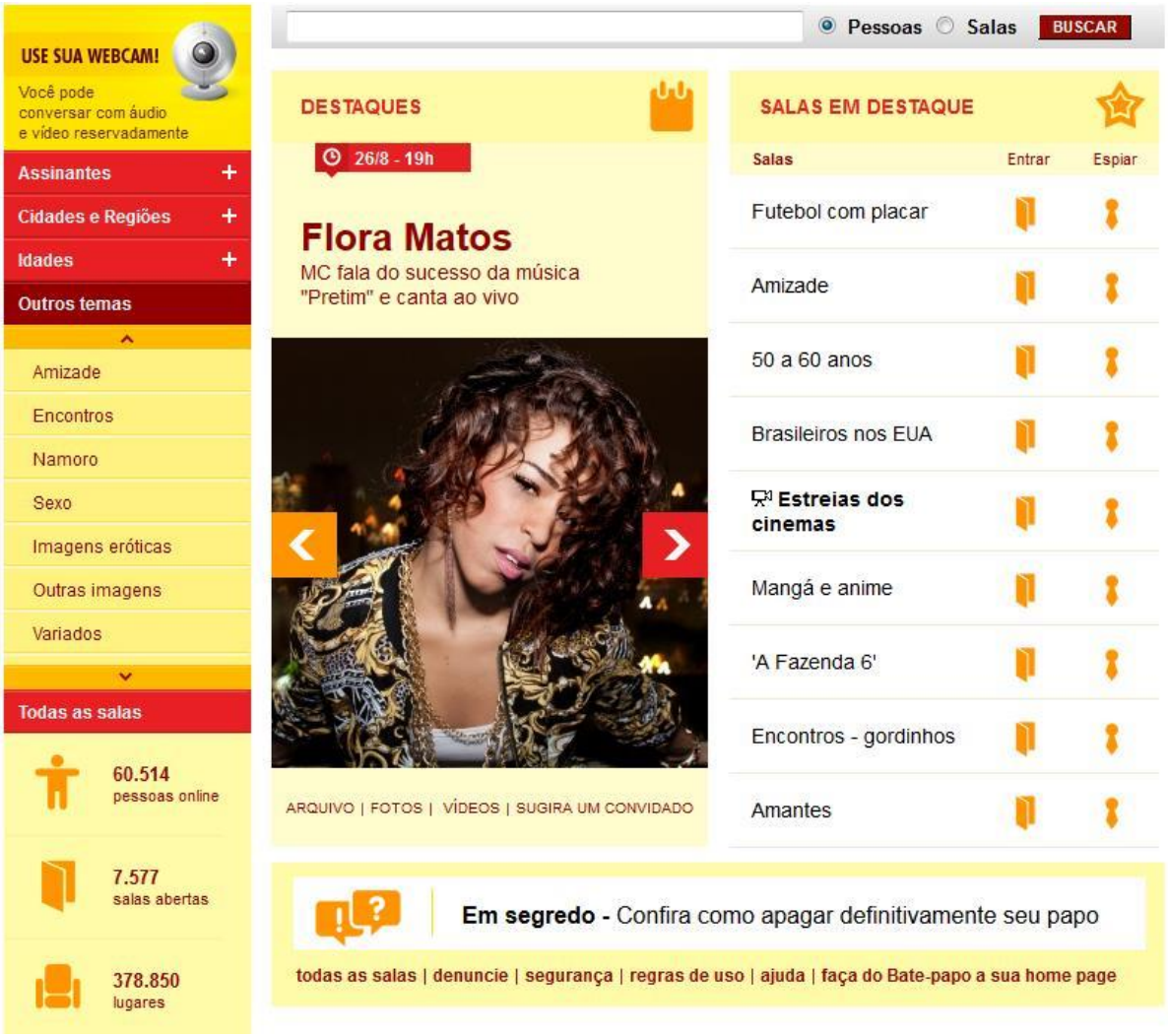
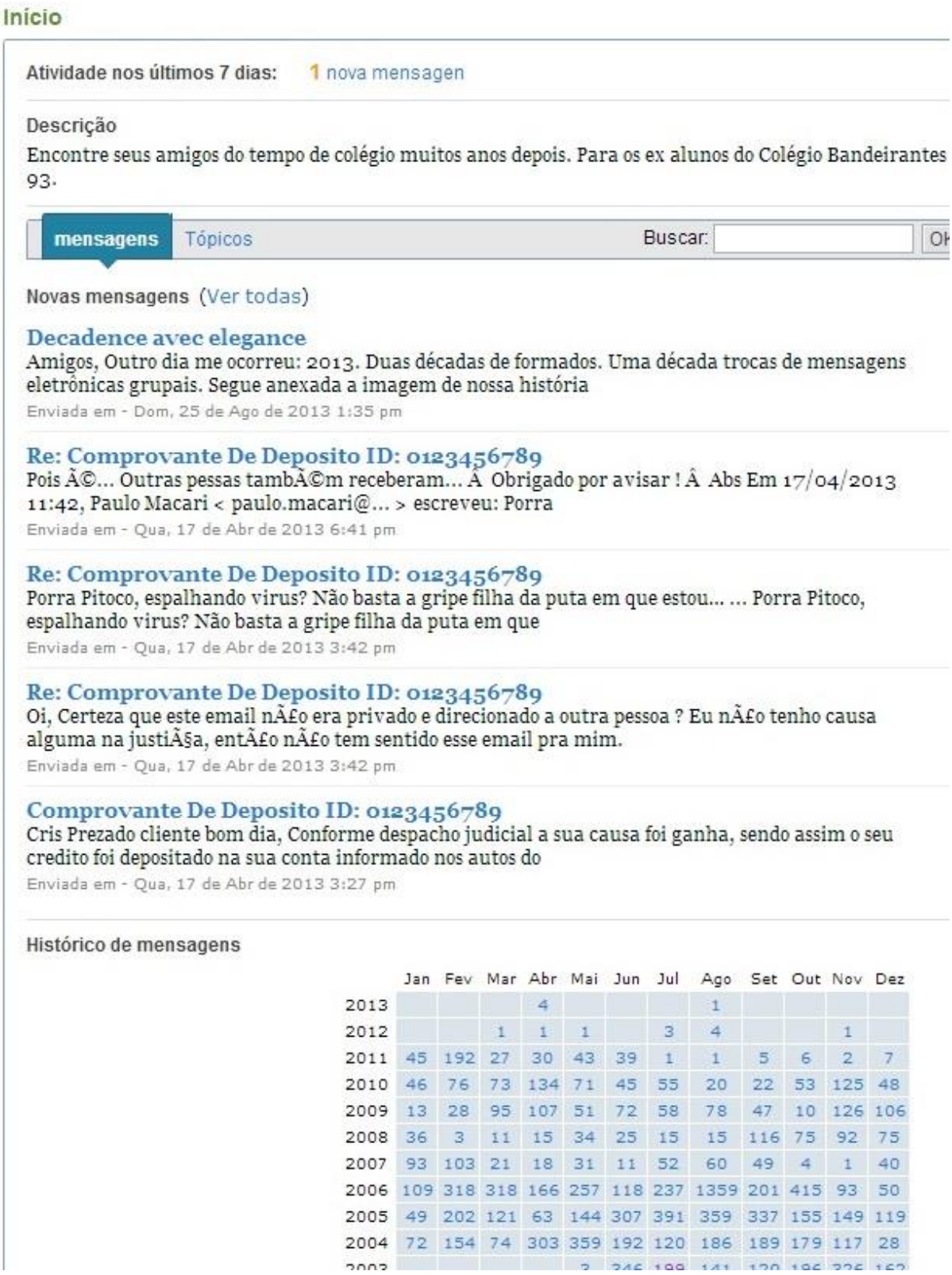


Figure 69: Online chat portal Bate-papo UOL homepage with over seven thousand thematic chat rooms and over sixty thousand online users on a Saturday evening.

Source: UOL. Available at: http://batepapo.uol.com.br/ (last accessed on 25.09.2014).



Início

Atividade nos últimos 7 dias: 1 nova mensagen

Descrição

Encontre seus amigos do tempo de colégio muitos anos depois. Para os ex alunos do Colégio Bandeirantes 93.

mensagens Tópicos Buscar: OK

Novas mensagens (Ver todas)

Decadence avec elegance
Amigos, Outro dia me ocorreu: 2013. Duas décadas de formados. Uma década trocas de mensagens eletrônicas grupais. Segue anexada a imagem de nossa história
Enviada em - Dom, 25 de Ago de 2013 1:35 pm

Re: Comprovante De Deposito ID: 0123456789
Pois Ã©... Outras pessas tambÃ©m receberam... Â Obrigado por avisar ! Â Abs Em 17/04/2013 11:42, Paulo Macari < paulo.macari@... > escreveu: Porra
Enviada em - Qua, 17 de Abr de 2013 6:41 pm

Re: Comprovante De Deposito ID: 0123456789
Porra Pitoco, espalhando virus? Não basta a gripe filha da puta em que estou... ... Porra Pitoco, espalhando virus? Não basta a gripe filha da puta em que
Enviada em - Qua, 17 de Abr de 2013 3:42 pm

Re: Comprovante De Deposito ID: 0123456789
Oi, Certeza que este email nÃ£o era privado e direcionado a outra pessoa ? Eu nÃ£o tenho causa alguma na justiÃ§a, entÃ£o nÃ£o tem sentido esse email pra mim.
Enviada em - Qua, 17 de Abr de 2013 3:42 pm

Comprovante De Deposito ID: 0123456789
Cris Prezado cliente bom dia, Conforme despacho judicial a sua causa foi ganha, sendo assim o seu credito foi depositado na sua conta informado nos autos do
Enviada em - Qua, 17 de Abr de 2013 3:27 pm

Histórico de mensagens

	Jan	Fev	Mar	Abr	Mai	Jun	Jul	Ago	Set	Out	Nov	Dez
2013				4				1				
2012			1	1	1		3	4			1	
2011	45	192	27	30	43	39	1	1	5	6	2	7
2010	46	76	73	134	71	45	55	20	22	53	125	48
2009	13	28	95	107	51	72	58	78	47	10	126	106
2008	36	3	11	15	34	25	15	15	116	75	92	75
2007	93	103	21	18	31	11	52	60	49	4	1	40
2006	109	318	318	166	257	118	237	1359	201	415	93	50
2005	49	202	121	63	144	307	391	359	337	155	149	119
2004	72	154	74	303	359	192	120	186	189	179	117	28

Figure 70: Yahoo! Alumni Group with message statistics at the bottom.

Source: Yahoo Groups. Privately accessible at: http://br.groups.yahoo.com/group/exalunos_band93/ (last accessed on 25.09.2014).

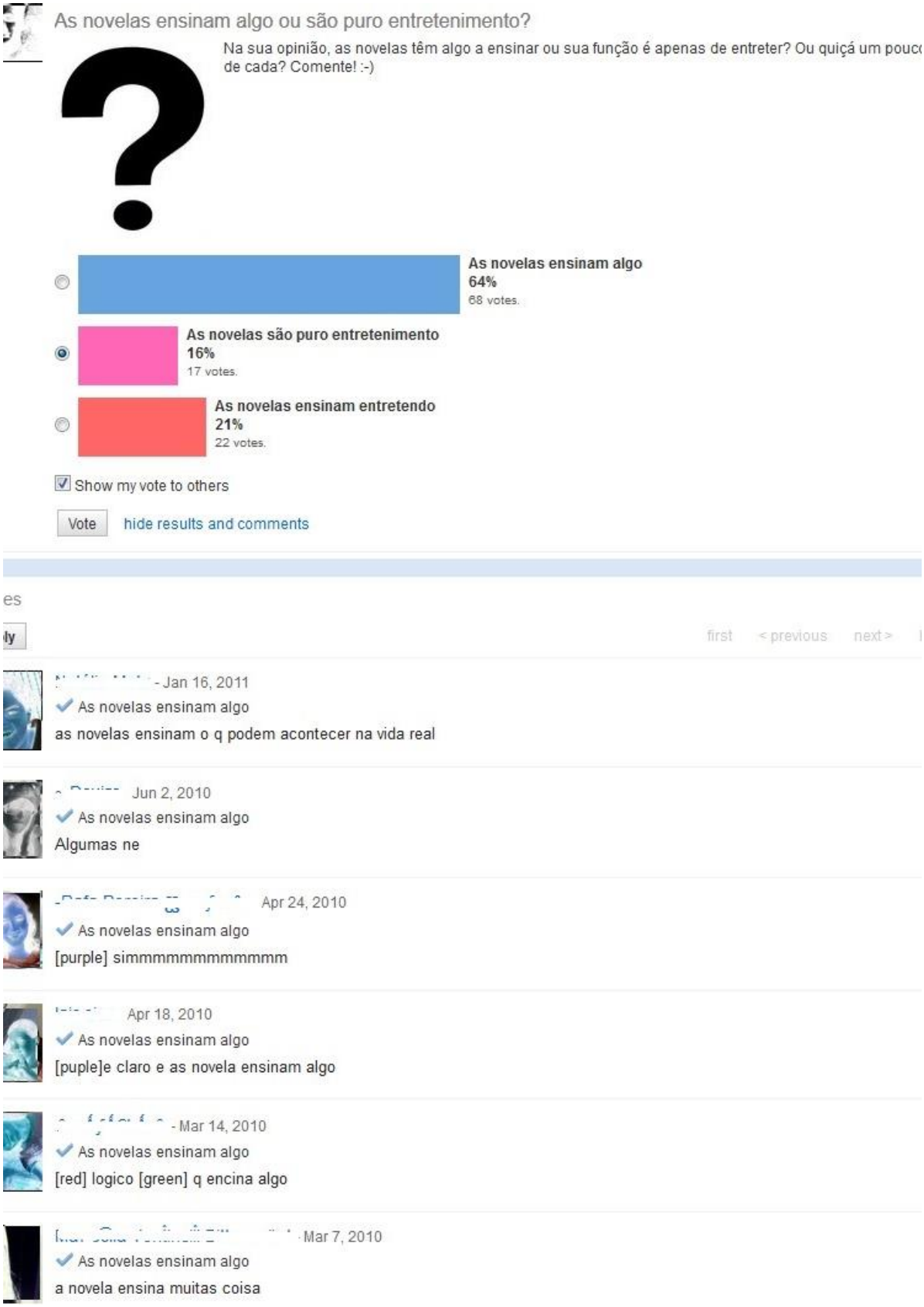


Figure 71: "Do novelas teach something or are they sheer entertainment?" – Entire poll and respective comments are available at: http://www.orkut.com/Main#CommPoll?cmm=3262826&pid=444726408&pct=1267950621&fsr=1 (last accessed on 25.09.2014).

Figure 72: "Do novelas teach something or are they sheer entertainment?" – Entire poll and respective comments available at: http://www.orkut.com/Main#CommPoll?cmm=1779860&pid=1253393560&pct=1267951073&fsr=1 (last accessed on 25.09.2014).