

The pedagogical function of melodrama in the Brazilian children's and youth *telenovela*: poetic analysis of child abandonment in *Chiquititas*

JOÃO PAULO HERGESEL

Pontifical Catholic University of Campinas (PUC-Campinas) – Campinas, São Paulo, Brazil.

E-mail: joao.hergesel@puc-campinas.edu.br

ORCID: <https://orcid.org/0000-0002-1145-0467>

Volume 41
issue 2 / 2022

Contracampo e-ISSN 2238-2577
Niterói (RJ), 41 (2)
mai/2022-ago/2022

Contracampo – Brazilian Journal of Communication is a quarterly publication of the Graduate Programme in Communication Studies (PPGCOM) at Fluminense Federal University (UFF). It aims to contribute to critical reflection within the field of Media Studies, being a space for dissemination of research and scientific thought.

PPG|COM Programa de Pós Graduação
COMUNICAÇÃO
MESTRADO E DOUTORADO UFF

TO REFERENCE THIS ARTICLE, PLEASE USE THE FOLLOWING CITATION:

Hergesel, João Paulo. (2022). The pedagogical function of melodrama in the Brazilian children's and youth telenovela: poetic analysis of child abandonment in Chiquititas. *Contracampo – Brazilian Journal of Communication*, Niterói, v. 41, n. 2.

Submitted on 11/04/2021. Reviewer A: 12/20/2022 / Reviewer B: 03/28/2022 / Reviewer B: 05/31/2022 / Accepted on 05/31/2022.

DOI - <https://doi.org/10.22409/contracampo.v41i2.52171>



Abstract

The pedagogical function is inherent to melodrama, which, in turn, is the backbone of the Brazilian *telenovela* – a finding that becomes even more evident in children's and youth *telenovelas*. The objective of this article was to understand, based on the studies of telepoetic, how child abandonment is treated in *Chiquititas* (SBT channel), exploring perceptions of the relationship between media and education. The methodology prioritized, at first, the bibliographic research and theoretical review, to then delve into the narrative and stylistic analysis of the object. The main results suggest that, when it comes to the context of the production, there was a movement by the media to contextualize sociocultural conditioning that, from a critical reading of the phenomenon, constituted an educational-liberating process.

Keywords

Television studies; serial fiction; children's and youth telenovela; melodrama; telepoetic

Introduction

The pedagogical function is inherent in melodrama, explains Jean-Marie Thomasseau (2012). Melodrama, in turn, is the backbone of the Brazilian *telenovela*, says Maria Immacolata Vassallo de Lopes (2021). If we consider, specifically, the productions intended for children and preteens, this aspect becomes even more evident: at the same time that the children's and youth *telenovela* has a poetic aspect that is geared towards family entertainment, it also takes on the mission of educating – as Marisol Gutiérrez Rojas (2009) points out, among other authors. This finding leads us to the following research problem: How has the Brazilian children's and youth *telenovela* been approaching contemporary themes in its narratives, considering its educational potential?

A study carried out by FlixPatrol, a website specialized in the ranking of streaming content, and presented in a paper by Débora Sögur-Hous (2021), showed that the most watched Netflix fiction product in Brazil in 2020 was *Chiquititas*, a children's and youth *telenovela* written by Íris Abravanel and directed by Reynaldo Boury, produced by SBT channel between 2013 and 2015. This information helps illustrate the fact indicating the inseparability between the *telenovela* and the lives of Brazilians, as well as the repercussions, in audience numbers, that this generates, even in the children's and youth sphere.

Statistical data also help us to define an object of study for research: the *telenovela Chiquititas*, which, in addition to the already mentioned relevance on the streaming platforms, had its second rerun between 2020 and 2021 on mainstream television, in its open commercial model. Its broadcast has always stayed above the average daily audience ratings of the channel, according to figures from Kantar Ibope in São Paulo, replicated by entertainment sites such as Amo Novelas (2021).

It is also worth remembering that SBT channel, as the channel with the second largest audience in Brazil, is the one that most broadcasts productions intended for children – and we add teenagers – and makes Brazil the country that most shows this type of content, according to mapping undertaken by Ariane Diniz Holzbach, Joana D'arc de Nantes and Gabriel Ferreirinho (2020). For this reason, we value the chosen object, as well as others of the same characteristic, and we understand its relevance for understanding contemporary and interdisciplinary studies of television.

The general objective of this article, therefore, is to understand, based on the studies of telepoetics, how child abandonment – sociocultural subjects relevant to the age group of its target audience – is treated by Iris Abravanel's artwork, exploring perceptions of the relationship between media and education. As a consequence, the following can be listed as specific objectives: to revisit the definition of *telenovela* and the concept of melodrama, focusing on its pedagogical function; become familiar with part of Paulo Freire's thoughts, especially concerning the criticism made against the products generated by mass communication vehicles; and to promote studies of theme, narrative, and style in serial fiction, with a focus on children's and youth *telenovela*.

The methodology adopted, therefore, prioritizes, first, the bibliographic research and theoretical review surrounding the definition of *telenovela*, its relationship with melodrama and the relations between *telenovela* and education. Then, the analytical research, applying the theory studied in the selected topic, aligned with the methods of narrative and stylistic analysis of the audiovisual medium. This theoretical-methodological structure aims to assist in the understanding of Paulo Freire's perspective on the interrelation between communication and education, that is, the field of Educommunication, in the segment of contemporary serial fiction.

The justification for investigating the pedagogical function of children's and youth *telenovela* occurs, first of all, through the teachings of Lopes (2021, p. 22-23, emphasis in the original), who defends: "Any genealogical study that is done of the Brazilian *telenovela* must necessarily begin by paying attention

to the original pedagogical function present in the cultural matrix of melodrama"¹. Beyond the theoretical-epistemological relevance, we believe in the sociocultural impact of this approach – by dedicating our analysis to a product demonstrably overly consumed by Brazilian citizens – and in its originality – given the scarcity of bibliographic production involving the poetics of children's and youth *telenovela*, as already verified in previous research (Hergesel, 2020).

Telenovela for children and preteens

Telenovela is the audiovisual narrative of fiction, presented in a serial way, designed for television, usually daily and with a duration that normally varies between six and nine months – exceptional cases notwithstanding, as the object of study of this work. Samira Youssef Campedelli (2001, p. 20) considers the *telenovela* a special case of fictional narrative: as its plot, "(...) unfolds according to several dramatic locks, presented little by little – story in installments (...)" ; as for its story, it "(...) has a pluriform universe, requiring skilled handling for conducting the fable's unfolding – each piece has its own conflict to work through (...)" ; as for its speech, "(...) requires the perfect mastery of dialogue, the basis of its discourse"².

Also according to the author, the first *telenovela*, which ran from the 1950s to the end of the 1960s, had a very specific target audience: middle-class housewives. From 1970, its audience became unprecise (or widespread). In the words of Campedelli, who records the fascination of the Brazilian viewer, "(...) everyone watches *telenovelas*. It's no longer just a women's story. It is a daily matter and even responsible for changes in schedules (or fusion of them)"³.

Although it is, in fact, possible to see that *telenovelas* have taken on the mission of, increasingly, broadening their audience, expanding their themes to encompass interests of specific niches in a large narrative universe, there are also *telenovelas* that carefully select their themes and, necessarily, adapt their language to their potential viewers. This is the definition of *target audience*, which, according to Esther Império Hamburger (2005), differs from the idea of *reached audience*.

If television, especially in its open access model, is a media that is widely present in Brazilian homes, only reception surveys are able to assess the audience reached, which tends to be as diverse as possible; however, thinking about the production context, it is the target audience that becomes the central element for defining themes and plot lines (Hamburger, 2005). In the case of children's and youth *telenovelas*, we realize they are television phenomena which, like the works of children's and youth literature or children's and youth cinema, are produced from a well-defined reader-model.

Antonio Hohlfeldt (2006) shows the double meaning possible in the term children's and youth, which can refer to what is done for the children's and youth audience or by the children's and youth audience. Maria Antonieta Antunes Cunha (1998) tells us about the erroneous synonymy that is commonly made between children and youth and what is infantilized, of lesser importance. Adopting the term children's and youth, on the other hand, seems to us to work as an act of dismissing the pejorative charge and re-signifying ambiguity, as literature has managed to do over the years, leading to the inclusion of young adult literature as a category within international cataloging indexes.

Nelly Novaes Coelho (2000, p. 37) characterizes children's and youth as a thematic segment for an

1 Translated from the Portuguese: "Qualquer estudo genealógico que se faça da telenovela brasileira deve iniciar necessariamente pela atenção à função pedagógica originária presente na matriz cultural do melodrama."

2 Translated from the Portuguese: "(...) desenrola-se segundo vários trancamentos dramáticos, apresentados aos poucos – história parcelada (...)" ; "(...) tem um universo pluriforme, exigindo hábil manuseio para a condução dos desdobramentos da fábula – cada pedaço tem seu próprio conflito a ser trabalhado (...)" ; "(...) exige o perfeito domínio do diálogo, base de seu discurso."

3 Translated from the Portuguese: "(...) todos veem telenovela. Deixou de ser história só para mulheres. É assunto cotidiano e responsável, inclusive, por mudanças de horários (ou sacralização deles)."

audience whose reading “[...] continues to be supported by reflection; the ability to concentrate increases, (...) broadening or deepening their knowledge or perception of the world”⁴. According to the author, it is in this age group, centered on preteens, where “[...] deductive hypothetical thinking and the consequent capacity for abstraction”⁵ are developed.

More specifically, in media studies, Juliana Doretto (2018, p. 23) demonstrates that the term children's and youth can be a representative entry for what refers to the transition phase between childhood and adolescence, merging these two audiences a little. The children's and youth individual, therefore, is the one who has more freedom than the child to access certain content but has not yet acquired the maturity to be considered an adolescent.

In addition to this idea, Renata Tomaz (2019) explains that the *tweens*, – term derived from between, indicates the individual who is *between* childhood and adolescence – are represented in the media based on the oppositions common to this age group. According to the author, because they are no longer children, but not yet in fact adolescents, their representations are built between the childish and the skilled, between the immature and the responsible.

Resuming the considerations of Coelho (2000) and proposing a transition to television studies, it becomes possible to consider the children's and youth *telenovela* as a narrative of serial fiction, initially designed for daily viewing on television, which focuses on one or more characteristics of interest for young people who are in the phase of no longer considering themselves children but not yet fully adolescents. Examples of these thematic particularities are: the presence of heroes and heroines who fight for what is just; combinations between the appeal to emotionality and the awakening of logical reasoning; relatively elaborate dialogues, even if in a colloquial tone; identification with the challenges (sentimental or adventurous) of the characters inherent to their age group; passages involving mythology, science fiction or investigations; the communion of fantasy with realism; and the discovery of love.

Such themes, when present in a *telenovela*, are usually presented within the melodramatic matrix and, consequently, with a pedagogical touch. Regarding the communication-melodrama-education triad and the impact it generates on society, Lopes (2021, p. 22) explains that “[...] to approach the *telenovela* as a communicative resource is to identify it as a narrative in which both implicit and deliberate pedagogical actions are combined that become institutionalized in communication and culture policies in the country”⁶.

The pedagogical function of melodrama is justified in its origin, as historically rescued by Thomasseau (2012). Due to the high level of illiteracy existing in France in the sixteenth century and the interest in educating this population, authors needed to adapt their works, creating plays and operettas that easily penetrated the popular imagination. With this, the plots began to focus on actions (more than ideas or characters), the scenarios became more attractive (to hold the attention of the audience), and music entered as a fundamental element to assist the evolution of the fable, making it, often, pleonastic.

Over time, the television media saw in the melodrama – and in its already loyal audience – market value, which motivated its dissemination beyond Europe. Presenting melodrama in the context of Latin American audiovisual markets, Silvia Oroz (1992, p. 19) explains that “[...] conservative sentimentality and moralizing concerns are part of the formal and ideological structure relative to melodrama”, just as sentimental and virtuous actions “[...] populated its argumentative universe”⁷.

4 Translated from the Portuguese: “[...] segue apoiada pela reflexão; a capacidade de concentração aumenta, (...) alargando ou aprofundando seu conhecimento ou percepção do mundo.”

5 Translated from the Portuguese: “[...] o pensamento hipotético dedutivo e a consequente capacidade de abstração.”

6 Translated from the Portuguese: “[...] abordar a telenovela como recurso comunicativo é identificá-la como narrativa na qual se conjugam ações pedagógicas tanto implícitas quanto deliberadas que passam a institucionalizar-se em políticas de comunicação e cultura no país.”

7 Translated from the Portuguese: “[...] o sentimentalismo conservador e a preocupação moralizante fazem parte da estrutura formal e ideológica relativa ao melodrama”; “[...] povoaram seu universo argu-

In summary, melodrama is based on simplification: the texts are cut, the plots are more explicit and the characters display clarity. Jesús Martín-Barbero (2009, p. 166) adds that "(...) words matter less than games of mechanics and optics (...)" and that this "(...) economy of verbal language is put at the service of a visual and sound spectacle where pantomime and dance prevail, and where sound effects are studiously manufactured"⁸. With this, the scenic elements and the soundtrack are enriched to attract the audience and facilitate the understanding of the actions, presented succinctly, keeping only the essentials to enable communication.

Focusing on the elements of the melodramatic matrix applied to Brazilian children's and youth telenovelas, João Paulo Hergesel and Rogério Ferraraz (2017, emphasis added) found some characteristics, which are: it sustains the benevolent and malevolent characteristics of each character from the beginning to the end of the plot; establishes the main couple right at the beginning and, despite going through various challenges, they finish the plot together; feeds conflicts full of drama and extravagance; represent universalized conflicts, registered through the optics of emotion; shows the victims overcoming, even if immersed in great explosions or catastrophes – except if the focus is the elimination of the villain, in the last chapter; it is in accordance with Judeo-Christian culture; insists on educating, moralizing, civilizing; it sustains the exaggerated staging, the strong make-up, the stereotypical costumes, the cultured language.

The educational, moralizing, and civilizing tendency of the children's and youth *telenovela* is the fact that interests us at this point in the research, as already delimited in the introduction of this work. In order to explore this aspect, however, we see the need to become familiar with the thoughts of Paulo Freire, especially the criticisms made of the products generated by vehicles of mass communication.

The relationship between media and education – and its contribution to telenovela studies

Educational practices, like any other human activity, depend on communication, says Paulo Freire. In the book, *Extension or communication?*, the philosopher argues that "(...) every act of thinking requires a thinking subject, a thought object, which mediates the first subject from the second, and communication between both, which takes place through linguistic signs. The human world is, in this way, a world of communication"⁹ (Freire, 2014a, n. p.). We believe that, in this sense, it is up to experts in communication (and other researchers interested in the subject) to investigate the forms of communication present in society.

In his *Pedagogy of the Oppressed*, Freire (2014b, n. p.) discusses communication starting from the word, considering that, for the author, "(...) the word opens awareness of the common world of consciences, in dialogue therefore."¹⁰ From this, the author consolidates the need for communication for the existence of the world and human existence: "(...) man only expresses himself properly when he collaborates with everyone in the construction of the common world – he only humanizes himself in the dialogical process of humanizing the world."¹¹

mentativo."

8 Translated from the Portuguese: "(...) as palavras importam menos que os jogos de mecânica e de óptica (...); "(...) economia da linguagem verbal se põe a serviço de um espetáculo visual e sonoro onde primam a pantomima e a dança, e onde os efeitos sonoros são estudadamente fabricados."

9 Translated from the Portuguese: "(...) todo ato de pensar exige um sujeito que pensa, um objeto pensado, que mediatiza o primeiro sujeito do segundo, e a comunicação entre ambos, que se dá através de signos linguísticos. O mundo humano é, desta forma, um mundo de comunicação."

10 Translated from the Portuguese: "(...) a palavra abre a consciência para o mundo comum das consciências, em diálogo portanto."

11 Translated from the Portuguese: "(...) o homem só se expressa convenientemente quando colabora com todos na construção do mundo comum – só se humaniza no processo dialógico de humanização do

The reading of Pablo Nabarrete Bastos and Patrícia Gonçalves Saldanha's (2018, p. 9) work on Paulo Freire's dialogical perspective highlights that "(...) we are all-knowing subjects, mediated by the world, by structures, social relations, with the capacity to speak and transform reality."¹² The authors also point to terminologies involving communication: "Paulo Freire's dialogism is expressed even in the way of referring to the subjects involved in the pedagogical, cultural and communication act of Education: educator-educating and educating-educator, co-enunciators and interlocutors in continuous formation."¹³

When thinking about communication directed to the masses, Freire (2014a, n. p.) presents a counterpoint, alleging that it is through the techniques adopted by mass media that the "(...) masses are led and manipulated, and, for this very reason, they are not engaged in an educational-liberating process."¹⁴ On the other hand, the author states that this occurs due to inappropriate, sometimes decontextualized, use of these media, considering that "(...) the process of human communication cannot be exempt from sociocultural conditioning."¹⁵

The author advances his analysis in the posthumous work *Pedagogy of indignation*, in passages such as: "The fundamental question that is posed to us, whatever the intelligence of the sentence television literacy may be, is not to fight against television, a senseless fight, but how to stimulate development and critical thinking"¹⁶ (Freire, 2016, n. p., emphasis added). Within this reasoning, the author argues that "(...) as progressive educators, we cannot just ignore television, but we must use it, above all, to discuss it."¹⁷

Ultimately, we can infer that Freire does not condemn the communicational set that we now consider as media products – and that, at the time of his records, it was possibly composed of radio and television programs, in addition to print media. In the author's own words, it is evident that his discomfort is with the critical absence – and, therefore, mistaken – in the way of "reading" the media: "we do not criticize the media in themselves, but the use that is given to them"¹⁸ (Freire, 2014b, n. p.).

In this regard, Eduardo Meditsch (2017, p. 17) ponders: "(...) Freire's criticism, although he attributes a decisive and ideological role to the broadcaster in the construction of communication, is not based on theories that delegate only to the broadcaster the responsibility for the meaning of the information transmitted."¹⁹ According to the author "(...) Freire stresses the importance of the receiver – the public – having a critical view of the news that reaches them."²⁰

In line with Freire's thinking on the relationship between the media and teaching methods, the

... mundo."

12 Translated from the Portuguese: "(...) todos somos sujeitos cognoscentes, mediados pelo mundo, pelas estruturas, relações sociais, com capacidade para pronunciar e transformar a realidade."

13 Translated from the Portuguese: "A dialogia freiriana se expressa até mesmo na maneira de se referir aos sujeitos envolvidos no ato pedagógico, cultural e comunicacional da educação: educador-educando e educando-educador, coenunciadores e interlocutores em contínua formação."

14 Translated from the Portuguese: "(...) massas são conduzidas e manipuladas, e, por isto mesmo, não se encontram comprometidas num processo educativo-libertador."

15 Translated from the Portuguese: "(...) o processo de comunicação humana não pode estar isento dos condicionamentos socioculturais."

16 Translated from the Portuguese: "A questão fundamental que se coloca a nós, qualquer que seja a inteligência da frase alfabetização em televisão não é lutar contra a televisão, uma luta sem sentido, mas como estimular o desenvolvimento e o pensar críticos."

17 Translated from the Portuguese: "(...) como educadores e educadoras progressistas não apenas não podemos desconhecer a televisão, mas devemos usá-la, sobretudo, discuti-la."

18 Translated from the Portuguese: "Não criticamos os meios em si mesmos, mas o uso que se lhes dá."

19 Translated from the Portuguese: "(...) a crítica de Freire, embora atribua um papel decisivo e ideológico aos emissores na construção da comunicação, não se fundamenta nas teorias que delegam somente ao emissor a responsabilidade pelo sentido da informação transmitida."

20 Translated from the Portuguese: "(...) Freire ressalta a importância de o receptor – o público – ter uma visão crítica sobre as notícias que lhe chegam."

field of Educommunication emerged. Regarding this aspect of knowledge, Ismar de Oliveira Soares (2000, p. 19) emphasizes that "(...) man is a being of relationships and not only of touch like the animal; he is not only in the world but with the world."²¹ Within the framework of researches that tries to understand the relationship between the media and education, the author signals that it is visible "(...) the existence of a theoretical systematization process that points to interdiscursivity and interdisciplinarity as essential elements of the epistemology of the field [of Educommunication]"²² (Soares, 2000, p. 19).

Richard Kehn and Douglas Kellner (2007, p. 435) review that "Freire often employed cutting-edge media technologies as part of his system, even during his formative days as an educator in the early 1960s". Due to the constant technological transformations that have occurred in society, the authors point out the need for a new examination of Paulo Freire's theory on education and technology, considering the context of contemporary policies and the media, both mass and alternative.

Encouraged by this scientific-academic-philosophical context and considering personal research interests, especially in the universe of serial fiction and its relationship with childhood and adolescence, we propose a reflection on the pedagogical function of the children's and youth *telenovela*, focusing on one *Chiquititas's* scene. In this article, we propose a process contained to the scope of production, that is, an observation on how the perspectives of sociocultural contextualization in the media-society relationship are manifested in the poetics of the children's and youth *telenovela*.

We understand that, for Freire and his interlocutors, it is more interesting to study the reception, the criticism that is made about the media, and the use of the media's work to disengage from the reflective look; however, we launched ourselves into the challenge of bringing this look to the production, suggesting an educommunication exercise based on theme, narrative, and style. When considering, therefore, the *telenovela* as a communicative resource capable of reflecting social problems of the nation, as defended by Lopes (2021), and the need for critical and contextualized observation of this media, we resorted to telepoetics as a methodology that made this observation possible.

Telepoetics as a method of analysis of children's and youth telenovela

Telepoetic is the term coined by Jeremy G. Butler (2010, p. 20) to designate television poetics. When talking about the scientific-academic relevance of conducting studies through this dimension, the author records: "Poetics is thus no 'mere' formalism. Rather, it approaches style as the physical manifestation of theme and narrative, in the case of fiction film. And these elements are always culturally situated." It is, therefore, not only to analyze the style but to observe it from the thematic of the work and the narrative that becomes real.

This notion of poetics is recovered from David Bordwell (1989, p. 371), whose thought is supported by Aristotelian reflections. For the author, a poetic study consists in observing the "(...) result of a process of construction (...)", from investigations into "(...) the more general principles according to which the word is composed, and its functions, effects, and uses". The study of telepoetics, therefore, consists of the stylistic analysis of the work that also considers the theme and narrative and situating them within culture, which is why we believe it is a method that can be observed in children's and youth *telenovelas*, given the purpose of this research.

In Brazil, Simone Maria Rocha (2019, p. 9) has done successful works in the study of television

21 Translated from the Portuguese: "(...) o homem é um ser de relação e não só de contatos como o animal; não está apenas no mundo, mas com o mundo."

22 Translated from the Portuguese: "(...) a existência de um processo de sistematização teórica que aponta a interdiscursividade e a interdisciplinaridade como elementos essenciais da epistemologia do campo [da Educomunicação]."

poetics – especially focusing on style as a materialization of narrative and theme – to understand the “(...) significant power of sound and image on TV”²³. When performing analyses directed towards telenovela, the author recovers the concept of visuality as a support for understanding metaphorical and abstract phenomena; in this article, however, considering the objectives taken on, we chose to observe these elements from the perspective of educommunication and media studies, childhood, and youth.

The choice of clippings considers the speech of Lopes (2021, p. 24) regarding the facts that characterize the contemporary *telenovela*: “From the beginning of the 1990s, social rhythms were introduced into the dramaturgical success, from the densest to the most situational and explosive”²⁴. In this sense, we selected the scene officially titled (by SBT channels on the streaming platforms) *Binho tem crise de choro após briga com Thiago* [“Binho has crying crisis after a fight with Thiago”]²⁵, pillared on a social discussion – child abandonment – and the counseling to the preteen character involved, reflecting educational issues about respect and forgiveness.

For the analysis, a discussion is initially done on the theme presented, contextualizing it within Brazilian society and shedding light on the application of this in the context of the experience of children and preteens. Then, a presentation of the narrative is made, highlighting the basic categories capable of situating the characters within the diegesis. Finally, stylistic analysis is done, describing, and interpreting technical choices such as camera angles, scenic elements and soundtrack.

Child abandonment and the teaching of respect and forgiveness

Characters are not real people, but invented beings to perform actions within a narrative; hence, “(...) when they speak, they reveal themselves in a more complete way than real people, even when they lie or try to disguise their true opinions”²⁶, as Anatol Rosenfeld teaches (2014, p. 29). In *telenovelas*, however, these characters are constructed in such a way as to become not only believable for the story told, but also realistic for the viewers, considering the social, cultural, historical, and political situations that surround the country. One of the characters of *Chiquititas*, created to reflect Brazil's structural problems, is Binho, one of the residents of the Raio de Luz [“Light Beam”] orphanage.

At the beginning of the *telenovela*, Binho was homeless and the youngest of the quartet formed by him, Mosca, Rafa, and Pata. When Pata is directed by social workers to an orphanage exclusively for girls, setbacks are created by the separation of this group of friends and siblings. There is, therefore, a movement, from the side of the adults who run the place, so that the shelter can serve as a home for all children and adolescents in the region, regardless of gender.

It is worth mentioning that child abandonment is considered a crime within Brazilian territory, according to the Penal Code article (Brasil, 1940, n. p.):

Child abandonment | Art. 133 - Abandoning a person who is under his care, guard, surveillance, or authority, and, for any reason, unable to defend himself from the risks resulting from abandonment: | Penalty - detention, from six months to three years. | § 1° - If the abandonment results in bodily injury of a serious nature: | Sentence - imprisonment, from one to five years. | § 2° - If death results: | Sentence - imprisonment, from four to twelve years. | Penalty increase | § 3° - The penalties commuted in this article are increased by one-third: | I - If the abandonment occurs in a desolate place; | II - If the agent is the ascendant or descendant, consort, brother,

23 Translated from the Portuguese: “(...) poder significante do som e da imagem na TV”.

24 Translated from the Portuguese: “A partir do começo dos 1990, introduziu-se no sucesso dramático os ritmos sociais, desde os mais densos aos mais conjunturais e explosivos.”

25 Dailymotion. Binho has a crying crisis after a fight with Thiago. *Chiquititas*, August 04, 2015. Retrieved from <https://www.dailymotion.com/video/x30j575>

26 Translated from the Portuguese: “(...) ao falarem, revelam-se de um modo mais completo do que as pessoas reais, mesmo quando mentem ou procuram disfarçar a sua opinião verdadeira.”

guardian, or trustee of the victim. | III - If the victim is over 60 (sixty) years old (included by Law n° 10.741, 2003) | Exposure or abandonment of newborn | Art. 134 - Exposing or abandoning a newborn to conceal one's own dishonor: | Penalty - detention, from six months to two years. | § 1° - If the fact results in bodily injury of serious nature: | Penalty - detention, from one to three years. | § 2° - If death results: | Penalty - detention, from two to six years.²⁷

Regarding Article 133, André Estefam (2018, p. 229, emphasis in the original) explains: "The nuclear verb is *abandon*, that is, to *abandon*, to leave the victim without assistance. This behavior can take place in two different ways: positive or negative."²⁸ The author points out the differences: "In the first case, the agent takes the incapacitated person out of the place where he would be protected. In the second case, leaves him where he is, but the agent withdraws from that place, leaving the dependent to their own fate."²⁹

Regarding Article 134, Estefam (2018, p. 233, emphasis in the original) explains that the situation is similar to the previous article, but that "(...) the distinguishing features between criminal offenses lie in the quality of passive subject (newborn) and in the motive that leads the agent to commit the act (to conceal their own dishonor)"³⁰. And he adds: "Abandon means leaving to one's own fate, denying necessary aid or assistance. Exposing the newborn means subjecting him to dangers to his life, to his health or bodily integrity."³¹

Throughout the two years of the *telenovela*, we see Binho's growth and the passage from his childhood to his early teenage years. We also see his growing proximity to a boy of similar age: Thiago. The relationship between them, however, is shaken when Thiago meets his biological father, and Binho, who until then had been treated as a brother, becomes a cause for bullying.

In the chapter originally broadcast on August 4, 2015, and later made available by Netflix as Episode 537, one of the most serious clashes between the two boys occurs³². During a school activity, in which they need to produce a video clip, Thiago tries to stand out, with a certain arrogance, and Binho disagrees with this attitude. In the meantime, Thiago accuses his friend of being jealous, making Binho feel offended, and he abandons the activity, and thus starts the scene chosen for analysis.

This scene begins with Binho entering the orphanage in silence, with a melancholic instrumental

27 Translated from the Portuguese: "Abandono de incapaz | Art. 133 - Abandonar pessoa que está sob seu cuidado, guarda, vigilância ou autoridade, e, por qualquer motivo, incapaz de defender-se dos riscos resultantes do abandono: | Pena - detenção, de seis meses a três anos. | § 1º - Se do abandono resulta lesão corporal de natureza grave: | Pena - reclusão, de um a cinco anos. | § 2º - Se resulta a morte: | Pena - reclusão, de quatro a doze anos. | Aumento de pena | § 3º - As penas cominadas neste artigo aumentam-se de um terço: | I - Se o abandono ocorre em lugar ermo; | II - Se o agente é ascendente ou descendente, cônjuge, irmão, tutor ou curador da vítima. | III - se a vítima é maior de 60 (sessenta) anos (Incluído pela Lei nº 10.741, de 2003) | Exposição ou abandono de recém-nascido | Art. 134 - Expor ou abandonar recém-nascido, para ocultar desonra própria: | Pena - detenção, de seis meses a dois anos. | § 1º - Se do fato resulta lesão corporal de natureza grave: Pena - detenção, de um a três anos. | § 2º - Se resulta a morte: | Pena - detenção, de dois a seis anos."

28 Translated from the Portuguese: "O verbo nuclear é abandonar, ou seja, desamparar, deixar a vítima sem assistência. Referido comportamento pode se concretizar de duas maneiras distintas: positiva ou negativa."

29 Translated from the Portuguese: "No primeiro caso, o agente leva o incapaz para fora do local onde estaria protegido. No segundo caso, deixa-o onde está, mas o agente é que se retira desse lugar, deixando o incapaz à própria sorte."

30 Translated from the Portuguese: "(...) os traços distintivos entre as infrações penais residem na qualidade do sujeito passivo (recém-nascido) e no motivo que leva o agente a praticar o ato (ocultar desonra própria)."

31 Translated from the Portuguese: "Abandonar significa deixar à própria sorte, negando auxílio ou assistência necessários. Expor o recém-nascido quer dizer sujeitá-lo a perigos à sua vida, à sua saúde ou integridade corporal."

32 Chiquititas – Chapter 537. Directed by Reynaldo Boury. Written by Iris Abravanel. São Paulo: SBT, 2015. 25 mins., telev., son., color. Retrieved from <https://www.netflix.com/br/title/80059506>

soundtrack. He is wearing a t-shirt with a tiger print, a figure that is commonly associated with strength, dexterity, and courage (figure 1). At the same time, his expression is low and tearful, creating the first contrast and the atmosphere of conflict between being self-assured and not being mature enough to navigate everyday problems. There is a first observation of the instability present in the media representation of pre-adolescents, as pointed out in the study by Tomaz (2019).

Figure 1 – Binho enters the orphanage saddened.



Source: Chiquititas (2015).

If we notice the lighting, the outside receives intense sunlight, while the inside of the orphanage is composed of shadows: Binho seems to leave a lit area and enter darkness – but a welcoming darkness, considering that this is his home, an environment in which he can feel safe and more comfortable. This beginning of the scene sounds practically like a metaphorical record of the oscillating emotions of the boy – which can be perceived by the viewer, in a kind of stimulation of our affectionate sides, as Bordwell (2008) would say. There are some lampshades lit, but with yellow shades, without enough power to maintain the perceived natural clarity outside.

One can question the obviousness in the change of lighting when there is a change of scenarios like this, in which the character leaves the natural light and enters an environment that needs artificial light. However, we understand that there was a director's choice for the conversation within the enclosed space, as well as the sparse lighting; the scene could have taken place in the garden, in the yard, in the kitchen, or any other environment with more clarity than the living room – which gains, in a way, less cheerful airs.

He calmly closes the door so as not to make noise, indicating an attempt to not want to disturb the other residents or employees of the house, which also characterizes an aspect of his education and behavior while suggesting that he does not want to be noticed. The empty hall stands out, suggesting, through the depth of the field of vision and the distance with which the scenic elements are presented, the internal loneliness with which the boy is dealing. This fact is intensified by the camera that follows him, evidencing his smallness compared to the location (figure 2).

Figure 2 – Binho, compared to empty space.



Source: Chiquititas (2015).

Binho is already sitting on the couch when there is a close-up on the boy's face, which reinforces the melodramatic tension, with the sliding tears, complemented by the extradiegetic music. There is a flashback, as if the screen made the boy's thoughts visible, recovering the dialogue from the discussion with Thiago (figure 3). At this moment, cut from a scene already shown previously, the dialogue is evident, a verbal resource that becomes fundamental in the Brazilian *telenovela* – due to the technical and historical roots of television, a media that was formed based on the experiences acquired in radio, as pointed out by Rocha (2016, p. 48).

Figure 3 - Thiago discusses with Binho (flashback).



Source: Chiquititas (2015).

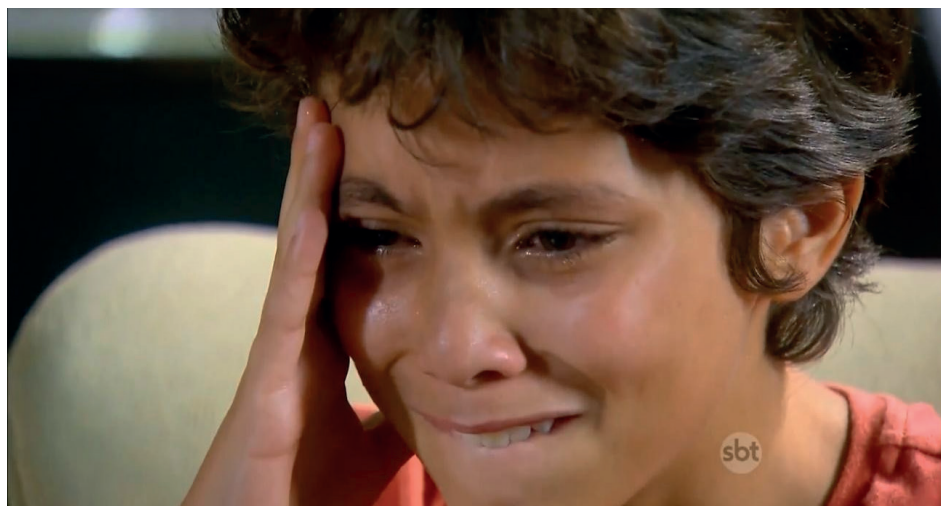
The flashback, as in other moments of the telenovela in which this feature is necessary, is demarcated with an image at a lower temperature, in addition to an illustrated frame on the screen: there

is a simulation of cutouts, papers with notes and adornment items, such as paper clips, shirt buttons, with a strong prevalence of bluish tones. In this scene clip, we see Thiago accusing Binho of feeling jealous of him, to which the boy counters: “*Why would I be jealous of you, huh?!*”³³ and is surprised by the answer: “*Simple as this: because I got my dad before you did. And my dad is what everyone wanted to have: a famous soccer player. And you don't even know about yours.*”³⁴

At least three conflicts are generated here considering the sociocultural context of the narrative: orphanhood, widespread idolatry of soccer players and fraternal clash. The first and third items have been present in the *telenovela* since its first chapter; concerning the second item, the mention of passion for soccer is in line with the proposal of Latin American melodrama of highlighting cultural identity factors of the countries in which they are inserted – as described by Oroz (1992) presenting the syntax of the melodramatic matrix.

The plot returns to the present, framing Binho in the foreground (figure 4). He keeps looking down, still crying, as if calculating the weight of the words heard. The melodrama is reinforced by recording this moment of silence of the character – wrapped in instrumental music – for approximately ten seconds. Then comes a new flashback, from another previous episode, which proposes to evidence other information from the boy's memory.

Figure 4 - Binho in the foreground.



Source: Chiquititas (2015).

This second flashback begins with the audio of the past superimposed on the image of the present as if we could hear the boy's thoughts, and only then we are presented with the image from which the sound originally comes. In it, we see Binho in an institute for children, identified by the facade in the background, questioning one of the employees about his arrival (figure 5). This is another scene with a lot of strength in the dialogue, including the boy's questioning about who took him to the shelter and whether there would be clues to locate his biological parents.

33 Translated from the Portuguese: “Por que eu teria inveja de você, hein?!”

34 Translated from the Portuguese: “Simples assim: porque eu consegui meu pai primeiro que você. E o meu pai é o que todo mundo queria ter: um jogador de futebol famoso. E você nem tem notícia do seu.”

Figure 5 – Binho's conversation with the shelter employee (flashback).



Source: Chiquititas (2015).

The man is rough while revealing: *“You were left in the trash. Then they found you and brought you here. That's why no one has ever come looking for you and won't. Never.”*³⁵ The lexical choice of this speech, according to stylistic studies of verbal language, generates a dysphemism, emphasized through a plocé, as José Luiz Fiorin names (2016, p. 121). In other words, it is an expression with offensive connotations to the interlocutor (and, in possible interpretation, to the viewer), followed by the repetition of the word “never”, in order to reinforce the negative and absolute effect of the word.

The notion that the character is an orphan is problematized by the fact that he was the victim of a crime of abandonment, possibly combined with attempted murder, when he was discarded as an object, still a baby. Unveiling this loaded information, which would seem cruel to any human being, is intensified by dealing with a preteen – and justifies the painful reaction to Thiago's comment. An atmosphere is created between the social context represented in the media and the young adult experience, configuring what Paulo Freire (2014a) expected from the media: that they should not be exempt from sociocultural conditioning.

The scene returns to the present with Binho in the first foreground, keeping his forehead creased and face wet. A plan with reduced depth of field is created, with the entrance of Carol, director of the orphanage, in the background. She notices the boy in the room, pauses to check that he is crying, and goes towards him (figure 6). There is no change of focus, a focus puller strategy, keeping it exclusively on Binho, suggesting that the relevant character in the scene is still the boy.

³⁵ Translated from the Portuguese: “Você foi deixado no lixo. Depois te encontraram e te trouxeram para cá. É por isso que ninguém nunca veio atrás de você e nem vão vir. Nunca.”

Figure 6 – Binho and Carol in plan with reduced depth of field.



Source: Chiquititas (2015)

We noticed that Carol's costume contains many shades of white, suggesting a certain tranquility, as if she were the embodiment of calm and purity, which Binho needs now. The presence of a vase of white flowers, next to Binho and in front of Carol, seems to work as a metaphor and reinforce this idea of serenity.

Still, concerning the costume, we notice that the strap of Carol's blouse is the same color as Binho's shirt, instilling a link between them. This relationship continues to be built with the intercalation of plans between the two characters, putting both in evidence at the time of each's speech. In the first exchange of contact with Carol, Binho is recorded in low camera, as if the scenic choice placed us, as spectators, in line of sight at the boy's height, strengthening affection (figure 7).

Figure 7 - Binho is recorded in low camera.



Source: Chiquititas (2015).

When Carol questions the reason for crying, Binho manages to be objective, finding confidence in the director: "*I fought with Thiago, Carol.*"³⁶ The woman associates the speech with a physical fight and imagines that the boy is injured or in pain, but the boy reveals that it is something emotional. When

36 Translated from the Portuguese: "Briguei com o Thiago, Carol."

summarizing what happened, Binho admits to feeling jealous of Thiago, since the friend managed to find his father. Carol sympathizes and approaches. The camera accompanies, to the point of transforming the foreground into a set plane (figure 8), proposing a representation of the moment.

Figure 8 - Binho and Carol in set plan.



Source: Chiquititas (2015).

The dialogue, once again, proves potent for driving the scene. Initially, Binho expresses himself with emotion: *"I was thrown in the trash, Carol. In the trash."*³⁷ The repetition of "in the trash", again featuring a place, serves as emphasis for the seriousness of the situation and how much this weighed on the boy psychologically. Feeling guilty about the situation, Binho dreams up: *"Maybe I'm not a good son. Maybe I'm not enough for my biological parents... or adoptive parents."*³⁸

The anaphors in Binho's speech indicate a myriad of motives that he has in his mind to justify the criminal actions of his biological parents, all placing him as the reason for this behavior; the reticence (and what comes after it) intensifies the feeling of rejection. Considering the need to strengthen the relationships between sociocultural context and media representations, as proposed by Freire (2014a), we see materialize the discussion surrounding the victim being, oftentimes, blamed for the attitudes that hurt her.

In response to the boy's speech, Carol rebuts with compliments, evidencing that he *"(...) is wonderful (...)", "(...) one of the smartest (...)"*³⁹, and that everyone who lives with him loves him. In the midst of this, an educational speech follows, which refers to the attempt to forgive the attitude of his biological parents, claiming that no one knows the reason why the abandonment happened: *"Maybe because of lack of maturity, maybe because of lack of awareness. I'm sure it's not your fault. It's not yours, okay?"*⁴⁰

Carol's speech does not try to minimize the criminal actions committed by Binho's biological parents but stresses the need not to live with this weight and to ensure that the victim cannot be seen as

37 Translated from the Portuguese: "Eu fui jogado no lixo, Carol. No lixo."

38 Translated from the Portuguese: "Talvez eu não seja um bom filho. Talvez eu não seja o suficiente para meus pais biológicos... nem adotivos."

39 Translated from the Portuguese: "(...) é maravilhoso (...); "(...) um dos mais espertos (...)"

40 Translated from the Portuguese: "Talvez por falta de maturidade, talvez por falta de consciência. Eu tenho certeza de que a culpa não é sua. Não é sua, entendeu?"

guilty. This scene also proposes, within the scope of fruition or consumption, the possibility of fostering critical reading about the facts involved – coinciding with the criticality expected by Freire (2014b) for the consumption of mass communication productions.

To finish her speech, Carol demonstrates almost maternal affection towards the boy: “*I really love you, okay? You will never be alone.*”⁴¹ There is a resignification of the word “never”, generating practically an antanaclasis, as Henri Suhamy (1994) calls it: if before it was being used to suggest that it would be something that would never happen in the boy's life, here it is used to demarcate something from which the boy will not be able to detach himself.

The scene closes with a hug between the two, followed by a kiss and sobbing (figure 9) – apparently no longer in pain or anguish, but in relief at having been heard and understood.

Figure 9 - Embrace of Binho and Carol



Source: Chiquititas (2015).

When hugging Carol, Binho's fingers partially close, clinging to the director's shoulder, like a tiger claw – the same animal printed on his t-shirt, which was in evidence at the beginning of the scene. In other words, the closing image of the scene resumes the symbolic charge of the initial image, creating a kind of journey: if Binho left his ordinary world as a frightened and lonely tiger, now he has returned home as a stroked and protected tiger.

Finally, based on Butler's (2018, p. 94) conception of the use of dialogues to characterize the characters, we can see Binho's personality materializing. According to the author: “What a character says and what other characters say about them determine a good deal about our understanding of that character.” In this sense, we have a “direct meaning” (Binho's cleverness, explicit in Carol's speech) and the “oblique meaning” (Binho's benevolence, highlighted by the boy's need to correct himself, even when the mistakes are not his). In both cases, “(...) meaning about the character is communicated to the viewer.”

Final remarks

In this article, we propose to expand the reflections on contemporary television productions that target children and adolescents. To better take advantage of the limits inherent in a scientific article, we

41 Translated from the Portuguese: “Eu te amo de verdade, tá? Você nunca vai estar sozinho.”

focus the discussion on the pedagogical function of the children's and youth telenovela, based on the study of the telenovela *Chiquititas* (SBT channel, 2013-2015), by Iris Abravanel. In order for the analysis to be carried out, we selected as the object of study the scene entitled *Binho tem crise de choro após briga com Thiago* ["Binho has a crying crisis after a fight with Thiago"] to which we applied a narrative and stylistic analysis.

First, we revisit the definition of telenovela and its relationship with melodrama, with a focus on children's and youth telenovela, proposing a theoretical dialogue between authors such as Maria Immacolata Vassalo de Lopes, Jesús Martín-Barbero and Renata Tomaz. Then, we reviewed the thoughts of Paulo Freire, especially with regards to the need for critical literacy of the media products offered by them, based on the author and readings of researchers such as Pablo Nabarrete Bastos, Patrícia Gonçalves Saldanha, Ismar de Oliveira Soares, Richard Kehn, and Douglas Kellner.

To conceptualize the methodology adopted for the research, we used authors of television studies, such as Jeremy G. Butler and Simone Maria Rocha, basing the analysis protocol on the bias of telepoetic studies. Since then, a critical-interpretative analysis of the corpus has detected, among the main results, a media movement in contextualizing sociocultural conditionings that, from the critical reading of the phenomena, can constitute an educational-liberating process.

In this way, we understand that audiovisual communication techniques – such as camera records, elements of *mise-en-scène*, and soundtrack components – help telenovelas tell their story, creating emotional bonds and contextualizing problems of the society, in which the production is created. When the telenovela is directed to the children's and youth audience, the themes became of interest to the universe of the child and the preteen, as in the case studied, which, in addition to orphanhood, involved themes such as abandonment of dependents, the search for biological parents and conflicts between friends, in addition to teaching respect and forgiveness.

Through the narrative presented, the character Binho found, in Thiago's rough words, a trigger to relive the discovery of his origins, the fact of hearing from one of the employees of the old shelter in which he lived, that he was found in the trash. The plot used the techniques of flashback to emphasize these situations and justify the suffering of the boy, as well as sewed the three points of the same plot line: the discovery, the discussion, and the emotional crisis.

Through the style, we are led to the affective side of the situation, which has an instrumental soundtrack permeating the entire scene. Specific records, such as focus and depth, help to create the atmosphere of solitude and the arrival of coziness; scenic elements, such as decorative objects and choice of costumes, shows an almost maternal relationship being built between the orphanage director and the boy; and the dialogues emphasize the aggressiveness of which the boy was a victim and nourish, through the educational advice of the director.

We know, in dialogue with Ariane Diniz Holzbach and Wagner Dornelles (2020), the need to deepen the research in terms of influences of the eurocentric profile that predominates in the work (most children are white, couples are always heterosexual, there is a reinforcement in the gender division between boys and girls) and the impact of consumption on this product (which had several licensed products, such as toys and school supplies). For now, however, considering the limits of a scientific article, we believe that the proposed objectives, based on the narrative and stylistic relationship, are achieved.

Finally, it is expected that the work carried out can be an interdisciplinary contribution to the area of communication, especially in the observation modes of television phenomena by the bias of telepoetic studies. It is also desired that this record be a motivation for telenovela research, on a large scale, and for children's and youth telenovela, on a precise basis.

References

- Amo Novelas (2021, Jun 8). *Chiquititas* (Reprise 2020) – tabela com audiência detalhada da novela do SBT. Retrieved from <https://bit.ly/3zh7Vib>
- Bastos, P. B., & Saldanha, P. G. (2018). *A publicidade social sobe e desce o morro*. *Comunicação & Inovação*, 19(1), pp. 1-17.
- Bordwell, D. (2008). *Figuras traçadas na luz: a encenação no cinema*. Campinas: Papirus.
- Bordwell, D. (2008). *The Cinematic Text: Methods and Approaches*. New York: AMS Press.
- Brasil (1940). Decreto-Lei n.º 2.848, de 7 de dezembro de 1940. *Código Penal*. Brasília: Presidência da República. Retrieved from <https://bit.ly/3Kzkmu9>
- Butler, J. G. (2010). *Television Style*. New York: Routledge.
- Butler, J. G. (2018). *Television: Visual Storytelling and Screen Culture*. 5th edition. New York & London: Routledge.
- Campedelli, S. Y. (2001). *A telenovela*. 2nd edition. São Paulo: Ática.
- Chiquititas – Capítulo 537*. (2015). Directed by Reynaldo Boury. Written by Íris Abravanel. São Paulo: SBT. 25 min., telev., son., color.
- Coelho, N. N. (2000) *Literatura infantil: teoria, análise, didática*. São Paulo: Moderna.
- Cunha, M. A. A. (1998). *Literatura infantil: teoria e prática*. 17th edition. São Paulo: Ática.
- Doretto, J. (2018). A participação das crianças no jornalismo infantojuvenil português e brasileiro. *FAMECOS: mídia, cultura e tecnologia*, 25(1), ID 27327.
- Fiorin, J. L. (2016). *Figuras de retórica*. São Paulo: Contexto, 2016.
- Freire, P. (2014a). *Extensão ou comunicação?*. Rio de Janeiro: Paz e Terra. Kindle.
- Freire, P. (2016). *Pedagogia da indignação*. Rio de Janeiro: Paz e Terra. Kindle.
- Freire, P. (2014b). *Pedagogia do oprimido*. Rio de Janeiro: Paz e Terra. Kindle.
- Gutiérrez Rojas, M. (2009). La educación en un contexto mediático: la apropiación educativa de las telenovelas juveniles. *Actualidades Investigativas en Educación*, 9(1), pp. 1-31.
- Hamburger, E. I. (2003). *O Brasil antenado*. Rio de Janeiro: Jorge Zahar.
- Hergesel, J. P. (2020). Revisão Sistemática e Bibliométrica (RSB) como metodologia para os estudos televisivos: experiência com publicações sobre telenovela infantojuvenil: *Proceedings from 9th Interdisciplinary International Congress on Socials and Humanities*. Campos dos Goytacazes: UENF.
- Hergesel, J. P., & Ferraraz, R. (2017). Melodrama infantojuvenil na televisão brasileira: análise estilística de Carrossel (SBT, 2012-2013). *Conexão – Comunicação e Cultura*, 16(31), pp. 201-222.
- Hohlfeldt, A. (2006). *Literatura infantojuvenil*. Porto Alegre: Mercado Aberto.
- Holzbach, A. D., & Dornelles, W. (2020). Definição pela exclusão: apontamentos iniciais sobre os limites conceituais dos programas infantis. *Mídia e Cotidiano*, 14(1), pp. 117-132.
- Holzbach, A. D., Nantes, J. D'A., & Ferreirinho, G. (2020). Existe espaço para as crianças na televisão! A presença da programação infantil na TV aberta mundial. *Comunicação, Mídia e Consumo*, 17(49), pp. 244-

The pedagogical function of melodrama in the Brazilian children's and youth telenovela: poetic analysis of the abandonment of the incapable in Chiquititas

267.

Kahn, R., & Kellner, D. (2007). Paulo Freire and Ivan Illich: technology, politics and the reconstruction of education. *Policy Futures in Education*, 5(4), pp. 431-448.

Lopes, M. I. V. (2021). Telenovela e direitos humanos: a narrativa de ficção como recurso comunicativo. In L. P. Lemos, & L. L. Rocha (Orgs.). *Ficção seriada: estudos e pesquisas – volume 3* (pp. 11-33). Aluminio: Jogo de Palavras, & Votorantim: Provocare Editora, 2021.

Martín-Barbero, J. (2009). *Dos meios às mediações: comunicação, cultura e hegemonia*. 6th edition. Rio de Janeiro: Editora UFRJ.

Meditsch, E. (2017). Paulo Freire nas práticas emancipadoras da comunicação: ainda hoje, um método subutilizado no Brasil. *Revista Latinoamericana de Ciencias de la Comunicación*, 13(25), pp. 132-143.

Oroz, S. (1992). *Melodrama: o cinema de lágrimas da América Latina*. Rio de Janeiro: Rio Fundo.

Rocha, S. M. (2019). A experiência televisiva entre a magia do ver e a mágica da imagem: uma análise do tema da violência contra a mulher em “O outro lado do paraíso”: *28th Compós’ Annual Meeting*. Porto Alegre: Compós.

Rocha, S. M. (2016). *Estilo televisivo – e sua pertinência para a TV como prática cultural*. Florianópolis: Insular.

Rosenfeld, A. (2014). Literatura e personagem. In A. Candido, A. et al. *A personagem de ficção*. 13th edition. São Paulo: Perspectiva.

Soares, I. O. (2000). Educomunicação: um campo de mediações. *Comunicação & Educação*, 19(1), pp. 12-24.

Sögun-Hous, D. (2021, Jan 5) *Chiquititas foi o show mais visto no Brasil na Netflix em 2020, diz site. Metrôpoles*. Retrieved from <https://bit.ly/3x8070y>

Estefam, A. (2018). *Direito penal – volume 2*. 5th edition. São Paulo: Saraiva Educação.

Suhamy, H. (1994). *As figuras de estilo*. Porto: Rés.

Thomasseau, J.-M. (2012). *O melodrama*. São Paulo: Perspectiva.

Tomaz, R. (2019). *Da negação da infância à invenção dos tweens: imperativos de autonomia na sociedade contemporânea*. Curitiba: Appris.

João Paulo Hergesel is permanent professor of the Postgraduate Program in Languages, Media and Art at the Pontifical Catholic University of Campinas (PUC-Campinas). Doctor in Communication (UAM), with post-doctorate in Communication and Culture (Uniso). Member of the research group “Entre(dis)curso: sujeito e língua(gens)” [Between discourses: subject and languages]. Collaborator of the research groups “Narrativas Midiáticas” [Media Narratives] (Uniso/CNPq) and “Inovações e Rupturas na Ficção Televisiva” [Innovations and Ruptures in Television Fiction] (UAM/CNPq). Member of the Rede Brasileira de Pesquisa em Ficção Televisiva [Brazilian Network for Research in Television Fiction] (Obitel Brasil) and of the Red Iberoamericana de Investigación en Narrativas Audiovisuales [Ibero-American Network for Research in Audiovisual Narratives] (Red Inav).