"*Risk on the disc*": a case study of the Brazilian Web novel[1]

Risco no disco: um estudo de caso da web novela brasileira

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ABSTRACT

Brazil is internationally known for its soap operas, which are exported to many countries worldwide. Due to Internet's development, a new type of soap opera has emerged: Web soap opera, which presents changes not only in the broadcasting –currently done on the Internet– but also in its production. In this article, we aim to study these changes by using Operetv's production Risco no disco, defining the profile of the new consumer-interactor and observing dialogical interactions among viewers performed in different digital platforms. For that purpose, we will use the bakhtinian concept of dialogism and genre (1978, 1997, 2006) and Santaella's studies (2003, 2007, 2010a, 2010b) on the emerging media of the Internet. Given the peculiarities of this kind of soap opera and the interactions that internet allows, understanding this new media and its relationship with the digital universe is essential for communication and discourse studies.

Keywords: Web soap opera, dialogism, media, interactor, web 2.0 platforms.

RESUMO

O Brasil é internacionalmente conhecido por suas telenovelas, que são exportadas para vários países do mundo. Com o desenvolvimento da internet, surgiu um novo tipo de novela: a web novela, que apresenta modificações não apenas na forma de transmissão, agora feita via internet, mas também no formato de produção. Neste artigo, estudaremos essas mudanças a partir de uma produção da Operetv chamada Risco no disco, traçando o perfil do novo consumidor-interator e observando as interações dialógicas entre os espectadores realizadas em diferentes plataformas digitais. Para isso, utilizaremos os conceitos sobre dialogismo e gênero propostos por Bakhtin (1978, 1997, 2006) e os estudos de Santaella (2003, 2007, 2010a, 2010b) sobre as mídias emergentes da internet. Dadas as características peculiares desse tipo de novela e as interações que a internet permite, compreender essa nova mídia e suas relações com o universo digital mostra-se imprescindível para os estudos da comunicação e do discurso.

Palavras-chave: Web novela, dialogismo, mídias, interator, plataformas da web 2.0.

INTRODUCTION

The asseveration of Martin-Barbero (2003) that TV novels function as the leading promoter of cultural mediation inside a country is the fundamental idea of this study. In Brazil, this observation has significant support, since that kind of media is habitual, and its quality and excellence, acknowledged internationally. We must stress that even that Martin-Barbero has inspired our scientific approach, our strategy to examine the TV novel and its extensions in the digital media follow a distinct pathway.

Our abstraction arises from the predicament to perceive and to verify, in which way that promoter of cultural mediation –the TV novel, migrated to the digital media universe and begun to be conceived and produced to fit in that multimodal and multi-meaningful medium. That migration from analogic to digital media justifies the interest of this reflection, since due to the internet evolution, we had -and we are continuously having, changes in customer´s behaviour, given that

> the alliance between computers and networks gave birth to the first system widely disseminated that it gives to the user the opportunity to create, distribute, receive and consume audiovisual content in a unique equipment. The calculator, which was forced to turn in a typewriter not so long time ago, now is combining diverse functions such as to create, to distribute and to receive another diversity of media inside one box. (p. 20).

We can verify that a novel produced for a digital platform also has a way of diffusion that differs from the traditional one –those conveyed as an analogic signal by analogic devices receptors. It is necessary to use links found on the internet, or on websites like Facebook and YouTube to access them. The researcher Cruz (2013), explains that virtual social networks, due to its dynamic nature, enable sharing information since users can disclose products by their own as also to make their complaints about companies.

Observing this scenario, we choose as a *corpus*, the Web novel "Risk on the disc" to understand the new narrative format and its dialogic deployments. Two criteria sustained this choice: to our knowledge, this is the first Web novel produced in Brazil, according

to the data available on the producer website Operetv (http://operetv.com.br/videoscategory/risco-no-disco/). Also, the possibility to analyze both each chapter individually or its thirty chapters as a whole story as well distinguishes it from the traditional TV novel and is a characteristic that define it[2].

As an antecedent for the analysis, a result of a summary search -performed in Google, on June 9, 2013, of the term "Brazilian Web novel" showed some links. However, those Websites[3] do not submit to a Web novel written and produced for transmission on-line. What we found were photographs of scenes and actors from a Brazilian soap-opera broadcasted by an open TV channel –Rebel, from Record Network, along with the audio of a particular chapter, which do resemble novels from magazines. We concluded that the structure remains the same, what changed is the medium: from the magazine to internet.

Thus, the exhibition of a textual chapter is for the readers to follow and not for the tele audience to see since it is not available an audiovisual version produced for the internet exhibition. Then, we should not consider a verbal description of a TV novel chapter conveyed in the Web as a Web novel. Our interest is to understand how that new communicational content, digital novel, is being constructed and disseminated through the digital platforms. This study has three objectives: (i) to understand how is characterized the Web novel "Risk on the disc" (from now on "the Web novel"[4]), verifying how is produced that new narrative format; (ii) to find out the new consumer-interactor profile; and, (iii) to deduce how take place the dialogic interactions between interactors-users of the network and the diverse digital platforms.

As a theoretical framework, we will use the genre definition and the dialogism concepts coined by Bakhtin (1978, 1997, 2006) and in Santaella´s studies (2003, 2007, 2010a, 2010b) about new media arising in he internet. The methodology of this study is to use both the theory and the concepts proposed by Bakhtin and Santaella and to apply them to the *corpus*, to allow the analysis of the Web novel from a theoretical and applied analysis of the concepts. The methodology has two parts. The first one is to perform a descriptive analysis of the Web 2.0, to identify their similarities

and differences against the traditional novel paradigms. The second part is an analysis according to Bakhtin and Santaella´s theoretical assumptions.

Understanding a Web novel as an agent of cultural mediation, from its analysis and diffusion through the digital universe, we will observe its narrative, interactive and dialogic characteristics, as well as which are the aspects that distinguish it from the traditional TV novel.

At the end of this study, we include the results obtained through a theoretical and applied research intended to promote a study capable of interacting with the research and new communication medium and, to collaborate with future researchers who attempted to explore the new sort of contents emerging from their digital platform. Finally, we will set out the conclusions.

Introduced our *corpus* and objectives, we will perform a brief exposition on the problem of the genre in the Web opera soup. A major knowledge of the subject on the genre in the Web novel will facilitate a better reader´s comprehension of the other topics shown in this study. They are the Brazilian opera in open TV, the characteristics and the profile of the Web 2.0 consumer; a dialogic view about the Web novel and its various features, and it analysis.

THE PROBLEM OF GENRE IN THE WEB NOVEL ACCORDING TO BAKHTIN

In this work, the objective is not to analyze the problem of genre specifically, but to stress its characteristics and importance to the study. We will present a succinct definition and an exposition of the expression, to conceptualize and specify it in our study. We will analyze the importance of thematic -genres-, widely and profoundly in a further study, once this article is barely the result of a preliminary research. We hope to present new results from subsequent research in future publications.

In this way, to support that idea about the problem of genre, we have anchored specifically in Bakhtin studies, on the chapter "Speech Genres" of his book Aesthetics of verbal art (2006), there the author explains that three elements characterize genre: style, compositional structure, and theme.

According to Bakhtin (2006), style is a manner to enunciate which differs from others, which individualizes it. The theme is not the subject, but the units of sense, which are constantly repeated, in its compositional structure. This structure is the way of constructing the linguistic material inside the relations that dialogue with that genre. Then, speech genre is a link of the speech chain, and as such dialogues both with the link behind as with the link ahead. Hence, as a link and not as a discursive chain, the genre – even if there are formality levels, never is finished and polished. By this reason, it is not, but it has a compositional structure, and that is why it is. Consequently, every genre is, and it is not at the same time. We assume then the hypothesis that the Web novel configures a new speech genre.

We exposed our hypothesis that the Web novel configures a new speech genre, and made a concise presentation of the problem of the genre -based on Bakhtin researches (2006)-, we will continue with our next topic: the Brazilian TV novel in open TV. In the next section, we will determine some questions about it to allow the readers to contextualize this topic.

THE BRAZILIAN TV NOVEL: OPEN TV

The Brazilian TV novels are outstanding productions. According to the interview "How is made a TV novel?"[5] (2012), given by Luis Erlanger, Director of Central Globo de Comunicacao[6], a pre-production begins a year before the TV novel is on-air. In 1955, the TV network (Globo) inaugurated Projac, a 600 mil m2 complex, with ten acoustic insulated stages, a cutting-edge technology illumination system, a stage factory, a costume collection of 40 mil outfits and 37 props pieces.

That super-production is possible solely because TV novels are into everyday life in our country; they have captured millions of viewers and won space and public, both inside and outside. In Brazil, the TV novel is part of the day-to-day of the population, for more than 40 years. In that way, we should say that TV novels help to determine behavioral patterns, cultural and user practices. By these reasons, we deduce that this kind of TV programs became the main element of cultural mediation in here.

Facing this conjuncture, we see that in Brazil, TV novels have a loyal audience who view afternoon TV novels, like the program "It is worth seeing again," transmitted by the Rede Globo, and/or view foreign TV novels, mainly Mexican, broadcasted by the SBT channel at the same schedule.

Concerning to the TV novel format in Brazil, each chapter length is on average of 50 minutes, exhibited from Monday to Saturday. A TV novel length is usually between seven or eight months; this period may be longer or shorter, depending on the audience and its participation.

Each schedule in which the TV novel is transmitted contains its own thematic and figurative characteristics4, these are the afternoon schedule (16h00), which is a revival of an old TV novel of the same network. The "six" (18h00) TV novel, with a simple narrative and a romantic form, frequently located in the inland regions of the country. The "seven" (19h00) TV novel, which contains drama and/or comedy, and the "eight" TV novel (20h00), 21h00 and 22h00, whose narratives include sex, violence, treason and denounces social inequities and problems. The TV novel amuses and seduces the viewers through diverse characters who interact in a temporal sequence to develop a story.

We can perceive that the TV novel has great relevance in the Brazilian scenario. The public gets involved in the screenplay; this promotes the exploitation of that space by financial, cultural and political interests. The novel fiction burdens imprints of its epoch and its interactors. As Bakhtin (2006) stated, each enunciate brings its historical mark since every sign is ideological. Santaella (2010b), complementing Bakhtin´s (2006) statement, pointed out that hyperactive media is a modern era phenomenon, and that is why contains fingerprints from our reality.

Brazilian people definitively like TV novel, both by its fictional narrative, by its story and/or by its characters. The TV novel imitates real life through its love and intrigue stories, told from different perspectives and usually presenting a plot supported by current facts.

Besides, we stress that there are differences in thematic as also in the timetable of the exhibition. The TV prime time (of high prestige) to broadcast a TV novel is the nocturnal one, in that is aired the "eight" TV novel. Ironically, the "eight" TV novel always begins at 21 hrs, and consecutively, the "nine" one begins at 22 hrs, and the "ten" one at 23 hrs[7].

To be positioned in the Brazilian TV prime time is not an easy task for a TV novel author since the public is highly participative and demanding regarding thematic, characters' actions and the story development. Therefore, a TV novel author must be aware that his/her work will enjoy an enormous social influence, allowing some reflections and debates on diverse issues –like hunger, racism, social inequalities, and sex, among others. This fact supports and validates the statement of Martín-Barbero (2003) cited before.

Once grasped and defined those central points about the Brazilian TV novel, we will consider the dialogic interactions found in digital TV novels, to learn how is established the interaction between the producer, the digital media and the public (internet surfers).

CHARACTERISTICS AND PROFILE OF WEB 2.0 USERS

With the internet evolution, some transformations are taking place both in the manner to construct contents for the communication, as well as in the society and personal relationships. Digital media researchers underline a generation, which was born, grew up and developed their selves together with the Web 2.0, the Generation C.

The main characteristic of Generation C (cf. Pickett, 2010) is that the individuals' date of birth (between 1982 and 1996) and by their psychographic attributes since those generations share their ideas and personal lives through social networks. Cruz (2013) stated that teenagers and young people, which were born and grew up far from the traditional media (radio and TV), compose the group. Therefore, the Generation C is characterized as a group of people which turn their lives into a common space as they need to share their personal experiences. Igarza (2010 as cited in Cruz (2013, p.3) commented that Generation C "has transformed the interactive contents of the cultural media system by means of three shared characteristics: (i) a constant connectivity using various devices; (ii) collaboration and co-creation of contents; and (iii) curiosity".

Therefore, Generation C demonstrates us that we cannot consider communication through the old paradigms, developed for the mass media, from one or few persons to many people (cf. Coelho 2012a). The Generation C and the emergence of various mobile devices, like iPod, Ipad, tablets, smartphones, and similar, allowed a change in the user behavior, being digital native or not.

The old perception of the users establishes that they are passive persons. The internet progress modified that perception, mainly in front of the producers (communication specialists). The user became, to the producer vision, an active one: a speaking interactor, which denounce and praise from the diverse platforms found on the internet and from different places, while connected to the Web 2.0.

Murray explains to us that, inside the digital universe, there is no more or receiver or a sender but an interactor, since the user is both, simultaneously. Then, the old receiver from the communication theories of the 1960 decade becomes an interactor, who hears and can speak. With the internet emergence, the receiver acquired more visibility for a variety of media (communication). By that reason, we confirm that there is a change in the user behavior: from a receiver to an interactor. Besides, Cruz (2103) stress that "using the VSNs (virtual social networks) gathered with the 'Generation C' allows the approach to another concept: the 'social TV' – viewers, users of VSNs commenting any fact or a TV show broadcasting" (p. 3). According to the same author, Social TV is the simultaneous interaction between the viewers and the broadcast of a TV show. Then, the Social TV is the socialization between the same users, consumers of the media, since they are both viewers and users-interactors of the social network.

We believe that the principal reason for the digital platforms success and diffusion, of Generation C's strength and also the Social TV growing, is the possibility to interact and to confront each other, in real time, with geographic and physical independence.

The interactor became omnipresent -being present in more than a place at the same time, due to his/her ubiquity (Santaella, 2010a). Generation C is a group of "connected" people, who became more dependent on those small devices on a daily basis, undergoing a sort of neuro-electronic dependence, as they share his lives and stories on various digital platforms (cf. Coelho, 2012b).

As the internet is a great dialogic and interactive space which allows everybody "to have a voice", most of the network users belonging to Generation C are characterized as dialogic persons. The language philosopher Mikhail Bakhtin (1997, 2006)

formulates his theory upon the dialogic principle, which demonstrates that any definite statement has at least, two discourses in polemics or agreement, besides an intrinsic relationship between the anterior and following statements inside the discursive chain. We also underline that a characteristic of the Web 2.0 user is his/her dialogic relations, allowed mainly by the internet, due to its heterogeneous and multi-stranded nature, which constitutes the discourse architecture inside the digital networks and in the hypertext itself.

Once revised the user profile of the Web 2.0, we will analyze, with the support of the theoretical framework of Bakhtin (1978, 1997) and Santaella (2003, 2007, 2010a; 2010b), the dialogic interactions found in the *corpus*, the Web novel. We are not considering here the characteristics of this TV novel, as we will analyze them in another section, exclusively dedicated to that subject.

A DIALOGIC APPROACH TO THE WEB NOVEL

The internet maximizes the proposal about dialogism of the Russian philosopher Bakhtin (1997), as it enables everybody to dialog and interact having a voice, as exposed before. This principle may be associated with the digital ubiquity principle, developed by Santaella (2010a).

Santaella (2010a) stated that ubiquity allows the users' omnipresence as through these small technological devices, one individual may be in two or more places simultaneously. For example, a person may be physically inside a bus and connected, using a cell phone, to his e-mail account or Facebook page. Thus, the interaction between users is with those digital devices are increasing on daily basis, as explained by Santaella (2007):

> they are light, a real gift, come with us as little toys, in our pockets, in the purses, attached to our face and, through simple protocols from a friendly interface, its infinite wirelines allow us to be in touch potentially, with another person everywhere in the world. (p. 232)

Due to those characteristics, people has become more and more dependent on those technological devices, which also evidences another change in

the interactor habits (consumer/viewer) regarding the manner in which they are engaging with the communication media and the media itself. Now, we have an interactor who with a mere touch of his/her fingers (Santaella, 2007), share his ideas and talk to the world using the internet. Just as Bakhtin explains (as cited by Marchezan, 2010), the

> dialog, due to its clarity and simplicity, is the classic oral communication form. Each response, even being succinct and fragmented, has a special finish that expresses the speaker position, being possible to respond and to stand, regarding that answers, a responsive position. (p.116).

We established that, to each message or link shared by a "me" interactor in a social network page, is it possible to deduce his ideological position, and how it is addressed to any "you" (another interactor) to try to persuade and to interact through a dialogic relation. By reading those sites words and verbal texts, it is possible to analyze the first interactor values (author), because, through the selected words and images, we may deduce his worldview.

We show that the internet is characterized as a dialogic net that allows all users to dialog and to interact inside a digital universe, where is possible to be in two places at the same time, due to its ubiquity, as explained by Santaella (2010a). We will further explain those concepts in detail, in the topic Analysis of the Web novel.

After this succinct contextualization about dialogism and ubiquity concepts, we will revise the characteristics and peculiarities of the narrative construction of the Web novel Risk on the disc. We will study the arrangement of the story, the subject and space inside the TV novel. A wider knowledge of these elements is valuable in this research.

METHODOLOGY

In this article, the basement of the narrative concept is that of Barthes (2001), who stated that

> the narrative is present every time, in every place, in all societies; the narrative begins with the beginning of the humanity. There is not, never has been any culture without narrative; every social class, every human group has its

narratives. People from diverse, even opposed to the other, often appraise narratives as a common value. The narrative makes fun of both good and bad literature: International, trans-historic, transcultural, narrative is always present, as life. (p. 103-104).

The narrative studies submit us to Ancient Greece, to Aristotle's Poetics from 335 B.C. (Aristotle, 1992). To Aristotle, a narrative is useful not only to reproduce what exists but also to compose its possibilities, in a credible way. Since Aristotle's studies, other researchers, like Greimas and Courtés (2008), Scolari (2004), Barthes (2001), Ricoeur (1994), Propp (1983), Goodman (1981) and Eco (1979), have also analyzed that thematic and it importance. We underline that, independently of the communication type, there is always a narrative structure, established a sense of journey, supported by a visual, oral, sonorous or syncretic language.

We have then, different sorts of narratives -oral, visual, or audiovisual, and each one has peculiar characteristics defining them. Depending on the type of media and on the support in which is transmitted, there will be a narrative kind build up to it. In this study, we intend to comprehend mainly the narratives build to the TV novels, especially to that new kind of media, the Web novel.

It is evident immediately that fiction narratives compose TV novels, the kind of narrative build to thrill the people, involving them in the story, as it would be real. For example, when we watch a TV novel or a film, we know that the story is not true, and its characters are fictitious. Even so, we get excited, cry and laugh, adopting a position and becoming involved with some characters of the story, and in general, hoping for the success or the failure of the story.

Besides, Barros (2005) explains that narrative is defined as "a spectacle that simulates the men work while transform the world" (p. 20). This author stresses that the narrator may also tell the story and be part of it. When the narrator is involved, we have a first-person narrative, in which he is also a fictional character. In every kind of narrative, we found a narrative sequence with characters interacting in a given space and time, looking for a conflict resolution. Then, if the narrator is also involved in the story, it is produced a sense of

proximity (subjectivity) between the narrator and the spectator/interactor, while if the narrator only tells the story, it is produced a feeling of alienation (objectivity/ third person narration).

We define this article as an interdisciplinary study. The methodology applied is the theoretical frame given by the concepts of dialogism and genre proposed by the philosopher of language, Mikhail Bakhtin (1978, 1997, 2006), and the Santaella's (2003, 2007, 2010a, 2010b) research regarding new media inside the Web 2.0. The methodology has two parts: (i) a descriptive analysis of the Web 2.0, to identify similarities and differences with the traditional novel paradigms, and (ii) a reflection supported by the theoretical assumptions of Bakhtin (1978, 1997, 2006). We applied the theoretical concepts proposed by those authors to the digital *corpus* –the Web novel Risk on the disc- as a theoretical and applied methodology of the study, to comprehend the authors' conceptualization applied to this analysis. With this methodology, it is possible to obtain results that interact in research, understanding the importance to deal with those concepts and to apply them to a *corpus*, and to reach the results.

RESULTS

CHARACTERISTICS OF THE WEB NOVEL

Observing those characteristics through the Barthesian model, we detect that the Web novel contains a fictional narrative told in the third person, creating an effect of objectivity, which implies in its scope, a love story, separation, envy and intrigues between the characters. The complete narrative evolves in a determined time and space, according to its author, Leandro Barbieri.

The space chosen by the writer as this TV novel scenario was the São Paulo metropolis. In few occasions, inside the TV novel scenes, other cities are shown, like Rio de Janeiro or some inland cities where the main character, Ary, went to perform its concerts. There are specific spatial places, as the recording house, the characters' houses, and some bars, among others.

Regarding time, it is evident that it appears differentiated in this story using two temporal strategies: chronology and psychology. Chronological time is present in the narrative by the enunciation of time marks of hours, days, two months –intelligible units of measuring. While psychological time exists

only in the character's mind, evoked by the expressions, vocabulary and idiosyncratic terms referring to the speaker´s passion, together they form the perceptible measuring units of the text.

We can detect that in Dora´s character, the author frequently uses the psychological time since her life is plenty of memories that help to unfold the narrative. This literary resource of using memories, known as a flashback, is a psychological time strategy frequently used because its sense effect transmits the impression of stopping the present time chain while past events build a peculiar way to signalize the memories and souvenirs in the actors´ statements. Thus, there is an alternation between chronological and psychological time in the Web novel narrative, to engage the viewer in the storyline and, at the same time, to build effects of closeness and distance about the facts, mainly between the present and past relationship.

About temporality also, we detect another peculiarity when compared to the traditional TV novel: schedule and day display. The exhibition of the Web novel does not have a timetable and day according to a producer decision. The producer´s website conveys the chapters, and it is up to the viewer to access the internet to seek the media. The viewer decides where, how and when he wants to and can attend the TV novel.
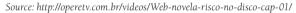
We emphasize that, even considering each chapter's length may differ in the TV novel genre, when compared the Web novel with the repeated and embedded standard of the Brazilian TV i.e. Globo TV, its duration is shorter.

This strategy allows the interactor to watch his TV novels in a short period, even being able to watch more than a chapter at a time, without having to wait for the next day to satisfy his curiosity, as usually happens with the TV novels. Depending on the viewer availability, he can quickly finish or extend the TV novel narrative presence in his life.

The fifth characteristic found is that the author, Leandro Barbieri, does not perceive the public reactions when they are in front of the Web novel scenes. A TV novel in a TV network is an open narrative, which also evolves with the viewers' participation. The author frequently manages the narrative following his public's opinion. Meanwhile, the narrative is a closed one in the Web novel. The author does not have the public's feedback to allow him to address his plot. Though there is a place in

Figure 1. Chapter 01 of "Risk on the disc"

Source: http://operetv.com.br/videos/Web-novela-risco-no-disco-cap-01/

the website for the interactors to comment the story. Those comments may help as a credibility gap of the viewers and as clues about their preferences inside the digital media, to let the author consider them in his next productions.

The characteristics study of this Brazilian Web novel allowed us to verify that the Brazilian market is on the alert for the user profile changes, as well as their new interactions with the media from the development and evolution of mobile devices. Therefore, we stress that the producer Operetv realizes the need to adapt itself to the Brazilian market, and especially to consider the availability issue, in order allow the viewers to follow the TV novel since they often do not establish links with the story due to their lack of time.

Once understood the narrative feature, as well as the story, the thematic, time and space developed and arranged inside the Web novel, we will analyze the story. A deeper understanding of Web novel will enable us to prove our hypothesis, and to understand the specific nature of this new kind of TV novel emerging from the digital universe.

ANALYSIS OF THE WEB NOVEL

Operetv, a Brazilian pioneer producer in creating and developing Web drama, created the Web novel. On December 6, 2012, it launched the first chapter of thirty that composed the novel written by Leandro Barbieri. Each chapter has twenty to thirty minutes length, half of a traditional novel chapter aired on broadcast TV. Thus, the first feature that differentiates this media from a TV novel produced for exhibition in analog devices: the chapter´s length. However, an important aspect of the novel genre remains the same: a story divided into chapters. We noted as well, that no matter if the chapters are long or short, as this is just a variation and not a constant in novel genre.

The production of the Web novel resembles a traditional TV novel since there is a writer to develop its narrative and to provide a summary of each chapter to the viewers so that he can contact with the subject before start watching. In the Web novel presentation, there is also a soundtrack likewise an open TV novel. Thus, the Web novel maintains the characteristics of a traditional one. Let us look below the summary of one chapter of "Risk on the disc"[8]:

Luara Villar is desperate to find a new idol to her record label. To do this, she looks for the former pop star Simon Luace, hoping that he has any indication for her. Meanwhile, Ary Ferreira talks to his father about his will to succeed in performing a music career. (Retrieved from http://operetv.com.br/videos/Web-novela-ris-co-no-disco-cap-01/).

This strategy of presenting a summary of the events before starting a new chapter enables the viewer to start and/or continue viewing the audiovisual narrative. The producer posts the chapters in its website, in groups of ten, so there are three pages with ten chapters each. The viewer can share the chapters both in social networks as in Youtube.

We realize that communication begins to produce media with content as the internet evolves, not only to sharing them on digital platforms, but also to exist and to remain as concrete digital works, such as the Web novel studied. Tomaél, Alcara and Chiara (2005) explained that, through the space of online platforms, it is possible to establish contacts, interactions, experiences and content exchange between users, regardless of the physical or geographic place in which they are.

Santaella (2010a), as mentioned before, reinforces this idea with the digital ubiquity concept, explains: "the ubiquity highlights the coincidence of displacement and communication; since the user is communicating while is in movement" (p. 17). We emphasize, with Santaella's support, that ubiquity allows the interactor omnipresence of being in two places at once, performing different activities, even if he is physically in a different location from those activities are occurring. Therefore, the gift of ubiquity (Santaella, 2010a) facilitates the new media growing, mainly developed from this concept.

We also highlight that Web 2.0 universe amplifies the narrative developed for a digital novel, primarily by the possibility of social networks user to use the ubiquity. The Web novel Risk on the disc contains in its plot, a dialog with other media since it is a narrative in its thematic and figurativism, which dialogs and interacts with the universe of communication.

Inside the discursive plot of a digital work, the complete development of the story is to find a new idol for the record label "Risk on the disc". The narrative of this Web novel includes music shows, recounts the struggle of unknown artists in search of success, intrigues, love stories and family conflicts. We find that

thematic are similar to those written for the analogic format, found in a TV novel narrative aired on an open channel. Despite the different platform, it is still the same genre: the TV novel. However, it is evident that the Web novel changes the way to enunciate. Its chapters have half the length of a chapter written for a classic novel (50-55 minutes), and its thematic remains the same, and then, the difference lies only in the way it is expressed.

In the Web novel we are studying, there is still a further dialogue -among others concomitant and coexisting, which appears indirectly between the producer and the viewer. The producer creates, in its website for disclosure, the possibility for the users to share, to send it as a message and/or upload it in YouTube, the chapter they are watching. The potentiality of the viewer to perform actions from the Web novel page, to like and comment on Facebook, is part of the compositional and visual structure of the page, and it frames an organized strategy to facilitate the interactive and dialogical dialogue between the user with other platforms.
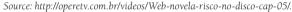
Thus, when the user enjoys or comments on the Web novel, immediately reflects his reaction on the Facebook page, as shown below (Figures 2 and 3). The text includes a link to the specific chapter with its executive summary. This way to present and meet different content on the same topic enables any friend from Facebook and/or a network user to click on the link and get direct access to the chapter of the novel.

We deduce that the narrative composition of the Web novel involves two main possibilities of dialogic interaction. Direct, with a narrative, which presents and interacts with other media; and indirect, with the action of the interactor, capable of interacting with his friends through their platforms on the internet and thus, disseminate and share the Web novel chapters. We consider, as Bakhtin (1997) said, "it comes down to dialogue, to the dialogic opposition as a nucleus. Everything is only a resource; the dialogue is the real purpose. One voice neither concludes nor solves anything. Two voices are the minimum of life." (p. 257).

Therefore, we emphasize that interactors come alive across the observation of dialogues (statement/communication) -verbal, visual and/or syncretic, i.e., they take a position in society, expressing themselves from their thematic and semantic choices, interacting in the plurality of their collective voices.

Figure 2. Chapter 05 of "Risk on the disc".

Source: http://operetv.com.br/videos/Web-novela-risco-no-disco-cap-05/.

We observe from these relationships that a Web novel is a media that interacts with other communication platforms: e-mail, Facebook, Youtube, Orkut, among others. Thus, the viewer is now playing another role, promoting and reviewing this media. Because it does not just about watching a novel scene in an open channel and then comment it orally with friends, but taking a position regarding an enunciate in development, in an interactive and multimodal way: Comments networking and in social networks. Thus, the producer Operetv, attentive to the market modifications from the internet evolution, and adjusting itself to the new consumers' demands, launched the first Web Brazilian novel, aiming to conquer the public of a country where fictional plots are highly appreciated.

We start this article from the assumption that Web novel configures a new kind of discourse. After its analysis and study, both on the observation of genre as other issues such as narrative and dialogical features in Web novel, user-consumer profile, between others, we stress that our hypothesis was proven: the Web novel Risk on the disc features itself as a new kind of discourse.

There is still many research and analysis on the subject to do, but we are attentive and willing to blaze

paths, since the Web novel, as a new medium is still little known both in Portugal and in other countries. We believe that other producer will soon release new Web novels, allowing other studies and remarks. The digital world is evolving as well as research; this requires having an attentive look at the transformations, evolutions, and media changes.

DIALOGISM AND GENRES IN "RISK ON THE DISC"

We confirm that internet evolutions mark a social transformation period and consequently, in the way to create, think and produce communication (Coelho, 2012). We find that a Web novel characterizes a new genre and as a new media since it represents an innovation in the way of producing novel for the Brazilian market.

In this study, we verify how was produced the Web novel. We determined that each of the chapters last between twenty and thirty minutes. The half of the time of a chapter of a traditional novel aired on broadcast TV. Its thematic is similar, too much, to those developed for the traditional novel narrative. The Web novel does not have a link to a timetable or a day between media and viewer, as usually occurs

Figure 3. Facebook page of the Web novel.

Source: https://www.facebook.com/[9]

in the classic novel. The viewer seeks the media on the internet, on the day and time that is convenient for him. The novel genre is variable in its temporal extension; and the author, Leandro Barbieri, did not receive the public return of their reactions to the novels scenes, as in broadcast television since the page posts are following the production and placement of the chapters. Therefore, we have a closed narrative, determined only by the author's ideas, with no public influence to assist him in addressing the fictional plot.

The study of Web novel still allows us to rough out the new consumer profile of the century, the interactor. We now have a new consumer, who evolves from being a passive receptor to an active interactor. The interactor, while consuming media, dialogues and interacts with them. The evolution of mobile devices enabled interactors to extend their voices, their words, and their thoughts through the different platforms of the internet, which in turn, allowed the interactors to gain visibility.

Interactors currently also started to produce content, regardless of its quality, promoting and distributing it through social networks. Therefore, with the development of Web 2.0, we found that the consumer has taken another role in front of the media and new media, the interactor. This transformation becomes possible mainly by the development of small technological devices, mobile phones and tablets, which enables the ubiquity of the interactor, who can be in two places at once.

We also emphasize in this research, the emergence of Generation-C and the concept of Social TV. It consists of the digital natives whom, since their growing, interact easily with mobile devices, and thus has a specific relationship with the media and another link with mobile devices, unlike the digitally immersed ancestors of those belonging to this generation.

The concept of social TV showed and materialized our hypothesis (from Introduction section) about the consumer profile transformation. Thus, the idea of Social TV confirms that consumers' life is not only connected to social networks, but also they play another role, becoming a promoter sharing opinions on television programs through its page on a social network.

We deduce that the Web novel has a fictional narrative, which the interactor can see both in its linear or nonlinear format, leaving the choice to him. The Web novel differs from traditional novels because the interactor interacts or not with the media through the digital platforms created by the producer.

The dialogic interactions between viewers and social media, like Facebook, are what help in spreading the Web novel. The emergence of social networks and digital platforms allowed indeed, that the dialogism concept proposed by Bakhtin (1997, 2006) reached its zenith, as it was with the internet that everybody might have the opportunity and voice in different spaces and at the same time. Therefore, we emphasize that people become more dependent and connected to

their technological devices (mobile, tablet, or similar) on a daily basis, because it is through them that their voices come alive.

The story produced for the novel is also dialogic, because it interacts with other media. A narrative that includes musical shows and relates the life of artists in search of success produced the novel. The interactor possibility to enjoy, comment and share the novel page on Facebook is one of the appealing offered by the producer, who helped the viewer to share their views on the media, even when it is no longer possible to modify the narrative structure of the Web novel since it is over. There would be exceptional if, in the event of a second part of the novel, the author took account of the comments on the first version.

In this study, we could understand how is produced and disseminated a new media –the Web novel, via digital platforms, having as a starting point, the statement of Martin-Barbero (2003) that TV novel is an agent of cultural mediation in a country.

FINAL CONSIDERATIONS

Through the analysis of this case study of the Web novel, we can confirm that it characterizes a new genre, conveyed in digital platforms -Facebook, YouTube, and other websites; it represents a new kind of narrative for the novel. This tendency to make novels into electronic formats tends to thrive in the Brazilian market and to conquer the public increasingly.

We inferred that the Web novel appeals the Brazilian public interest, as it allows the interactor to develop a new habit: watching a novel on a platform different to television, and that mainly, has no content accessible through that technological device.

We also highlight the incidence of the writer-screenwriter role in the development of narrative for novels. Those narratives should realize the thematic: love, jealousy, betrayal, among others, that are already part of the Brazilian public imaginary.

Also, the Web novel represents a significant narrative content created for digital platforms. Therefore, researchers from the communication area and new media must pay attention to the dynamics involved in that new content, and to recognize the modifications and advances, which are occurring both in the advertising agencies as in the producers as well, regarding the construction and availability of digital contents. Then, to create novels for digital environments means rethinking and rearranging the communication models previously thought, studied and known by researchers and market professionals. It is urgent to understand the new emerging contents of the Web 2.0 universe since those new contents achieve excellent results.

It is evident too that the narrative content produced for the novels, both for the open TV or for the digital format, are not a neutral concept but an ideological one, resulting from the demands that societies perform every time. We believe that very soon, there will be in Brazil other producers developing digital novels and, within few years, it will be regular to produce them. Thus, to every media innovation we have the opportunity to learn, reflect and develop ourselves through them. This research allowed us to verify that the Brazilian market is aware of the new consumer profile and is seeking to produce new media, which can reach and engage that new audience.

FOOTNOTES

1. This research was conducted during a post-doctoral period as visiting professor at the Universitat Autonoma de Barcelona/ Departament de Comunicació Audiovisual i Publicitat. Supervisor: Nuria Garcia.

2. In this regard, Discini [2009] explains that it is "by examining a whole, one gets the effect of individuality; we are led to consider a set of statements according to similarity of the act to say to you to confirm the style through a recurring way to referring the enunciation in the statement. Since the enunciation fixes the statement in the place where he came from, that is, in society and in history, the actor of the enunciation, which is the enunciator considered according to all his addresses, will have understood the image in relation to a particular system of semantic constraints, internal to the established totality, to the extent that is responsive to the world perceived". [p. n602].

3. Some links available: http://rebeldebrasil-resumo.blogspot.com.es/2012/09/Web-novela-luar-atraidos-pelo-destino_9.html/; http://frequenciarebelde.blogspot.com.es/2011/12/as-ondas-do-amorem-uma-noite-de-luar_11.html/

and http://rebeldemaniarecord-com.blogspot.com.es/.

4. Translator Note.

5. Recovered from http://mundoestranho.abril.com.br/materia/como-e-feita-uma-novela

6. We take TV Globo (Globo Network) as an example. Globo is a national leader of audience and is the example to the other networks. Only TV Globo and TV Record follow this schedule, which is a pattern, since there is legislation indicating what should be broadcasted and in which time schedule, due to age restrictions. We are trying to inform to the public who ignores more details about the Brazilian TV.

7. As I noted earlier, we bring this study the matrix of the globe. We emphasize, however, that the programming of TV Cultura, for example, favors sitcoms and cartoons, not novels. Already the TV Bandeirantes has a special time for the soaps and sitcoms.

8. The summaries of the chapters are available in the channel Operetv http://operetv.com.br/videoscategory/risco-no-disco/

9. The Facebook page shown belongs to the author of this article, authorizing its reproduction, according to the privacy rules of this social network.

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