

Subject, media and “consumption of experience” in celebrities to youth audience: Affections and proximity in the relationship between the writer Paula Pimenta and her fans

Sujeito, mídia e “consumo de experiência” nas celebridades juvenis: afetos e proximidade na relação da escritora Paula Pimenta com suas fãs

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Abstract: *With 18 published books and more than 1.2 million copies sold, Paula Pimenta is a sales phenomenon of the national publishing market. In view of her expressiveness as a celebrity to youth audience, this paper is based on a case study about the writer’s relationship with her fans, which extrapolates the media environment and interaction through social networks. This has created a close and personal relationship where the affection and states of subjectivity are experienced on the tenuous border between fiction and reality. This study aims to investigate aspects of “consumption of experience” identified in this relationship, as well as to understand the impact of these social relations on the constitution of contemporary juvenile identities. Articles published in the media about the author and her books are analyzed, as well as the interaction between Paula Pimenta and her fans in online social networks.*

Keywords: *celebrities; consumption of experience; juvenile literature; Paula Pimenta.*

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Resumo: *Com 18 livros publicados e mais de 1,2 milhão de exemplares vendidos, Paula Pimenta é um fenômeno de vendas do mercado editorial nacional. Tendo em vista sua expressividade como celebridade juvenil, partiu-se de um estudo de caso sobre a relação da escritora com suas fãs, que extrapola o ambiente midiático e a interação via redes sociais, configurando-se como uma relação próxima e pessoal, na qual afetos e estados de subjetividade são vivenciados na tênue fronteira entre ficção e realidade. Pretende-se investigar aspectos de “consumo de experiência” identificados nessa relação, assim como compreender o impacto desses mecanismos na constituição de identidades juvenis contemporâneas. Foram analisadas matérias publicadas na mídia sobre a autora e suas obras, assim como a interação entre Paula Pimenta e suas fãs nas redes sociais on-line.*

Palavras-chave: *celebridades; consumo de experiência; literatura juvenil; Paula Pimenta*

With 18 published books and over 1.2 million copies sold, Paula Pimenta has been consolidated as one of the main Brazilian writers and has books released in many countries. The author has a celebrity status and a large group of fans, usually teenage girls who call themselves “as pimentinhas” (the peppers). Her books, in general, are contemporary novels, often inspired in fairy tales, always with teenage protagonists.

Through a case study of the author and celebrity of the teenage audience Paula Pimenta, we intend to reflect over the celebrity phenomenon, more specifically its relationship with media and the construction of contemporary youth identities. In addition to that, we intend to analyze “consumption experience” which involves the relationship of the writer and their fans, what type of affections and states of subjectivity are lived in the fine line between fiction and reality.

The methodology of the present article is supported by three fundamental bases: case study (YIN, 2001), non-participating online observation (ORGAD, 2009) and in documental research.

To Yin (2001, p. 32), “the case study is an empirical investigation of a contemporary phenomenon within a real life context, having the limits between phenomenon and context not clearly defined”. Case studies, according to the ideas of Yin, allows, primarily, to investigate and understand more punctual and profoundly a specific phenomenon, and secondarily, to have access to an analysis that considers issues proposed by this work, coming from a “wide variety of evidences - documents, artifacts, interviews and observations” (YIN, 2001, p. 27). Part of these evidences result from the systematic collection of secondary data, whatever it may be, interviews with Paula Pimenta and reports about her published in media (documental research), as well as daily posts in her blog, besides posts in online social networks.

Part of what was observed concentrates in the trip the writer took with a group of fans in the beginning of 2014 to the city of Brighton, England. During the trip, taken from February 28th and March 9th 2014, Paula made daily posts in her blog and kept a constant update in her profiles on Facebook, Twitter and Instagram. We comment, in part of the

article, posts of the writer and her fans related to the trip and collected through non-participant online observation. It is worth mentioning that the approach adopted in the article rejects a previous dichotomy in online and offline universes. As argued by Miller and Slater (2004) in their ethnographic study performed in cybercafes in Trinidad, this counter-position must not be taken as neither as methodologic or analytical research starting point, but seen in specific cultural contexts.

Celebrity, media and youth

When Edgar Morin published a “serious” text about movie stars, maybe he could barely imagine he would initiate a considerable discussion for social sciences. Coming from studies about the myth of pointing the place of movie stars in modern society, Morin went into an ambiguous and confused terrain, as he himself defined (MORIN, 1989, p. xi), as he himself defined, oscillating between “belief and fun”, and “human and divine”, “archaism and modernity”.

They were called “stars” - and still are - movie actors and actresses, mainly, that went through in the 20th, to inhabit the space dedicated to idols, formerly exclusive for sacred sphere. Then there is the dualities by Morin - between “belief and fun”, “human and divine”, the “archaism and modernity” - when proposing the theory of myth for movie star. In that mediatic context, the relationship between fans and stars was absolutely impossible. Otherwise, the “magic” and “seduction” is not effective, according to Morin.

Nowadays, the distance between admirers and admired does not seem to be a part of the spirit of time in contemporary modernity. Anthony Giddens (2002) calls “late modernity” the current days, in which lifestyles replace institutions and ideologies, i. e., a set of practices adopted by an individual in order to give shape to the material to their self-identities.

This notion of lifestyle reminds us of what Morin (1989, p. 97) demonstrate when treating “mimetism” stimulated by the relation of “dream”, “imaginary identifications”, admiration, anyway, between the audience and their stars, in which the way we dress, talk, walk is the same we

admire. Everyone wanted to be just like Greta Garbo or James Dean and, while doing so, they looked all the same. Globalization and the dissemination of electronic media, among other factors, put the individual in front of another reality, with a wide range of “choices” (GIDDENS, 2002, p. 79), and some of them, possible, could also be represented in the lifestyle of the stars or celebrities.

Recently, other authors have contributed for a definition of “celebrity”. According to Rojek (2008, p. 12), it is about a phenomenon of attribution of a status to individuals that cause “impact over public conscience”: there is a recognition, that can be favorable - “glamorous”, according to the author - or unfavorable - “notorious”. Boorstin (2006, p. 79), in turn, sustains a more critical tone, underlining an empty character in the merit of celebrity that, for this author, “*The celebrity is a person who is known for his well-knownness*”. Celebrities work as artifacts led by market motivations that operate as constructs of the cultural industry. Rojek (2008, p. 12) is emphatic regarding this issue: “Celebrities are cultural inventions” Cover a product with myth and therefore, the magic of the star or the glamour of celebrity is a cultural market strategy, rational, to involve the consumption in what Giddens (2002) call “lifestyle”.

Before the crowd, the celebrity is powerful. However, this worship - the cult to celebrities - is composed by imaginary relationships. Therefore, there is not only a huge search for the traditional products created by the idols - such as a book, for example; fans want to go further, they desire to consume the celebrity herself. The incessant search for news about the celebrity in the media and the search by a contact with idol comes from there. In this sense, media plays a fundamental role in the relationship among celebrities and their fans. Beyond cinema screens, celebrities also found a space in a variety of communication outlets. Gabler (1999) reminds us how ancient is the emphasis given to profiles and biographies of major personalities, what became to be complemented with the publication of photos of big stars. The author says that the search for information and news about stars raised considerably the sale of newspapers (GABLER, 1999, p. 141). The same “symbiosis” was then extended to magazines and television.

Youth practices and cultures are the space in which the celebrity culture has more resonance. To Rojek, that happens due to a certain crisis in the traditional familiar institution, which would lead young people to seek other references. Without explicitly quoting the family, but mentioning an indetermination that would be intrinsic to teenagers, Morin says that movie stars help us in the pursuit of personality. “In the teenage phase, there is a socializing mimesis that contributes for the formation of an adult personality. In this phase, the influence of movie stars is more efficient” (MORIN, 1989, p. 106). Since Marcel Mauss (1974) reveals the social construction of bodily technics through which the anthropologist calls “prestigious imitation”, or, reproducing gestures, actions, behaviors that are successful and prestigious within a given social group. The same way, celebrities are a source of inspiration and imitation, mainly for young people looking for social prestige among their peers.

The concept of “youth” is inapprehensible if the intention is to easily use it up. However, whatever the perspective may be, everyone seems to agree that youth presupposes the idea of construction of identity. Understanding youth as an age group between infancy and adult life or as a social phenomenon that extend to other age groups (ROCHA and PEREIRA, 2009), it is assumed that “being young” is a lifestyle (GIDDENS, 2002) whose set of practices and values including the urgent need for building identity, both symbolic and social, as well as the establishment of the difference. To Woodward (2000), “identity is marked by difference”, and “difference is sustained by exclusion”, while identity “is marked by symbols” and the “construction of identity is as symbolic as social” (WOODWARD, 2000, p. 9-11)

Technology, for example, playing a fundamental role in the life of a teenager when it enables exchanges, storage, consumption and social markings (ROCHA e PEREIRA, 2009), celebrity as cultural invention (ROJEK, 2009) is also a part of the “spirit of time” in late modernity, favored by the separation between space and time, simultaneously arriving into different places in the world, influencing projects and actions of individuals, which adopt lifestyles that have ontological identity and security (GIDDENS, 2002).

Paula Pimenta: romance, fairytale and unique experiences for fans

One of the biggest authors of teenage literature in Brazil nowadays is the writer Paula Pimenta, considered a phenomenon of consumption with the teenage audience and seen as a celebrity with a large group of fans, who calls themselves “*pimentinhas*”. Paula Pimenta’s stories are set in the youth universe and the theme approached are those commonly associated to the experience of teenagers in high and medium layers of society. The author gives a romantic tone to her work, which deals with contemporary love stories, with strong inspiration in traditional fairy tales. More than writing about princesses, Paula Pimenta says she is a big fan of them, says that Disney is her favorite destination in the holidays and she has a youthful, romantic posture.

The author was nationally projected with the series of books *Fazendo meu Filme* (Making my Film) and *Minha Vida Fora de Série*, narrating stories of teenagers dealing with their own issues of youth in terms of social construct in the contemporaneity. The relationship of the audience with her work goes beyond the traditional position of reader, as it is common in the so-called contemporary “participative culture” (JENKINS, 2009), in which the fan collaborates with content creation and sharing information. In this context of big interaction stimulated by the rise of new media, Paula Pimenta’s fans always evidenced their engagement, seeking to interfere in the processes of consumption: they were the ones who, liking the first volume of *Fazendo meu Filme*, sent messages to the editor requesting the sequel for the story, impacting in the decision of editing the other volumes.

In this scenario, which points towards an active role of the audience formed by teenage girls in the consumption industry, there is a contrast with what was said by Angela McRobbie and Jenny Garber (1975) when they highlighted the lack of importance given to the role of girls in the youth subcultural groups, as well as the fact that women, usually, constitute a category that was not very celebrated by social scientists. Throughout time, teenagers were consolidating as an important

consumer audience, the first conquering different leisure spaces and representation, getting into the *mainstream* media with a diverse portrait. Beyond consumption, when they have the role of fans, these girls are engaged with their favorite media products. It is possible to identify in Paula Pimenta's fans a characteristic behavior of the fan club culture, as Fritzsche (2004) points out: they have a deep knowledge on the subject, establish ritual bonds of friendship amongst themselves, and, at times, "imitate" the idol. For the author, "the fan club culture enables the possibility to approach issues of self-representation, confidence and heterosexuality in a fun way, that may, although it does not necessarily have to, be used for resistance" (FRITZSCHE, 2004, p. 113).

Beyond that, Paula's books are the starting point for the existence of unique experiences by the readers. In the beginning of 2014, Paula Pimenta went on a trip with 15 readers (with age between 12 and 16 years old) to an exchange program in Brighton, England. The city was chosen because it is the place where Fani, in the *Fazendo meu Filme* series, went on an exchange program. The itinerary included visits to the main attractions mentioned in the books. According to the author, in her *blog*:

[...]I could show the girls the places where Christian and Fani strolled around in "Fazendo meu filme 2", including the place where he asked her to be his girlfriend! We can understand Fani. In a beautiful place like that it is impossible to resist! (PIMENTA, March 2nd, 2014).

For the fans, the trip was a rare opportunity surpass the mediated interaction, to which Rojek uses the term "para-social interaction":

The term "para-social interaction" is used to refer to intimacy relations built through the media, and not by direct experience and face-to-face encounters. This is a form of second-type intimacy, since it derives for people representation and not a true physical contact (ROJEK, 2008, p. 58).

The author says that this type of relationship is imaginary, once it is always mediated and it almost never is individual. Travelling with the writer, the readers establish a relationship with her that extrapolates media frontiers, becoming social in its strict sense, not "para-social" as Rojek

proposes. From then on, these readers set apart, become their idol’s acquaintance and the relationship gets more intimate bonds considered by them as a genuine friendship. In addition, there is the possibility, in a certain way, of getting close to the characters and the narratives they admire so much. When they visit where some of the main scenes took place, readers also “appropriate” their fictional world.

This different position is reinforced by the author. During the trip, Paula made daily posts on her blog and kept everybody updated in her Facebook, Twitter and Instagram accounts. It was possible to see pictures of the trip, with the writer appearing to be integrated with the teenagers. The feeling of friendship can be seen in the post made by the author in the end of the trip:

Our trip came to an end... Our goodbyes were filled with tears I couldn't hold my tears when I hugged my girls!! It was 10 intense days and in them I could know more each one of them. Now it will be hard to let go! (PIMENTA, March 9th 2014).

The girls in the group also made posts during the trip, showing a mood of intimacy with the author.

Another exchange program was made last year, when the writer traveled with a group of fans to Vancouver, Canada. The relation was in the fact that the group was doing an exchange program, just like the main character in *Fazendo meu Filme*. At the same time, the writer said she used the trip as research for the third volume of *Minha Vida For a de Série*.

It is worth mentioning that the trips with Paula Pimenta and her reader, specially to places that were scenario for her fictional narratives, can be related to studies of fan peregrination. As Mascarenhas (2017) explains, while remembering the term studied by Roger Aiden in 1999:

The phenomenon involves a dislocation of the individual in time and space, either through an internal trip of a consumer-fan reading a fiction or a physical trip. These physical spaces remember products, such as movie sets, the childhood home where an idol used to live in, tombstone of dead celebrities. Itineraries made by fans to see stars live are also

considered peregrinations, such as shows, ongoing shootings, among others (MASCARENHAS, 2017, p. 1).

Image 1 - Printscreen of the Blog *Fazendo meu Filme*. Posted in March 9th 2014.

domingo, 9 de março de 2014

Despedida

O intercâmbio chegou ao fim. A despedida foi difícil, pois durante os dias que passamos juntas, conheci um pouquinho mais de cada uma dessas meninas.

O mini-intercâmbio chegou ao fim... No momento da despedida foi a maior choradeira! Não consegui segurar as minhas lágrimas ao abraçar minhas girls!



Foram 10 dias muito intensos e neles eu pude conhecer melhor cada uma delas. Difícil agora vai ser aguentar a saudade...

Espero revê-las em breve, meninas! Foi muito bom passar esse tempo com vocês!♥

Source: <http://blogfazendomeufilme.blogspot.com.br/2014/03/despedita.html>. Accessed in: Jan. 12th 2018.

We can say that in these peregrinations, Paula Pimenta's fans have three different experiences: (1) the internal trip of the fan, symbolically dislocating for the fictional environment; (2) the physical trip, where they visit the geographic place that is used as scenario for this stories; (3) the difference of making the peregrination along with the idol himself, establishing direct contact with them, and breaking the barrier of sacredness by having a close relationship and developing bonds of a supposed friendship, at least during the trip.

Mascarenhas (2017) says that these peregrinations, that initially had a more “organic” nature, as initiative of the fans themselves, later became appropriated by the market, that started to offer personalized products: “It is an attempt of the entertainment industry to attribute value to this type of experience” (MASCARENHAS, 2017, p. 2).

Celebrity and the “experience consumption” in the case Paula Pimenta

The reactions observed and the experiences reported by the “pimentinhas” reflect, in a special way, the construction of symbolic bonds that are established, in the contemporary modern society, between fans and celebrities. The writer Paula Pimenta, making herself available for a consumer market of teen literature without precedents about her representative volume and the practices incorporated, become a very enlightening object of study for the purposes we had in this study.

Initially, we will highlight three fundamental points: (1) the construction of her subjectivity from an expanded notion of youth; (2) the necessary approximation with the audience through her expressive media visibility; (3) the disposition of a certain lifestyle that builds, in a way, the construction of difference and identity amongst teenagers.

Considering, therefore, the first of these three aspects, we can recognize the confluence of central values of the notion of youth, according to what was previously proposed: with 42 years old, the writer builds a teenage persona when expressing, in social media, her preferences for stuffed animals and theme parks, evidencing the ambiguity between child and adult. The same way, with the assumption that she is a celebrity, and, as such, a cultural invention, Pimenta is present in different media platforms, enabling a fragmentation of self for commercial purposes. In addition, when she shares her daily life with her audience, putting her as a friend, she appears to perceive the importance of affection in this relation; either by the product of her work, either by the form she puts herself in front of an adult world, showing herself as “transgressive” and

“questioning”, in a way. As a celebrity-merchandize, she gathers a set of connections that end up gathering different groups of young people, either on the online or offline environment. Finally, constituting part of the same basal idea of an attributed celebrity (ROJEK, 2008), she is “authentic” in her daily life and shared experiences through her huge media visibility in her different social media she maintains.

As a consequence of this privileged place of communication sustaining the first point, there is the second point: Paula Pimenta is a celebrity, not a star. Therefore, she needs to rupture the unsurmountable distance that separated admirers from their sacred movie actresses. In order to do that, she makes selfies in her bedroom and shares her life publicly; share her secrets and travel with her fans; she values this proximity, makes an effort to be touchable, more or less like an exposed merchandise; on the other hand, she needs to keep the magic and seduction, feeding, through her fictions and experiences lived beyond the pages of her books, a dream or imaginary relationships that will base what must be imitated by her reader/fans.

And this is the third and last aspect that, among other possible aspects, is highlighted in the analysis of Paula Pimenta: as a celebrity, she composes a particular, unique, distinct lifestyle, ready to be chosen and imitated. The symbolic set of values and practices present in her appearance, in the place where she lives, in what she expresses, in her gestures and the way she defines herself, all of that represents a choice between many other possible for an audience that, by definition, is under construction. The teenager, as it is characterized in the many forms of social representation of this part of life, is an unfinished being, and therefore, needs to stand out to be identified. Celebrities like Paula Pimenta, that extrapolate media frontiers and allow themselves to explore in other environments, in “real life”, end up being very attractive anchors in times of dissolution of ideologies, heroes and myths.

The bonds between fans and the writer Paula Pimenta can also be thought as a reflection around the concept “experience consumption”. What would it be to consume an ‘experience’? One can initially think in

a consumption that does not imply a purchase of a good, but in the fruition of an event-experience that involve a high emotional engagement of the subject for deeply communicating with their private “cosmological” universe. In the context of “experience consumption”, there is no room for a passive individual, but rather a dynamic individual that interacts and interfere with the situations they are exposed to.

In the discussion about this concept, we highlight two authors that present approaches related to the purpose of the present article: Colin Campbell (1987) and Laura Graziela Gomes (2007). Campbell (1987), seeking paths that took to the institution of modern consumption, presents the concept of *daydream*, characterized by the use of imagination aiming pleasure through the anticipation of a real event. The daydream is in the “border” of what is real, even when they are unlikely to happen; it is about introducing in the process of imagination a pleasurable anticipation of the future. Campbell (1987, p. 128) calls this process a “self-illusory hedonism”, in which the individual is the artist of imagination and dream, taking images and rearranging them into unique products. That would be, according to him, a legitimate modern faculty - creating a illusion that the individual knows it is fake, but it is felt as true. If the daily experience is not fun, with the daydream they have the possibility of escaping, seeking pleasure in their imagination. In this “otherworldly hedonism”, unlike the traditional hedonism”, the unknown is an open field for numberless and unrestricted forms of pleasure. The desire, here, is allocated in the unknown - the desire itself is an activity of pleasure.

The work of Gomes (2007), in turn, analyzes fansites linked to American TV series, directly exploring the concept of “experience consumption”:

Fanarts are concrete representations of what I am designating as “experience consumption” and, in this case, translate a rich away of shapes and forms which the experience and consumption of this experience occur personally and collectively on fansites, since there is a big investment in their production. They not only involve the use of different resources and abilities, from writing (*fanfictions*), to using sophisticated software for image treatment and manipulation (animations, videos, etc). All of

that made due to the love they feel for their favorite series and characters (GOMES, 2006, p. 8).

The author highlights that, especially after the advent of new media, the consumer begins to have direct access to content that allow them to experiment, re-signify - through fanfics - and share experiences related to the fictional universe of their preference. That possibility of manipulation involve affections resulting of a strong emotional engagement derived from the creative connection of imaginary landscapes. In a cultural context in which media has the center in terms of “instituting and sponsoring the rituals and cults to heroes of the daily life” (GOMES, 2006, p. 3), it is important to investigate concrete situations in which the “experience consumption” brings determined states of subjectivity in the relation between fans and celebrities, as we analyzed in the present article.

Gomes (2007), thus, shows how *fanarts* evidence the active role of fans, that, through creative interventions, reconstruct the fictional universes of their favorite authors - issue dealt by Jenkins (2009) within the idea of “participative culture”) Daydream (CAMPBELL, 1987), previously provided only by the author’s production, begins to also be created by the audience, that produces and circulates a fictional imaginary that is now expanded.

In the relation of Paula Pimenta’s fans, there seem to have another dynamic acting, inserted in the context of participative culture. One of the aspects that calls attention to the case analyzed is the expansion of the fictional world to “real life” from the moment there are situations like the trip with the author, in which fans circulate in the same places that the characters of the books, beyond celebrating birthdays of some of them as if it was real events, bringing the daydream dimension to “reality”. Campbell (1987) emphasizes in his analysis that daydreaming has its magic because it is formulated in the field of imagination; whenever something desired becomes real, it provokes a feeling of frustration, because reality would never be close from the pleasure given by wondering. In the case of Paula Pimenta’s fans, there seems to happen

another model, where fairytale gets mixed with “real life”. The universes dreamed from the perspective of reading books start to be lived by everyone as a “fact” - as making the same stuff as the characters - making the daydream real. It is an experience known for part of the daydream created by the immersion in fictional universes, but that takes concrete form through an experience in the field of “reality”. Due to the reports about the trip to the scenario of stories, the materialized daydreaming experience, instead of being frustrating as Campbell used to say, ends up maintaining and eternizing the strong emotions felt when people read books.

Pereira, Siciliano and Rocha (2015) propose a distinction between “experience consumption” and “consumption experience”, the first promoting a suspension of disbelief and total immersion of the subject in an experience that has beginning, middle and end, with a previously known narrative and that, among other aspects, is different from the latter mainly because it has the experience in itself as the good of thing to be consumed. In other words, every consumption presupposes an experience, but not every experience promotes such dislocation of the subject to a different place other than the daily reality.

Within “experience consumption” lived by fans, friendship and proximity with the author call special attention. The affection, that was already strong with the fictional universe of Paula, get a greater voltage in the direct contact that realizes the fan’s recurring dream of getting out of anonymity and standing out in front of their idol. As Maria Cláudia Coelho says, it is about “[...]Hope of being loved by their idol, of breaking their basic asymmetry of the relationship and establishing a relation of reciprocity” (COELHO, 1999, p. 53), In this case, the experience enables a high emotional engagement because the aura of friendship and intimacy that surrounds the whole trip puts the restricted group of fans within a sphere of proximity in which feelings are shared, indicating a movement towards a greater reciprocity in the relationship. Paula becomes a “friend” of her fans, gets emotional with the trip as much as they do and expresses the feelings of missing them on social media after

the end of the exchange program. We can perceive that the asymmetry between the writer and her fans is greatly diminished, because it is the proximity with the author in the fictional world that intensifies the magic of the experience. In addition to that, there is also the break in the routine and the experience as a merchandise to be consumed, mixing reality and fiction, transporting the pages of the book to the landscapes visited, as well as transporting the teenage girls to another routine, the character's routine.

It can also refer, in that point, to Rocha's analysis (1995) regarding the worlds "inside" and "outside" mass media. When the author analyzes the film *The purple rose of Cairo*, by Woody Allen - where a human character (Cecilia) can get inside the story of a movie she is watching at the cinema, at the same time a character of the "movie inside the movie" (Tom Baxter) is "freed" when he leaves the screen that separates the movie from the real world -, he talks about the fluidity of frontiers between fiction and reality. Through Cecilia's emotion, the barriers between the universes of a media product and the industrial society she watches in the film fall apart in the moment she "crosses the screen" and starts living in the totemic world, abundant and magic existent "within" mass media.

Paula's fans, in their way, also have access to this "internal" vision of media, where the frontiers between fiction and reality become reachable. In this case, it is possible to think about the idea of "experience consumption" not only as the possibility of fans being the creators of new content from an original universe, but especially as a path in which the fan see himself inserted into an expanded narrative that mixes imagination to experience and the emotions coming from that.

Final considerations

The article had as objective, from a case study about the writer Paula Pimenta, to reflect about the celebrity phenomenon, and, more specifically, about its relationship with media and the construction of contemporary youth identities. In this path, the idea of "experience

consumption” was productive to think about the affections and states of subjectivity experienced by the fans.

Analyzing the author in certain relationships with the authors, we highlighted, among other points, the construction of her subjectivity from an extended notion of youth and the necessary approximation with the audience through expressive media visibility.

As we’ve seen, Paula’s fans, as other groups in the contemporary media scene, expose their affections linked to the writer’s universe, circulating information in digital platforms, writing thematic diaries and even interfering in the process of creating of this book.

However, a certain event and their consequences inspired the reflections about this article, therefore, the situations related to the writer’s trip with a group of fans. Campbell (1987) argues that, in the modern and self-illusory hedonism, the subject is the “artist of the dream”, that obtains pleasure in emotions arisen by images associated to media goods or products. In the “experience consumption”, analyzed in this article, it is possible to expand the pleasure created by fiction to the real world without having a feeling of frustration, as the author used to say regarding mechanisms of realizing the daily daydream. The universes dreamed from reading a book turn to be experienced by everyone as a “fact”, or even an experience that comes from a daydream but is materialized in a “real” experience.

Victor Turner (2005), in one of his studies about rituals, makes an etymological exploration of the word “experience” and comes to an approximation to the word “danger”, that would have the same Indo-European prefix “per”, bringing the meaning of “trying, taking a chance, taking risks” Moreover, he highlights its forming and transforming character. Campbell (1987), in turn, says the experience of consumption appears as a moment of frustration, when it reveals itself as less pleasurable as the feelings of daydreaming. In the case analyzed in the article, the dimension of experience outlines possible feelings of danger and frustration, setting itself as a type of “magic reality”, where affections surround the bonds created between fans, the writer and characters in the fictional world.

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