

O Hobbit no Brasil: a recepção da trilogia cinematográfica

The Hobbit in Brazil: the reception of cinematographic trilogy

Nilda Jacks¹

Valquiria John²

Daniela Schmitz³

Laura Seligman⁴

Resumo: *Apresentação dos resultados brasileiros referentes à pesquisa The Hobbit Project, que envolveu 46 países e que investigou junto à audiência qual a sua percepção sobre um ou mais filmes da trilogia. São exploradas duas dimensões: os dados quantitativos relacionados às 12 questões fechadas do questionário mundial, bem como a discussão de uma das questões abertas, que destaca a justificativa dos brasileiros quanto à definição do gênero cinematográfico. O objetivo é evidenciar a partir das questões fechadas, as características dos dados brasileiros para então tratar alguns desses aspectos de forma qualitativa a partir da questão aberta. Entende-se que com isso entram em relevo as principais particularidades que o Brasil apresenta em relação à percepção dos receptores sobre ela.*

Palavras-chave: *O Hobbit; recepção; audiência brasileira.*

Abstract: *In this article are presented the Brazilian results referring to the research The Hobbit Project which involved 46 countries and that investigated*

1 Universidade Federal do Rio Grande do Sul (UFRGS). Porto Alegre, RS, Brazil. <https://orcid.org/0000-0003-1625-2619>. E-mail: njacks@terra.com.br.

2 Universidade Federal do Paraná (UFPR). Curitiba, PR, Brazil. <https://orcid.org/0000-0003-3463-6528>. E-mail: vmichela@gmail.com.

3 Universidade Federal do Rio Grande do Sul (UFRGS). Porto Alegre, RS, Brazil. <https://orcid.org/0000-0002-9155-6973>. E-mail: danischmitz@ymail.com.

4 Universidade Tuiuti do Paraná (UTP). Curitiba, PR, Brazil. <https://orcid.org/0000-0003-4160-2860>. E-mail: laurasel@yahoo.com.

the audience's perception about one or more films in the trilogy. Two dimensions are explored in this article: the quantitative data related to the 12 closed questions of the world questionnaire, as well as the discussion of one of the open questions, which highlights why Brazilian audience chooses the cinematographic genre. The objective is to evidence, looking to the closed questions, the characteristics of the Brazilian data to then treat some of these aspects in a qualitative way from the open question emphasized. It is understood that with these data, we can evidence the particularities that Brazil can present in relation to the trilogy, besides the perception of the receivers about it.

Keywords: *The Hobbit; reception; Brazilian audience*

Introduction

The Hobbit, book written by Tolkien over 70 years ago, was transformed into a cinematic trilogy and by Peter Jackson in 2012 and 2014. Understanding what mobilized people to go to the cinema watch the journey of Bilbo Baggins, as well as verifying what fans and the general audience thought about the adaptation of the famous book was the guiding aspects of the international research titled *The Reception of The Hobbit: a Global Comparative Film Audiences Research Project (Hobbit Project)*.⁵ The research problematized how age, gender, household income, nationality and cultural consumption, among others, cross the filmic experience.

In Brazil, the movies of the trilogy had over 9,4 million of tickets sold. Only the last part of the narrative, *The Battle of the Five Armies*, took over 3.6 million viewers to the movie theaters,⁶ evidencing the importance that the audiovisual narrative had amongst Brazilians.

The Hobbit Project had as instrument a questionnaire, elaborated by the network of researchers, integrated by 46 countries. It remained online from December, 2014 to June, 2015 and it had 29 questions (18 closed questions and 11 open questions), divided into multiple choice questions and open questions, in order to capture different audience perceptions.

In this article, we compare the national results in relation to the set of other countries that were a part of the investigation. The goal is to reveal, through the closed questions and one open, the specificities of the Brazilian results.⁷ We analyze the responses of the 1,223 respondents that were identified as Brazilians.⁸ This number represents 3.4% of the total of respondents (36,109 subjects) of the 46 participating countries.

5 International research coordinated by Martin Baker and Matt Hills, from Aberystwyth University (UK) and Ernest Mathijs, from British Columbia University (Canadá). The Brazilian team was coordinated by Author 1 and Author 2..

6 Source: Adoro Cinema. Available at: <http://www.adorocinema.com/filmes/filme-210516/bilheterias/>. Accessed in: Feb 21st, 2019.

7 The crossings between Brazilian data and the set of other countries were performed by Fernando Gonçalves, PhD student in Sociology at UFRGS.

8 On total, 1,208 respondents said to live in Brazil.

Researches on reception, cultural and media consumption: a few presuppositions

There are five most relevant theoretical perspectives about the relationship between audiences and media that dominate the scenario in Latin America (JACKS, 1996). Among them, two matrixes stand out: Cultural Consumption and Reception Studies.

The first one, proposed by Néstor García Canclini, point towards the approach of a “set of socio-cultural processes in which the appropriation and use of products take place” (2006, p. 80). All consumption is cultural, however, the author considers that in cultural consumption, the symbolic value is superposed to the use. Such differentiation is a consequence of the independence and autonomy of the artistic and intellectual fields in modernity that created independent circuits for production and circulation of art, literature and knowledge.

It is in the field of Cultural Consumption that Canclini (2006) locates the processes of media consumption, which can contextualize the analysis of reception of massive products (TOALDO; JACKS, 2013). The specificities of media consumption allow understanding it as a branch of cultural consumption, which was evidenced by Canclini (2006). Although the economic demands interfere in the production, style and circulation of media products, they have a certain autonomy that involves the dynamic of their productive processes and consumption, which makes possible to consider them as cultural goods.

About the Reception Studies, both Guillermo Orozco and Jesús Martín-Barbero propose the approach of the issue through the analysis of mediations. According to Orozco, the main implication in assuming the audience as subject is consider it in “situation”, therefore, conditioned individually and collectively (OROZCO, 1991). Another implication is that it constitutes in many ways and becomes different throughout time. These moments are transcended, because they fuse with daily practices, responsible for the negotiation of meanings, appropriation or resistance to the massive content. As a social institution, that produces meanings and gain legitimacy by its audience, the media is also a mediator. In

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addition of being an agent of reproduction of reality, it also produces reality, provoking rational and emotional reactions in the receptors. They, in turn, also make mediations of psychologic nature determined by sociocultural elements, resulting from the interaction with the environment they live in, in a constant and dialectic process.

Martín-Barbero (1987), in turn, also proposed the understanding of communication from social practices, through which the receptor is considered a producer of meanings and the daily life is a primordial space of research. The media uses, therefore, are indispensable to analyze the appropriations of the receptors, who re-elaborate, re-signify and re-semanticize contents, according to their cultural experience, the support of such appropriations. Mediation, fundamental concept to the author, must be understood as a form of overcoming the dichotomy between production and consumption, or still between logics of production and uses.

The mediations structure, organize and re-organize the perception of reality in which the receptor is inserted, also having the power to value implicit or explicitly this reality. Due to this reason, “the research on uses obligates us, then, to dislocate us from the space of media to the place where the meaning is produced” (MARTÍN-BARBERO, 1987, p. 213).

Among the many mediations that compose the Theory of Mediations, cultural competences stand out, present in his first analytical model (MARTÍN-BARBERO, 2003) and in a more recent version (MARTÍN-BARBERO, 2003). It is the capacity of interpretation and appropriation of content by the receptors, constituted by a series of configuring elements, with highlight to the cultural matrixes and the industrial formats, other mediations of model. The cultural competence is forged by cultural practices, fed by knowledge, memories, imaginaries, etc. bearing fruit in the dimension of social classes, age and gender, among other elements (MARTÍN-BARBERO, 1992).

To Martín-Barbero, the analysis of discourse of media leads to the understanding of meaning, which, although important, does not comprise

the process of production of meaning. “In order to talk about the meaning of communication, it is necessary to talk about the meaning that communication has for people. The meaning is always the relation of a text with a situation, with some enunciators in a context in time and space” (1990, p. 36).

Although the research on *The Hobbit* can also be integrated to the perspective of media consumption, the objectives that guided the investigated are affiliated to what in Latin America has been considered reception studies. We accept that through media consumption, we observe the phenomenon under a wider angle than the research of reception “because the focus directed to the relation with the media and not with the message, to use a simplified image of the process” (TOALDO; JACKS, 2013, p. 7-8).

Thus, the analysis of Brazilian data, even if supported by the same instrument that circulated in other countries without paying attention to the specificities of national cultures, is guided by the perspective of reception theories. We, therefore, consider the mediation more focused in the image of the receptor, in other words, the cultural competence to explore the possibilities of the production of meaning, emphasizing that many are very close to associating their competences to the practices of fans (JENKINS, 2013).

Reception in Brazil: first results

The analysis seek to compose the scenario of the audience of *The Hobbit* in the country⁹ focused on the closed questions in which effectively Brazilians distance themselves from the world average. To infer the statistic validity of differences or similarities found, we used the chi-squared test (BARBETTA, 2007), nonparametric test (does not need data distributed in a normal curve) used to identify possible cause relations between

9 The only criterion to respond the questionnaire was to have watched at least one of the movies from the trilogy.

nominal or ordinal qualitative variables.¹⁰ About the open questions,¹¹ the focus is on how they classify and do not classify movies in relation to the cinematographic genre.

But first, some data about the profile of the Brazilian group: it was focused in the age group of 16 to 25 years old (54%) and 26 to 35 years old (27%); 57% of men and 43% of women.¹² About the profession, 52% are students, 20% are independent contractors and among other occupations, 9% are creative, 8% administrative and 5% entrepreneurs. About the educational level, most of the audience is in university (45%), predominance that can be explained by the bigger internet access that this segment has in the country.¹³

About the quantitative data, the panorama in which there are significant distinctions among Brazilians and other nationalities is presented next.

10 In statistics, the results can be considered meaningful when they have a smaller probability than 5% ($P - \text{Chi-square}$ smaller than 0,05) of resulting fluctuations derived from the size of the sample or other random disturbances.

11 “What motivated your choices on questions 4 [Which option best define the type of movie that belongs to the Hobbit trilogy] and 5 [Is there any of these answers you would not choose?].

12 According to Mídia Dados (2016), 70% of Brazilians between 15 and 19 years old go to movie theaters at least once a month, followed by 54% of 20 to 29 years old. About gender, there is a difference between the respondents and the profile pointed by Mídia Dados: 52% women against 48% men.

13 “Among the users with higher education, 72% access the internet every day, with a daily average intensity of 5h41, from Monday to Friday” (BRASIL, 2015, p. 7).

Table 1 –: Answers to question 3 “Choose up to three reasons to watch the trilogy films”

Options		Brazil (%)	Other countries (%)	N (Others)
I wanted to see the special effects (48 frames per second,, 3D)		16,6	12,4	203
I'm connected to the Community that has been waiting for the movies.		27,1	34	331
I love all the work from Tolkien		73,8	70,2	903
I like to see big Productions when they are released		20,4	13,2	250
There were so many buzz that I had to watch them		17,3	7,2	212
I knew the books and I wanted to see how the movies would be like		60,3	52	738
I love Peter Jackson's movies		17,5	26,7	214
An actor I like is in the movies:		18,6	25,3	228
	Richard Armitage	3,8	5,8	47
	Benedict Cumberbatch	7,4	9,9	90
	Martin Freeman	7,5	13,4	92
	Evangeline Lilly	2,2	3,6	27
	James Nesbitt	0,2	1,2	3
	Aidan Turner	1,7	3,1	21
	Hugo Weaving	2,9	4,4	36
	Another? Please specify	2,5	4,2	30

Source: Research data, 2018.

Among the reasons that led Brazilians to the cinema, the biggest differences are regarding the expectation created around the trilogy (Brazil 17.3%, others 7.2%); the interest on big productions (Brazil, 20.4%, others 13.2%); the book bringing up interest (Brazil, 60.3%, others 52%); to the experiences on special effects (Brazil 16.6%, Others 12.4%); and the admiration for Tolkien's body of work (Brazil 73.8%, others 70.2%)^{002E} The opposite, i. e., the lowest indexes of Brazilians in comparison to other countries are: interest in Peter Jackson (Brazil 17.5%, others 26.7%); the idea of community generated by the books/films (Brazil 27.1%, Others 34%); interest in a specific actor (Brazil 18.6%, Others 25.3%). In 7 of the 14 actors present in the questionnaire we identified some significant difference in the responses, but in all of them, Brazil is lower in the indications of the other countries.

It is possible to infer that the spectacle may be implied in the bigger interest of Brazilians, since the expectation generated, the fact of the film is a blockbuster and the special effects were more determining to them, reinforced by the low interest for the director of the film, actors, and connection with communities surrounding the film.

As Brazil stands out from the other countries due to the previous reading of Tolkien's books, next, we explore the answers about the book *The Hobbit*.

Table 2 – Answers to question 17 “Have you read *The Hobbit*?”

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
Someone read it for me	0,5	1,7	6	609
I read it once	29,8	27,1	364	9.471
I read it more than once	41,2	44,9	504	15.667
I am reading it	3,6	3,1	44	1.076
I haven't read it	12,9	13,1	158	4.573
I plan to read it	12	10	147	3.490

Source: Research data, 2018.

About the book, Brazilians distance themselves in the options “someone read it for me” and “I read it more than once” which were less chosen by them. In turn, the option “I want to read it” is more mentioned among the respondents here.

Table 3 – Answers to question 18 “If you did, what did you think about the book?”

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
I didn't read it	24,9	22,5	305	7.865
Awful	0,1	0,2	1	53
Weak	0,5	0,6	6	200
Ok	1,4	5,2	17	1.818
Good	18,9	30	231	10.483
Excellent	54,2	41,5	663	14.467

Source: Research data, 2018.

Table 4 – Answers to question 4 “Which of the options best define the type of movie of The Hobbit trilogy? Choose up to three”.

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
Fairy tale	4,2	8	51	2.791
Films in series	15,7	24,6	192	8.576
Famous actors	2,2	4,5	27	1.564
Part of Tolkien's legendar world	70,4	61,3	861	21.380
Multimedia franchise	7,3	11,3	89	3.944
Action-adventure	31,5	24,1	385	8.393
Peter Jackson movies	15,5	22,6	189	7.894
Literary adaptation	44,1	23,8	539	8.303
Movie that follows a character	5,2	3,7	64	1.300
Blockbuster	13,9	19,4	170	6.754

Source: Research data, 2018.

When rating the trilogy, the highlights in Brazil were the following genres: “a part of Tolkien’s legendary world” (Brazil 70.4%, others 61.3%); “literary adaptation” (Brazil 44.1%, others 23.8%); “action-adventure” (Brazil 31.5% others 24.1%); and “film following a character” (Brazil 5.2%, others 3.7%). On the other hand, Brazilians rated less in the following classifications: “series of films” (Brazil 15.7%, others 24.6%); “multimedia franchise” (Brazil 7.3%, others 11.3%); “Peter Jackson film” (Brazil 13.5%, others 19.4%) “blockbuster” (Brazil 13.5%, others 19.4%); “famous actors” (Brazil 2.2% others 4.5%); and “fairy tale” (Brazil 4.2%, others 8%).

The diachronic relation with the book stands out among Brazilians, either in the previous reading of the book, in the following of Tolkien’s body of work or in the fact that they rated it as a film that follows a character. A slight trend in categorizing the film as action and adventure was also identified. Other data that reinforce previous answers: Peter Jackson apparently do not move them, nor the actors. As well as they don’t associate the movie as a blockbuster or a multimedia franchise, even though it is a superproduction that led more Brazilians to the cinema than the rest of the world, as indicated in Table 1. It is important to highlight that the rating as “fairy tale” was also less indicated by Brazilians in relation to other countries.

Table 5 – Answers to question 5 “Is there any of the answers you would not choose? Choose up to three”.

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
Fairy tale	46,7	28,6	571	9.968
Fantasy world	2,9	1,4	35	472
Series of movies	5,8	3,6	71	1.262
Famous actors	26,6	19,6	325	6.854
Family movie	13,1	15,5	160	5.403
Action/adventure	3,5	5,8	43	2.009
Peter Jackson’s movies	7,4	3	90	1.56
Literary adaptation	6,1	10,5	75	3.657
Film that follows a character	13,1	38,2	160	13.341
Blockbuster	21,9	13,3	268	4.652

Source: Research data, 2018.

About the classifications they didn't agree on, the data show that Brazilians were above average in the following categories: "fairy tale" (Brazil 46.7% others 28.6%); "blockbuster" (Brazil 21.9%, others 13.3%); "famous actors" (Brazil 26.6%, others 19.6%); "Peter Jackson movies" (Brazil 7.4%, others 3%); "series of films" (Brazil 5.8% others 3.6%); and "world of fantasy" (Brazil 2.9% others 1.4%). In that same question, other countries were ahead of Brazil when they didn't agree on "film that follows a character" (Brazil 13.1%, others 38.2%); "literary adaptation" (Brazil 13.1% others 10.5%); "action/adventure" (Brazil 3.5%; others 5.8%); and "family movie" (Brazil 13.1% others 15.5%).

Data shows that, in general, Brazilians were coherent in their answers, because the most indicated options to classify the film in question 4 (Table 4) were the ones that they rated less in the next question.

Table 6 – Answers to question 12 "Have you ever participated in some of these other activities linked to The Hobbit movies?"

Options	Brazil(%)	Other countries(%)	N (BR)	N (Others)
Fan art production	5,6	7,8	69	2.707
Blog creation	5,5	8,4	67	2.934
RPG	21,7	9,8	265	3.432
Collection of objects	26,2	21,6	321	7.519
Online comments	39,4	30	482	10.470
Games	32,9	23,4	402	8.146
Fan film production	1,2	2,1	15	747
Visits on set location	3	5	37	1.727
None of these	30,4	33,4	372	11.638

Source: Research data, 2018.

About the activities related to the universe of films, two options of game stand out: "RPG" (Brazil 21.7% others 9.8%) and "games" (Brazil 32.9% others 23.4%). Other alternatives cited were "online comments" (Brazil 39.4% others 30%) and "collection of objects" (Brazil 26.2% others 21.6%). Other countries distance themselves from Brazil in other

three activities, two of them linked to generation of content – “creation of blogs” (Brazil 5.6% others 8.4%) and “production of fan art” (Brazil 5.6% others 7.8%) in addition to “visits to set locations” (Brazil 3%, others 5%). There are also differences among those who didn’t participate in any of these activities (Brazil 30.4%, others 33.4%).

The data lead us to believe that the practice of game is more present among Brazilians, and the production of content is less popular. About the visit of locations, we suppose the low index is due to the distance between Brazil and New Zealand.

Table 7 – Answers to question 13 “What role fantasy stories play today?” Choose up to three options”.

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
They are a form of enriching imagination	76,4	67,3	934	23.483
They are a form of experimenting and exploring emotions	44,8	29,3	548	10.239
They are a source of hope and dreams to change our world	25,8	35	315	12.200
They are an escape from reality	41,5	54,6	508	19.035
They are a form of shared entertainment	28,5	25,3	349	8.831
They allow us to explore different attitudes and ideas	35,8	28,8	438	10.061
They are a form of creating alternate universes	42	45,9	514	16.029
Did not play any role	0,7	2,2	9	759

Source: Research data, 2018.

There are also distinctions about the role of fantasy stories because Brazilians indicate that “they are a way of playing with imagination” (Brazil 76.4%, others 67.3%); “they are a way of experimenting and exploring emotions” (Brazil 44.8%, others 29.3%); “they are a way of shared entertainment” (Brazil 28.5% others 25.3%); “they allow us to explore different attitudes and ideas” (Brazil 28.5%; others 25.3%). On the other hand, the average among other countries reveal that fantasy embodies a

role of alternative to what's real/concrete, when they indicate "they are a form of escaping reality" (Brazil 41.5%, others 54.6%); "they are a form of creating alternate worlds" (Brazil 42%, others 45.9%); and, in a smaller scale, there is also this trace in the answer "they are a source of hope and dreams to change our world" (Brazil 25.8%, others 35%).

Table 8 - Answers to question 14 "Was it important to follow news and debates about the movies?"

Options	Brazil (%)	Other countries (%)	N (BR)	N (Others)
Not at all	14,8	17,7	181	6.171
Slightly	18,3	25,1	224	8.763
Reasonably	29,7	29,3	363	10.225
Very	25,5	17,8	312	6.204
Extremely	11,7	10,1	143	3.523

Source: Research data, 2018.

About the importance of following stories and debates on the trilogy, Brazilians were distanced from the average of other countries, indicating more times the answer "very" (Brazil 25.5%, others 17.8%) and less times "slightly" (Brazil 18.3%; others 25.1%) and "not at all" (Brazil 14.8%, others 17.7%). Such data would indicate a bigger interest in the connection with communities created around the movies, however, they contradict the answers found on question 3 (Table 1): Brazilians are below the average of other countries in the option "I'm connected to the community that was waiting for the movies".¹⁴

Audience competences

In order to understand some competences, coming from Martín-Barbero, we articulated two questions: a quantitative (Table 4) and another qualitative (Question 6) that explored the reasons that justified the classification of the movie. It is important to point out that only the answers

that classified the movie as “part of Tolkien’s legendary world”¹⁵, “fantasy world”¹⁶ and “action/adventure”¹⁷ were analyzed, because they are the three most prominent classifications. In this analysis step, only the Brazilian data was taken into account, not having any comparison with the other respondents.

In terms of recognition of the filmic work, one of the competences observed, the data show the dominion of the narrative universe, because 70.4% (861) classified the trilogy as “part of the Tolkien universe”, 44.1% (539) as “literary adaptation”, 15.7% (192) as a “series of films” and 15.5% (189) as a “Peter Jackson movie”.

On the other hand, reinforcing the technical, aesthetic and production aspects, 30.3% (370) classified as “spectacular scenarios”; 13.9% (170) as a “blockbuster”; 9.3% (114) as “digital innovation cinema”; 7.3% (89) as a “multimedia franchise; and 2.2% (27) for presenting “famous actors”.

About genre, 64.2% (785) classified it as a “fantasy world”; 31.5% (385) “action/adventure”; 5.2% (64) “story that follows a character”; 4.2% (51) “fairy tale”; 3.4% (41) “family movie”; and 2.4% (29) as a “children’s story”.

In the less indicated classifications, we have a confirmation of the previous answers, since the less indicated options are ahead. “Children story” with 60.3% (738), “fairy tale” with 46.7% (571) and “famous actors” with 26.6% (325).

The analysis of the justifications evidences how much the cultural competence (MARTÍN-BARBERO, 2003) goes through the production of meaning of the respondents. It is expressed in the perceptive and appropriation capabilities and is built based on the three dominion fields: a) work: relation with it and with the universe around it (news, fun facts, fandoms), which entails in the construction of a repertoire of specific and specialized knowledge (narrative, audiovisual, literary, etc.) b)

15 This classification was marked by 861 subjects, however, only 691 respondents justified their choice on the open question.

16 785 respondents classified that way, but only 135 explained such choice..

17 Got 385 indications, from which 306 subjects fundamented their choice..

the genre grammar: knowledge of the cinematographic genre identified and; c) the “cinematic experience”: habit of consumption that conforms the construction of personal taste, not guided by a specialized repertoire.

Next, a more thorough discussion of the three dominions.

a. work dominion

Evidenced in answers such as “part of Tolkien’s legendary world”, even though it is also present in other classifications. Data shows that the various expertises that marked the production of meanings are previously built to the assistance of the movie and confirmed by the audiovisual, cinematographic, literary knowledge, etc.

We perceived that the reading of the book *Is* indicated as the main source of construction of knowledge, which justifies a more competent audience due to the long-term relationship with the author’s stories and universe. In a few justifications, the notion of fan is relevant, corroborating with the impression of competence diachronically built. *‘I’ve read the book, I’ve watched the movies, I’m a fan of Tolkien’s work and I know what it is all about. But, again, movies and books are different things. The book is more childlike, the movies are “heavier” with all the battles’.*

The competence to transit between the literary and audiovisual fruition seem to be determining in some cases. If there are answers that evidence that these are distinct products, there are demonstrations of inter relations created by the own receptors. The movie was taken as an audiovisual representation of an universe that was restricted to the reader’s imagination. *“From now on, these actors gave face and body to the characters that before I could only imagine the appearance, voice and body expression”.*

In an attempt of exploring the types of dominions that are implied in the meanings given by Brazilians, we arrived to the following dimensions:

- **Movie buff:** with a repertoire of cinematographic knowledge that involves notions of narrative, script, frame, photography, etc. Data around the production, budget, location, box office and special effects also corroborate for the construction of this type of expertise. A more elevated degree of technical dominion was evidenced in

the answers, which would configure another type of almost “professional” receptor, who knows even the name of the cameras used, or the specificities of the direction of photography. This “expertise” in relation to the technique is manifested through the criticism to the audiovisual product of the saga.

- Literary: previous knowledge on literature, not necessarily or exclusively related to the trilogy, connected with their experience with the film adaptation.
- “geek”:¹⁸ Specialization and participation that transits between being a “fan” of Tolkien’s work and/or the work of the director Peter Jackson, Knows the specificities of the narrative both in the book and the film adaptation, signaling the difference between them. Knowledge on the author’s/director’s life, his other works, etc. in addition to the opinion about the movement of adapting these works, both Lord of the Rings and The Hobbit.

b. dominion of the Genre Grammar

A very specific type of dominion, which appears to consubstantiate many expertises related to the knowledge of Tolkien’s fictional universe. Very present in the classification of the movie as action/adventure, but also in a smaller scale in answers that indicated “fantasy world” and “part of Tolkien’s legendary world” as possible styles.

Even if in the set of data this dominion is less visible, it calls the attention for the importance that some give to the strength of the story and the fantasy atmosphere created by the author. In these answers there is no argument or justification about the classification attributed, since, for them, the trilogy is *obviously* a part of Tolkien’s universe, because the author created a signature, a unique style of producing fantasy, easily recognized for those who already know. There are no rational arguments to classify the film as “part of Tolkien’s legendary world”, for instance. It’s as if the stories of Tolkien/Peter Jackson had created a subgenre.

18 Reference to those who fit into the “fan” category.

“Tolkien’s work (and Peter Jackson’s adaptation) has a unique aesthetic, which defines the films almost as a separate genre within the fantasy cinema”.

There is also a type of more logical argumentation, in which the movie was classified “fantasy world”, replicating the classification of the book, which is also a dominion of genre grammar, even if in the literary sphere.

Another type of dominion is implicit in the disagreement regarding the classification of the trilogy as a child story, because in this understanding the intention of the literary work, created as a bedtime story for the author’s sons, is lost in the strength that the adventure acquires in the narrative. *“The Hobbit is primarily a children story. Watching his film adaptation, after The Lord of the Rings, that would no longer be possible. It is an action/adventure movie because it is an action/adventure movie!”.*

Data indicate that this dominion can be built based on formal knowledge, but mainly by experience, regarding the consumption of these works. *“Some say the books were written for children, but it’s not like that: the movie is not a fairy tale, but a fantasy world”.*

c. dominion of Cine experience

Identified in the three classifications, however it is more prominent in the justifications about the film being “action/adventure”. The personal experience, opinion and taste are mobilized and many times this preference transcends the universe of the saga (literary and cinematographic) and lies under the fantasy genre as a whole.

The justifications transit between less elaborated answers, rating it only based on “personal opinion” or evolving for the movie’s particularities, such as special effects, locations, fantasy worlds that enable a different cinematographic experience. There are also mentions to the peripheral characteristics of the story. *“I like the fantasy world, especially those from Tolkien who created this supernatural medieval world, and I keep pausing the movie in places such as the countryside of Erebor, the elven woods, Valfenda, the County, I wanted to live in a comfortable shed of a Hobbit (lol).”*

In this dominion, the production of meanings can be related to very particular appropriations, as “transporting oneself” to the fantasy world and flow aesthetically in it. *“Another thing that calls my attention in every movie adaptation of Tolkien’s work are the representations of the landscapes described. I love to visually walk in a forest of Ents or in a field where Gandalf and Scardofax run, it is simply marvelous”*.

It is also possible to infer that the type of relation that some establish with the cinematographic work seem to incorporate the dimension of desire, which, in the socio-cultural perspective of consumption (GARCIA CANCLINI, 2006), is one of the theories that can explain it. In this case the reception of the film as scenario of objectivation of the desire has in the film experience and the imagination of fantasy a fruitful space of elaboration of dreams. *“The idea of an ancient world without modern technology and strong appeal to magic with medieval scenarios and fantastic beings has always attracted me... It is something so strong in my imagination that sometimes I think I can go to this place... Be a wizard or a knight... to pick up treasures and ancient knowledge... keeping a code of honor and conduct and always defending those who need it”*.

Finally, even though we are far from run out of mobilize meanings since over 1,200 Brazilians answered this questionnaire, it was possible to outline a panorama of how much the cultural experience and the level of involvement with the films and the work that gave them origin are implied in the configuration of cultural competences, as postulated by Martín-Barbero (2003), who outlined the uses that are given to this media products.

Final appointments

The scenario that is formed from the analysis of reception of the trilogy by the Brazilians points towards a good reception and a great involvement with the narrative universe, since not only the movies had an intensity in consumption and approval, but also other narratives linked to them in other platforms.

This consumption goes through material issues, of access to technologies and devices of circulation of this content that, linked to the Brazilian social-economic reality, can be determining in the forms of fruition of the narrative. Probably also goes through cultural dimensions, in which the classifications and interpretations of films tend to be subordinate to the national cinematographic tradition, one of the agents of construction of the Brazilian imagination.

These circumstances, however, only reinforce how much movies have been well received by this audience, since not only positive manifestations around the details of production and distribution, but also a search for approval of this narrative, mainly about articulations of information in the form of debates. The dominion of information dispersed in the most diverse formats of a work makes viable a bigger circulation of these elements for recognition of common factors, which was evidenced by the audience of *The Hobbit*, as a result of research performed by the Brazilian team.

This interest and sharing of information reinforce the affectionate involvement of this audience with the work and give traces of formation of a community capable of articulating the cultural product along with a repertoire and local criterion of interpretation.

When approaching the forms of evaluation of the film, the research revealed the knowledge of fans around this narrative universe. Brazilians showed an intimacy with it, in its varied formats, which is reinforced by the data related to the involvement and forms of engagement around the work.

We highlight in the set of data the indexes of fan engagement and the near absence of anti-fans or a group of fans with more criticism and/or dissatisfied with the film, supported on the fact that in every dimension analyzed by the respondents the posture was predominantly positive in relation to Peter Jackson's work. It is important to point out, however, the faded correlation established between the book and the director in the issues that enabled this perspective, especially in the open question analyzed here. They evidence, in this case, the affective dimensions of

probable fans, much more articulated to Tolkien's work – both referring to *The Hobbit* and *Lord of The Rings* – and the fantasy narrative. This aspect reinforces a national scenario articulated to the global landscape of valorization and appreciation of this type of audiovisual narrative, evidenced in the success of the two trilogies of Peter Jackson all over the world, as well as other narratives such as *Harry Potter* and the recent world phenomenon *Game of Thrones*.

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About the authors

Nilda Jacks - Professor at the Graduate Program in Communication at UFRGS. Productivity Scholar at CNPq. In the present article, the author participated in the conception of the research outline, the development of the theoretical discussion, the collection and interpretation of data, the typing of the manuscript and the proofreading of the text.

Valquíria John – Professora at the Graduate Program in Communication - PPG-COM and the courses of Journalism, Advertisement and Public Relations at Universidade Federal do Paraná - UFPR. In the present article, the author participated in the conception of the research outline, the development of the theoretical discussion, the collection and interpretation of data, the typing of the manuscript and the proofreading of the text.

Daniela Schmitz – PhD in Communication and Information at Universidade Federal do Rio Grande do Sul - UFRGS. Undergraduate in Marketing and Master's degree in Communication at Universidade do Vale do Rio dos Sinos - Unisinos. In the present article, the author participated in the conception of the research outline, the development of the theoretical discussion, the collection and interpretation of data, the typing of the manuscript and the proofreading of the text.

Laura Seligman - PhD in Communication and Languages at Universidade Tuiuti do Paraná. Master's in Education at Universidade do Vale do Itajaí. Undergraduate in Social Communication Journalism at Universidade Federal do Rio Grande do Sul. In the present article, the author participated in the conception of the research outline, the development of the theoretical discussion, the collection and interpretation of data, the typing of the manuscript and the proofreading of the text.

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