A R T I G O

"Quem é você, Lizzie Bennet?" Paratextos, ficção e factualidade em TLBD

"Who are you, Lizzie Bennet?" Paratexts, fiction and factuality in TLBD

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Resumo: *O presente texto visa analisar qualitativamente as relações entre os paratextos da websérie The Lizzie Bennet Diaries (adaptação do romance Orgulho e Preconceito, de Jane Austen) e a percepção de um pequeno grupo de usuários da Internet. As discussões iniciais envolvendo o binômio ficção x factualidade (Kuhn) e os conceitos de paratextualidade (Genette) e de metacomunicação e enquadramento (Bateson, Watzlawick, Goffman, Volli), nos levaram a diferentes formas de percepção desses usuários. Ao final, percebe-se que existem não apenas diferentes percepções em relação ao texto, mas que, em parte, tal diferenciação se dá pela não atenção aos indícios paratextuais, alterando o próprio estatuto da obra junto ao usuário.*
Palavras-Chave: *Narrativa; Adaptação; Websérie; Paratexto*

Abstract: *The present paper seeks to know qualitatively how the relations between the paratexts of the first episode of The Lizzie Bennet Diaries web series (an adaptation of the novel Pride and Prejudice by Jane Austen) and the perception of a small group of Internet users. From the initial discussions involving the binomial fiction x factuality (Kuhn) and the concepts of paratextuality (Genette) and metacommunication and framing (Bateson, Watzlawick, Goffman, Volli), we search to analyze how the user's perception work in this case. By the end, it is*

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noticed that there are no different perceptions regarding the text, but that they are in a different situation and are not affected by the environment.

Keywords: *Narrative; Adaptation; Webseries; Paratext*

Introduction

The discussion involving the limits between fiction and reality is not recent. However, the growing popularization of digital spaces, the audience participation of certain formats and textual genres and, mainly (in our perspective), the way such relations between producer, text and audience happen nowadays, are objects of our interest. What particularly call our attention is the webseries The Lizzie Bennet Diaries (later called as TLBD), fictional vlog created in a diary format which narrates the life of the main character, and also is an adaptation of the British romance Pride and Prejudice, from Jane Austen, whose plot is transposed from the early 19th century England to the early 21st century United States. Since the webseries is presented in a vlog format, we intend to initiate a discussion about the statute of this text facing different types of audiences, since it is a fictional text in an audiovisual format considered as factual by many.

Since our particular object of interest is paratextuality (GENETTE, 1987; GRAY, 2010) which surrounds the referred webseries, what compels us is to perceive how and if the users notice in advance this "periphery of the text", if they "enter" directly in the text without their textual intermediation or if they go back to these texts later on. As we discussed in another moment (LUCAS & MOREIRA, 2016), one of the virtues of the paratext is its capacity of framing a given textual matter, to the point of considerably altering the statute of its perception. In the case we analyze here, we dwell on the possibility of distinction of users in relation of the fictional or factual statute of a webseries episode.

Frontiers between fiction and fact

The discussion about the binomial fiction/fact is happening for centuries in Literature: examples of that can be found in the misfortunes of Dom Quixote (Cervantes), Thristam Shandy (Sterne) or Arthur Gordon Pym (Poe) and in the distinct forms of audience reception, which can fluctuate between perceiving the narrative as factual or fictional,

but also as at times factual, at times fictional, as these writers point out, in their fictional narratives, to elements (characters, environments), belonging to the real world (either being strictly diegetic or potentially heterodiegetic). In order to obtain such effects, writers use resources such as the breach of the fourth wall (in this case, making a character talk either to a model-reader, as in Machado de Assis, and/or the real reader, in digitally updateable texts).

In the current historic moment, we experience other forms of friction between fiction and reality (called by many as *fake news*). In the political field we have, as a recent historic example, the Iraq War promoted by George Bush and Tony Blair against supposed mass-destruction weapons of Saddam Hussein (VATTIMO, 2016, pp. 7-30). More recently, we experience what some may call "post-truth", as a consequence of the "new cultural wars" (KAKUTANI, 2018, pp. 49-69) and the relativization/appropriation of the post-modern ideology (D'ANCONA, 2018, pp. 83-98). All of this collaborates to a type of "suspension of beliefs" (inverting the classic proposition of Coleridge) of certain texts we believe to be factual and that become, at best, believable.

In the midst of all of this, it seems small to discuss such aspects in the specific field of entertainment. However, as pointed out Jost (2004, 2007, 2007a), television presents, in formats like reality shows, a set of mixed generic strategies, based in the tripod factual/fictional/ ludic. Such finding, even though it is restricted to the audiovisual products we cited, does not lack relevance, once the borders between these three spaces (factual, fictional, and ludic) are far from being clear (as we can perceive in any edition of the show Big Brother Brasil, for instance). And, in certain cases, that blur is even desired.

Digital texts available on the internet allow this blurring of borders, partly by the fact they are in a fairly new support in relation to the traditional means of communication and information. At the same time, it is important to remember, the cyberspace is prodigal in the offer of specific formats of HTML pages (or something similar) which can accommodate any type of textual genre; therefore, we agree with

Maingueneau (2010, pp. 129-138) when he qualifies the products that fill these spaces as hypergeneric, in other words, which comprise any textual genre in their material support; thus, a blog is not a textual genre, but a hypergenre (because a blog can comprise, within itself, different textual genres: poetry, journalistic texts, recipes, etc.).

The hypergeneric capability of these spaces enables the dissolution of the borders between factual, fictional, and ludic. Not that the romances cited above do not seek that effect; the big difference is that digital spaces allow the reader immersion and interaction with these texts; in other words, the breach of the fourth wall can produce results and changes in the text itself, potentially updateable, for example. As Murray remembers, in some webseries it is possible for the characters to publicly respond to fan messages and, at the same time, invite them to send their own opinions and experiences to a common bullet board (2003, p. 106). In this case, when the characters write, we are in the field of fictional, factual, or ludic? Or a mix between these levels? Or are we approaching something else?

The editor of self

In addition to all of this, we could add the relativization of the role of the editor. Until late 20th century, the editor (along with the author) was one of the main responsibles for the paratextual production of a book or a volume of a collection (LANE, 1992; NYSSEN, 1993; MICHON, 2000; CHARTIER, 2014). By paratexts, we call all the material surrounding a central or main text (titles, covers, prologues), according to Genette's definition (1987), taken by other authors (LANE, 1992; ALVARADO, 1994; SCOLARI, 2004; GRAY, 2010).

However, with the popularization of the Internet, in particular Web 2.0, potentialized the production of author material without intermediation of an editor, one of the natural consequences of that is the need of authors and artists in general to produce not only their texts (their world), but also their own paratexts, since they have become, many times, editors of themselves. Despite this scenario being surrounded of

what Gray calls "'You-topian rhetoric" (where 'you" are the center of attention), the author highlights that media corporations frequently have more time and more resources than "you" to produce, publicize and circulate paratextual sets (2010, pp. 163-164).

It is undeniable that Web 2.0 has allowed the offer of different types of personas (youtubers, bloggers, podcasters, critics), for potentially every taste (music, humor, cinema, philosophy) and every genre and age, which also have been raising the paratextual production that we can call "author" (GENETTE, 1987; LANE, 1992), in particular at times in an "amateur" mode (KEEN, 2009, pp. 56-57) – understanding here the notion of "amateur" is the one who fills the free space between the profane and the specialist (FLICHY, 2010, p. 17). But it is also important to consider the potential arrival of different paratextual forms; as pondered by Alvarado, the category of paratext is rather wide or scattered to admit very distinct elements within it (1994, p. 29). Chartier, in turn, and criticizing the taxonomic classification of Genette (who would leave aside the historic dimension of paratexts), remembers that is necessary to put "more emphasis in the [textual] relations than in taxonomies, and more in *dynamic* contextualization than in tables of classification" (2014, p. 257. Our emphasis). In other words: we cannot leave aside the social dynamism inherent to the process of paratextual forms of production. Therefore, the fact that the spaces in the internet work with different semiotic modes many times in a simultaneous manner (verbal texts written or oral, photographs, drawings, audiovisual texts, comics, music, etc.) and, at the same time, are majoritarily hypergeneric, request a certain semiotic and cognitive competence of the reader so he could better enjoy the new experiences offered to them in the web and by the web. Such aspects will appear more effectively when we go back to our object of analysis.

Finally, we cannot forget about the metacommunicative potential (BATESON, 1995; BATESON & RUESCH, 1988; WATZLAWICK, BEAVIN & JACKSON, 2002; GOFFMAN, 2012), existing in the paratexts: they can offer a framing to practically any communicational situation

or, according to Volli, metasignical that offer instructions of use for the own sign they follow (2007, pp. 51-52). This framing can happen in the potential semantization ("infinite semiosis", would say Peirce) that happens through the name of a certain artist (the expressions "Woody Allen" and "Quentin Tarantino" emulate different feelings among movie buffs and movie critics, for instance) or through the determination of a given genre (such as the polarization "authorized biography" vs "unauthorized biography"). In the field of our discussion, the name "Lizzie Bennet", transported for the title of the webseries, can become a powerful para-textual/metacommunicative tool, to point both for a literary character[3] and a romance in which she finds herself in, and, thus, suggests a fictional framing for the webseries. According to the repertoire of the audience, the paratext can constitute itself in an efficient mechanism of recognition and clues, foreseen in their definitions, but still more important for the maintenance of coherence and cohesion of a narrative.

In the audiovisual field, the paratexts (but not only them) help in the construction of a certain effect of authenticity, in other words, that the video may seem factual. Kuhn, when analyzing the videos called by him "pseudo-authentic", remembers that a product of this type involves a) the circumstances of production, b) the audiovisual narrative itself and c) the reception of the narrative; therefore, he argues that, some audiovisual productions may try to pretend that their audiovisual product is factual, in other words, the product has an intention of authenticity, which is anchored in strategies for authenticity, which can result, for instance, in the use of paratextual brands of authenticity, among other possibilities. (KUHN, 2015, pp. 255-256).

Therefore, one of the possible issues is, what happens when such metasigns are not clear enough, or do not look authentic enough? Up to which point they interfere (if they interfere) in the experience of the subject facing certain textual productions? We will go back to that later.

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3   But we must always consider the hypothesis of someone baptizing their own daughter with the name "Lizzie Bennet" or "Elizabeth Bennet", which would eliminate the fictional character of this situation.

Transmedia, narrative, paratext

Transmedia, despite being popularized among entertainment market players, even if it can be considered a recent phenomenon, of organic and changeable structure, due to the interactions except from the factors that surround it. Kinder (1991) initially studied the phenomenon as an intertextuality between media, through the consumption of entertainment platforms, that she coined as "transmedia commercial systems". The term, at the time, is popularized through Jenkins' research, which, when studying the convergence of media, emphasized the importance of the participative culture and fandoms to fill all the precepts foreseen in transmedia: they are the interactions practices and strategies stimulated through digital media and the appeal to fan participation that consist in their different aspects in relation to other forms of circulations of content among media (FECHINE, 2016, p. 27). Later, Scolari (2009) reinforced that the transmedia concept come from the notion of expansion that narratives through different medias and platforms, that the addition of the notion of culture of participation is what makes the phenomenon that it is today.

In order to characterize the phenomenon and create parameters to identify them, Jenkins presents a triad that is related in the cases characterized by him as transmedia, in addition to seven guiding elements of the transmedia narratives, which we will not approach in individual detail in this article. In the classic definition, Jenkins (2012) points towards transmedia narratives as "stories that unfold in multiple media platforms, each one of them contributing to a distinct form for the understanding of the fictional universe", pointing towards, notions such as media convergence, participative culture and collective intelligence.

According to Scolari (2009), transmedia proposes a new narrative model, based on different media and languages, in which the narratological view not only is pertinent, but also crucial for the understanding of the phenomenon. We defend that the texts are not necessarily linguistic, but they are structurally narrative; this observation reinforces the experience of the narrative genre. Prolonging this characteristic of

format, it is interesting to highlight details that prevail in different narratives but that many times goes unnoticed by the audience.

The notions of paratextuality and hypertext work conjointly when they are inserted in the culture of webseries entertainment and transmedia. If we focus on the platform of the object in question, YouTube, the potentialities to manage and create hypertext in the space of interface are many, and, thus, these hypertexts allow interactivity, the continuous limitless navigation of the physical space and borders" (MONTEIRO, 2000, p. 28). The hypertext is characterized by its information being stored in a network of knots connected by links. In the digital field, this resource is even more powerful, because the possibilities of connection are endless.

About the paratexts, if their wealth in preparing the reader were vast and valid in press in general, the possibility of their action and connections in the reception of a digital media, as in a webseries, is devastatingly more complex and richer. When analyzing the modern variations of paratexts, Gray (2010) identifies products such as trailers and spin-offs, justifying each one of the reasons of the resources linked to them, being, thus, in an auxiliary and aggregating nature becoming isolated from the main text. In the context we analyzed, paratexts do not come only in an auxiliary role: they have the role of enriching even more the narrative, bringing new formats that can be aggregated to the main text. For us to better understand their work within convergence, we will follow with the analysis of the webseries, in which will be possible to identify both paratexts of a structural and textual nature (in our case, adaptation).

Other perspectives about the object

TLBD is presented as a transmedia product, of different steps, whose products (the webserie itself, spin-offs, social media profiles of the characters, website, books, blogs, other medias) are a part of their universe. The webseries is a mix of time transposition and media adaptation for the everyday life, presented in a vlog format in which the main character, Lizzie Bennet, talks to the virtual community through an audiovisual

diary posted on YouTube. Through an extensive corpus of 100 episodes of TLBD, more spin-offs of other characters, books, blogs and different elements, the vlog format is perceived as one more resource to engage the audience, since such space allows user participation in the comments. The circumstances of production (KUHN, 2015), in other words, the scenario choices like the bedroom and the common areas of the office, in addition to an aesthetic of a relatively "amateur" audiovisual editing style (the narrative itself), is similar to real vloggers and youtubers, who invest in the platform as a job, guaranteeing, thus, some authenticity marks on TLBD.

Here, let's analyze the forms of perception of the webseries as factual or fictional in relation to the plot presented in its first episode, in which is already possible to identify the adapted text for those who know it: the first scene brings the famous *incipit* of Austen's novel ("*It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife*"[4]).

A basic questionnaire was initially applied about first impressions about the main character. The expected goal was that the audience would identify paratextual elements in the platform that could proof the fictionality or factuality of the narrative; if the audience would recognize the reference in the original text, and if, at any time, the character would be perceived only as a common person doing a vlog, not an actress in a webseries.

The questionnaire was applied online between February 01st and 12th of 2017[5], with a wide promotion in groups of different areas and interests in social media (in the case in question, on Facebook), in order to search for answers in different profiles. We received 40 valid responses, that will be disposed here in its more essential excerpts, showing the results within certain main categories and other that will be disposed

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4   One of the Brazilian translations, available on L&PM's edition: "É verdade universalmente reconhecida que um homem solteiro em posse de boa fortuna deve estar necessitado de esposa".

5   The results collected in 2017 point towards a trend that still exists about entertainment products in vlog and transmedia formats, such as "Middlemarch: The series" and in a national scenario, the series "Shippados" at Globo.

according to the answers throughout the data interpretation. These are the main categories:

- ☐ Profile of the interviewees (gender, age group and forms of Internet consumption);
- ☐ Previous knowledge or not of the webseries (or the video presented);
- ☐ Recognition of the video as fictional;
- ☐ Recognition of the video as fictional and adapted from *Pride and Prejudice*;
- ☐ Lack of knowledge of the video as fictional, thinking about the character as a real vlogger.

In the questionnaire, we had asked the following information: 1) Gender; 2) What is your age group? 3) How often do you use the Internet?; and 4) Did you know the video "My name is Lizzie Bennet"? We sought to make the following questions vaguer, so our goal would not be implied, which would harm the quality of the answers. These were the questions: 5) What did you think about the woman, Lizzie Bennet?; 6) Would you follow her on social media?; and 7) Does she remind you of somebody?

Note that there isn't any question that would lead the interviewee towards the paratexts of the chapter of the webseries. It may seem naive, but one of the most relevant aspects of a paratext is precisely the fact that it is something we once called a significant insignificance (LUCAS, 2001, p. 117), freely based on an idea of Derrida (1993, p. 15): the French philosopher remembers that prefaces, preambles, introductions and other texts of this genre are written having in mind their own void, even though this operation always leaves a trace, a mark, that is adjusted to the subsequent text. Therefore, it would make no sense, in advance, to ask about the paratexts to each one of the interviewees, they are the ones who should (or shouldn't) retain anything from these paratexts. Their responses help us partially understand this process.

Before deepening each one of the points cited above, let's explain about the episode available in the questionnaire during the research. There are clues that corroborate with the notion of a qualified reception to consume

TLBD and that allow the re-framing of their perception, or, at least, the perception of certain "coincidences" left by the adaptation. Considering the scenography environment of the first episode of the webseries, an attentive receptor could identify other clues that prove the fiction behind that narrative, even though it may look "amateur". The box of information below the display of the video informs the names of the actors of the cast, the series social media and other products, such as promotional material and relevant links for their diegetic universe (image 1).

Image 1 – box of information of the first video of the webseries *The Lizzie Bennet Diaries* on YouTube

Source: YouTube (https://www.youtube.com/watch?v=KisuGP2lcPs&t=9s)
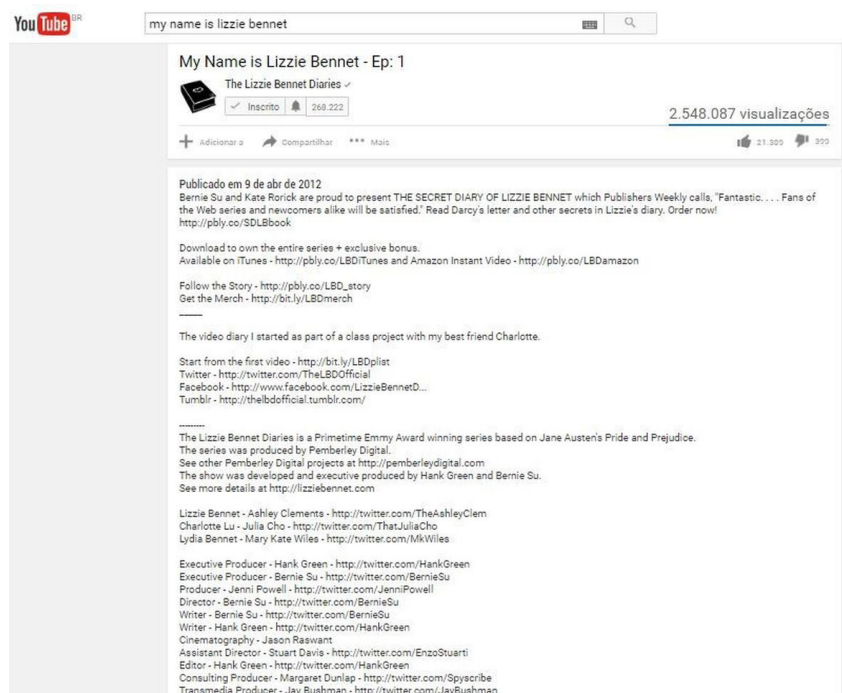
As we initiated this research with the webseries already over, we consider the hypothesis that this information wasn't present during the period it was weekly published, generating doubts and feeding

expectations. Even so, clues such as putting numbers on the episodes, the sophistication and concern with the scenario for a webseries, even if the production seeks to make it more homely and personal (maybe: more *credible* for the audience), point towards an aesthetic concern that a vlogger would potentially not have it the same way. In other words: the explicit absence of paratexts and genre signs indicating the fictionality would potentialize the possibility of existing users that interact with the TLBD environment as if it were factual. However, we must consider that the indications of "ep", from "episodes", for instance, have enough paratextual strength to indicate we are facing, at least a serialized narrative, factual or fictional[6].

In addition to structural paratexts, the content intertexts, related to the novel, are vast in different moments, making the audience that recognize them even more interested in observing the next references. For instance, as we previously said, the incipit of the original romance appears as the first sentence of TLBD in a T-shirt (see image 2), a gift from Lizzie's mom, which has the goal of marrying her daughters with men of good fortune.

We should still consider that the perception of the webseries tend to radically change when we are on Digital Pemberley's channel on YouTube (image 3). In the questionnaire, we didn't request that the receptor would walk through the interface of this page, but it is worth to point out this possibility for the most curious interviewees. Within the YouTube space, the user has access to information that indicate the existence of different series produced by the company, among which, TLBD. In other words: here, the access to the webseries is inverted and we already know beforehand that it is a fictional product, and what begins to prevail is the effect of authenticity generated later (and not what generates our expectations in advance), which seeks to make it as "amateur" as possible. Such lack of curiosity seems to point towards an array of possibilities: from lack of time (as we've already said) to the supreme disobedience to the questionnaire questions.
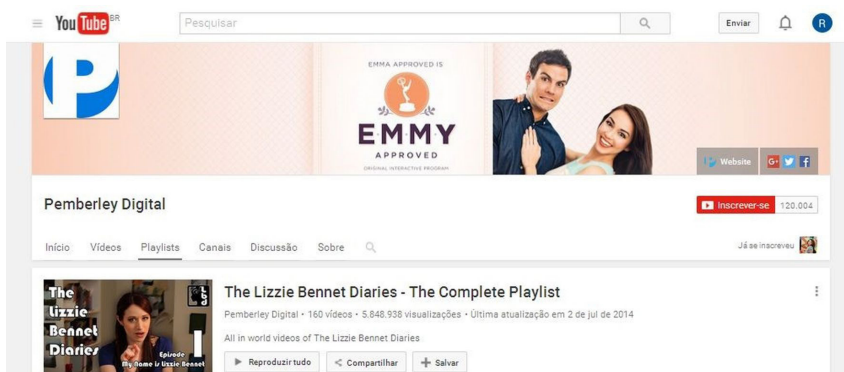
6   As we have defended here, nothing stops a fictional text to appropriate marks of reality (see movies like Woody Allen's Zelig, or Rob Reiner's This is Spinal Tap), or vice-versa.

Image 2 - Lizzie Bennet holding the shirt with the incipit from Jane Austen's *Pride and Prejudice*.

Source: YouTube (https://www.youtube.com/watch?v=KisuGP2lcPs&t=9s)
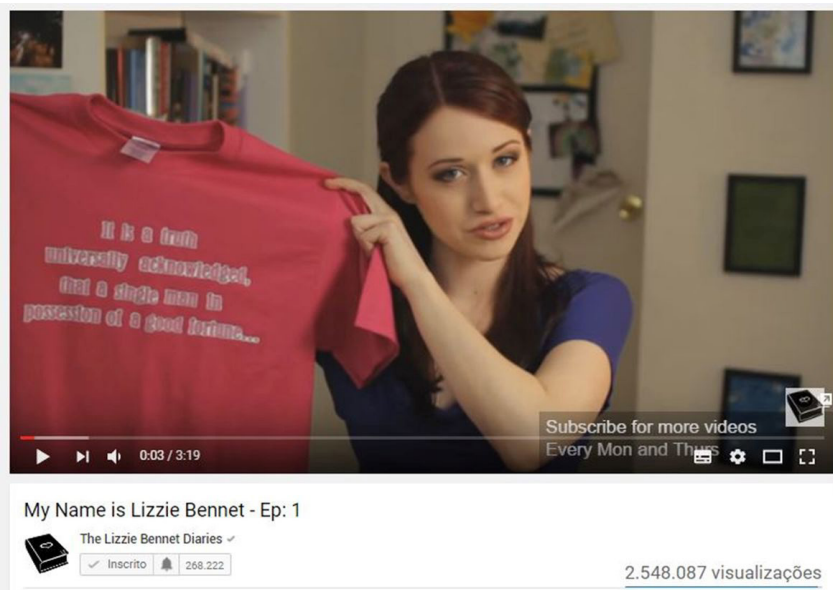
Image 3 – Main page of the channel Pemberley Digital on YouTube

Source: YouTube (https://www.youtube.com/user/PemberleyDigital).

Once the questionnaire was performed in a purposefully vague form about the character, so as not to point whether she was a fictional character, some answers were too brief, even with the request of explanation of the answer in at least three lines: one of the answers of the interviewee 25, when questioned about what he thought about Lizzie, was direct: "Independent", in turn, the interviewee 20 was even more vague and generic: "Very aware of what she wants in life"; and the interviewee 36 had described her as "intelligent, articulated". In any way, as we will see ahead, the data collected show the use of some terms that prove the certainty of the interviewee of having consumed a fictional product, from the clues left by their discourses, such as the word choices to identify the character; other interviewees, in turn, seem to be unaware to the possibility of being in front of a fictional text, since they focus on the vlogger format and in the "youtuber presentation" of Lizzie. In other words, for these last interviewees, she's a real person, not a character; consequently, the highlight of the character's name in the title of the series is lacking paratextual strength to them.

Out of the 40 valid responses, it was possible to obtain analyses in relation to the way how the audience perceives the webseries and if they perceive, or not, an information through the paratexts. Therefore, we traced a brief profile of the interviewees, to better establish a typology of the interviewees and their ways of relation with the webseries.

About the gender of the interviewees, 28 identifies as female and 12 as male, with 70% of female participation in the population of the questionnaire (chart 01). We have also asked the frequency of Internet use (chart 2) and age group (chart 3). These data point towards the behavior and the form of consumption of online content, important resources when the internet users will identify the paratexts. The participants, in their majority, are in the 25 to 32 age group, making use of the internet for over 5 hours a day: people that possibly work online and/or have a smartphone to be online over this period.
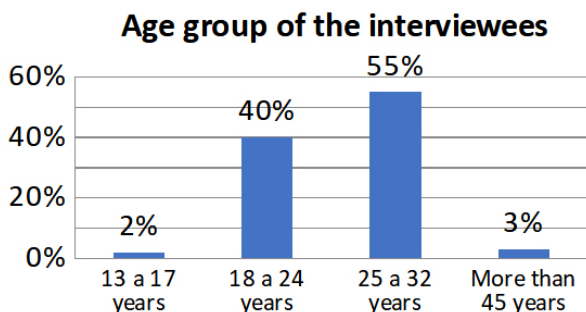
Chart 1 – Interviewees' gender
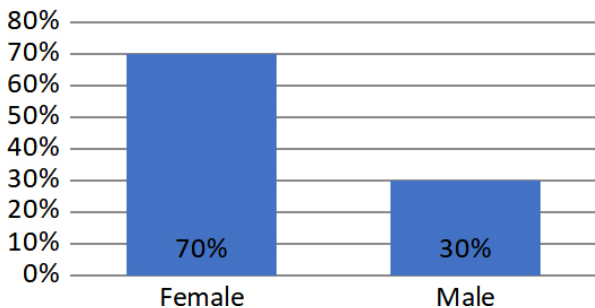
Source: authors

Chart 2 – Frequency of Internet use
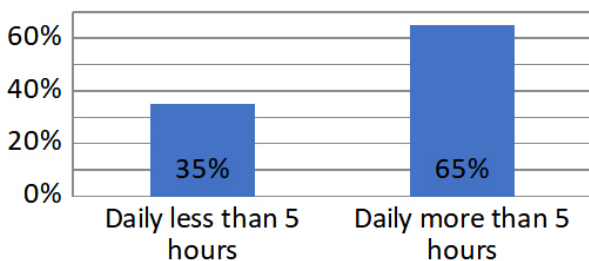
Source: authors

Chart 3 – Interviewee's Age Group

Source: authors

Bringing more in-depth points of research and their crossings, out of the 40 valid responses, only 6 had textually recognized it was a fictional work, but without knowing it was an adaptation. Interviewee #7 began their answer to the question "Would you follow her on social media?" with "if she was real, I would follow her on social media", hinting, thus, a certainty in relation to the character's fictional nature. Interviewee #9 used the term "character" to refer to Lizzie, while interviewee #5 used the expression "the video's lead character". Most of the interviewees has kept directed to the core of the question. However, a great amount would follow Lizzie Bennet on social media due to identification with her speech and with notions of feminism – here's some of these answers:

> - *"Yes, I believe she has a lot to say about the* female role [...]" *(Interviewee 38. Highlighted by us)*;

> "Yes 'cause (sic)[7] *I saw myself in Lizzie and her thoughts on* marriage and social/familiar pressure *so that she had that as a focus in life [...] (Interviewee 9. Our emphasis)*.

> - *"Yes, I identified with her, and I think it would be good to keep seeing the* videos related with the breach of prejudice and sexism" *(Interviewee 17. Our emphasis)*.

On the other hand, the lack of knowledge of the interviewees on who Lizzie "was" justified part of the answers of those who said they would not follow her, in addition of some having found her "boring" during the video, complaining too much of the situation she was explaining. Some examples:

> - *"No, I thought she was* annoying *even though I agree with her about life* [...]" *(Interviewee 19. Our emphasis)*

> - *"No, because I'm not used to being a fan of videos narrating life/day-to-day activities of* unknown people" *(Interviewee 26. Our emphasis)*;

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7   We have kept the writing of the answers according to the original.

- *"Initially, no. I don't usually follow* people *on social media [...]" (Interviewee 31. Our emphasis).*

About identifying and adaptation of Pride and Prejudice, 8 interviewees were very specific in recognizing the original; therefore, in total, if we consider who identified the adaptation could also identify the fictionality, 14 people out of the 40 interviewees rejected the factuality of the webseries, due to previous knowledge of the narrative, for identification of the paratexts, for the content and/or the support in which TLBD were being presented. These are examples of these answers:

- *"It is a* parody *of Lizzie Bennet's character in Pride and Prejudice set in modern times [...]" (Interviewee 4. Our emphasis)*

- *"I wouldn't [follow her]. I watched because I knew it was a webseries on Jane Austen's* work". *(Interviewee 3. Our emphasis)*

- *"In addition to reminding me of* Jane Austen's character, *Lizzie also reminds me of some friends [...]" (Interviewee 14. Our emphasis);*

"Since I've already read Pride and Prejudice, I know this is a modern version of the character Elizabeth Bennet". (Interviewee 37. Our emphasis).

An interesting data is to know who knew the webseries before being requested by the questionnaire. 6 of the interviewees (5 women and 1 man, from 18 to 32 years of age, Internet heavy users, accessing over 05 hours a day) already knew TLBD. Clarifying the doubt about the fictionality and the attention given to the receptors during the video analysis, 05 of the inverviewees were completely unaware of the possibility of it being a fictional product, let alone an adaptation of a classic novel. Despite some comments pointing towards the fact that the character was "a little forced", like interviewees 8 and 18 said, and "having a certain amateurism", as cited by interviewee 24, they didn't use terms such as "character", "actor" or "lead character", as the one who identified the fictionality did. Interviewee 18 even said that "the video seems to be so fake with a pre-determined script". The answers of the interviewees

categorized as unaware to the possibility of fictionality point towards a confusion between the borders of fictionality and reality.

The other research data gave us directions that we didn't expect but could be considered useful for future analyses or even to show new spaces of discussion that research can encourage. An example of that are 7 answers, from both genders, with references to feminism, pointing out that the character is a "feminist", or talking about feminist attitudes that are present in our society.

> - "*Super interesting, funny and empowered*". (Interviewee 10. Highlighted by us)

> - "*She is an actress, without a doubt. And the text/video production was created based on a sitcom without background laughter. But the subject that is treated is not fake, is not invented, is not other worldly. It lightly deals about something degrading, and, pardon my French, fucked up. (Interviewee 11, Highlighted by us).*

Final considerations

This small sample of interviewees allows us to perceive an array of interpretative and perceptive possibilities (in relation to textual genre issues) that an apparently simple text as the first episode of TLBD allows. Behind this apparent simplicity, there are traces of paratextuality, intertextuality, transmedia narrative and hypertextuality.

We conclude that, despite the existence and the use of paratexts in the entertainment industry, the audience often do not identify them as such, something that could weaken the critical reading ability of the media. If, in certain fields, certain paratexts must be "forgotten", the same shouldn't happen in the fictional transmedia universe; the paratextuality applied to this context has as goal to make the experience richer or prepare the audience for the total consumption of the narrative. The different forms of identification of the paratexts and how they got to go unnoticed by part of the audience are valid themes to be deepened in

later research. In consequence from our research, we have at least three distinctive modes of perception of the webseries:

   a. It is a real vlog (therefore, not-fictional);

   b. It is an "original" fictional series;

   c. It is a webseries adapting a literary novel.

At the same time, it is curious that other interviewees, when they did not perceive certain paratextual aspects (in relation to Jane Austen's original text), channel their cognitive and interpretative abilities to other aspects of the text, such as the issue (very factual) of feminism and the forms of building a face (in the Goffmanian meaning of the term) in the Internet, creating, thus, a forth category, partially derived from the first one:

   d. it is a *vlog* (real or fictional) whose *youtuber* (real or fictional) talks about factual subjects, such as feminism.

Therefore, paradoxically without realizing specific aspects of the story itself, these Internet users make the correct critical reading of the text about its message, and it can even go beyond what the contemporary adaptation offers them initially. Under these optics, who could say these interviewees are wrong?

Finally, we perceive that a research expanded in time and space, with more interviewees, tend to bring up potentially new aspects, not only about the text reception itself, but, mainly, of the ways how the reception is negotiated and approximated from these texts through a negotiation (or an absence of negotiation) with the paratextual information.

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