

Estratégias de transnacionalização de conteúdos originais de televisões não lineares da América Latina: o caso de *Assédio*, da Globoplay

Transnationalization strategies of original content from non-linear televisions from Latin America: the case of *Assédio*, by Globoplay

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Resumo: *Examinamos estratégias de transnacionalização e comunicabilidade em Assédio, série original Globoplay, a partir de uma metodologia que combina análise da televisualidade à hermenêutica da narrativa. Tomamos Globoplay como um agente em processo de transnacionalização ainda incipiente, apesar de adotar elementos de uma gramática do transnacionalismo. Com o estudo de caso de Assédio, observamos uma complexificação da narrativa, o uso do tempo linear com diferentes funções e composição estilística elaborada para figurar a violência sexual contra mulheres. Estes fatores demonstram que a série adota princípios de um apelo local-global capaz de afetar tanto audiências expandidas a outras localidades quanto manter vínculos com o lugar de origem e sua audiência nacional familiarizada.*

Palavras-chave: *análise da televisualidade; hermenêutica da narrativa; gramática do transnacionalismo; série ficcional*

Abstract: *We examined transnationalization and communicability strategies in Assédio, original Globoplay series, based on a methodology that combines televisuality analysis with the hermeneutics of the narrative. We take Globoplay as*

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an agent in the process of transnationalization, which is still incipient, despite adopting elements of a grammar of transnationalism. With the case study of As-sédio, we observed a complexification of the narrative, the use of linear time with different functions and stylistic composition designed to figure sexual violence against women. These factors demonstrate that the series adopts principles of a local-global appeal capable of affecting both expanded audiences to other locations and maintaining links with the place of origin and its familiar national audience.

Keywords: *televisuality analysis; hermeneutics of the narrative; grammar of transnationalism; fictional series*

Introduction

In this article, we explore strategies of transnationalization and communicability in *Assédio*, released in 2018 by Globoplay, in their initial investments in the sector. The methodology combines analysis of televisuality to the hermeneutics of the narrative³ and gives an effort of complexification of narrative, use of time with different roles, a more elaborated visual composition to represent sexual abuse against women and an offer of a cultural experience with a world in which history takes as reference, where patriarchal and sexist structures prevail.

We had concluded that *Assédio* adopts principles of a local-global appeal and a grammar of transnationalism, among which we highlight the refined visual aesthetics, the combination of genres associated to the treatment of “serious matters”, the exploration of a plot capable of affecting audiences that transnationally expand and firm bonds of another nature. On the other hand, the series keeps connections with the original location through formal and cultural choices with which the national audience is familiar.

Transnational TV: transnationalism and non-linearity

In order to reflect about current TV, Jenner (2018) adopts the concept of transnational television that describes a TV whose production is performed since the beginning with focus on transnational audiences, and, facing the transformations it promotes, develops strategies of negotiation, production, distribution and promotion capable of propelling products whose reach crosses borders and the consumption is experienced in new space-time dimensions. There are two main characteristics to this type of TV: transnationalism and non-linearity. To Vertovec, transnationalism refers to:

3 *Assédio* integrates the project “Latin America stamp of export of televisual fiction: market, communication and experience in the streaming era”, developed by researchers from Brazil, Chile, Colombia and Mexico, who analyze Netflix original, regional streaming services and on demand video of transnational cable companies (2016-2019).

[...] connections sustained and continuous exchanges among non-state actors based beyond the limits of national borders – corporations, non-governmental organizations and individual sharing of common interests (by criteria such as religious beliefs, common cultural and geographic origins) – which can differentiate them as “transnational” practices and groups (in reference to bonds that work beyond the State-nation). (VERTOVEC, 2009, p. 187-93 – our translation).

The concept is appropriated to so-called transnational channels, since it takes into account cultural, historic and political aspects and reaches what Straubhaar (1991) defines as “cultural proximities” to deal with bonds to connect nations that do not share borders or historic connections. In this process thought for TVs and their new logics, we see that the “new players in the market of strong vertical integration – from production to distribution and sales – [...] renew and reinforce the strategies of super sale and the transnationalization of their symbolic content [...]” (BUSTAMANTE, 2017, p. 20 – our translation).

In turn, non-linearity is regarding new technologies of distribution that generate new strategies and have in the selection of content their main task. Lots (2017) adopts this notion of prioritizing protocols of distribution through the internet and streaming services, called Portals. However, to Lotz “the access of on-demand videos offered by cable services is hard to categorize. It also depends on the technology of internet protocol, even though it is linked to the industrial practices and conventions characteristics of cable TV” (2017, p. 10 – our translation).

We use “non-linear TV” to comprise other poles beyond streaming as on-demand video services linked to cable channels. These systems use industrial and political practices of distinctive distributions, but our focus is on the strategies of the new age of audiovisual production. These definitions point that transnational TV invests in the construction of content capable of, at the same time, expressing national sensitivities and adopting strategies of the “transnationalism grammar” (JENNER, 2018), focused on the paradigm of quality TV, in a transnational value system which Breidenbach and Zukrigl (1998) describe as reference

in a global culture (democracy, human rights or feminism), and in multilingualism.

Assédio was produced by a streaming service of an important media conglomerate in Latin America, and we are interested in capturing in what extent, when it proposes to enter the global market of audiovisual production, the regional sector appears to be capable of dialoging with these principles, as well as developing their own strategies for the transnational investment.

Televisuality and narrative: methodological combination for fictional analysis

Our methodological proposition adopts the concept of strategy of communicability through the redefinition based on Martín-Barbero (2013), synthesized as “forms through which a text is presented as a proposition of experience and interaction, whose dynamics evidences the mediations at stake through a double event: visual and narrative (ROCHA, 2020). We combined an analysis of televisuality and hermeneutics of narrative in four moments: analysis of the transnational and non-linear television media; analysis of televisuality; narrative hermeneutics and indexes of cultural experience through fiction (ROCHA, 2020).

The analysis of media comes from Williams (2016), whose notion comprises, beyond technological capabilities, textual definitions industrial practices, audience behavior and cultural understanding, as well as revisions and updates made as the televisional media presents new challenges and demands a scrutiny of different dimensions that set it as a cultural and technological form (LOTZ, 2017; SPIGEL, 2004).

The analysis of televisuality (ROCHA, 2019) articulates visuality (MITCHEL, 2009) to the televisional style (BUTLER, 2010) to observe interactions between visual and verbal representations in the composition image/text. Televisuality allows us to identify what in the interactions refer to historic-cultural (in)determinations which conform visual experiences of the viewers.

The analysis of the narrative brings an unconventional hermeneutic approach which de-centers the discursive portion of the analysis and gives place to daily dimensions which the discursive reorganizes in junction with other narrations which are manifested as anachronical interactions that stimulate the interpretative gaze towards communicative exchanges that escape a conventional approach centered in the text or intertext. Through this “communicative hermeneutics”, Martín-Barbero (2013) takes on the narrative as mediation among subjects and their practical experience and drafts a model of analysis, which inspires us to investigate in the narrative structure of series: intrigue and the form of enunciating the story; devices of writing/reading dialectics; use of time and narrative roles; symbolic operation of the characters.

The last step is referring to the potentialized cultural experience through the interaction with fiction. We propose to evidence how the relationship with fictional series can mean an opening to culture experiences created between the viewer and the world, mediated by the story that is told.

Globoplay: a transnational television?

Globoplay was released in November 2015 as an on-demand platform in a cross media format to comprise TV Globo’s contents. Successor of the former Globo TV+, created in 2012 as an option for consumption of the live shows of the channel (MUNGIOLI et al, 2018), Globoplay received new investments in 2016 that initiated a repositioning of the brand, made possible in 2018, with changes in the logo and colors of the company (SANTOS NETO; STRASSBURGER, 2019), and in the provision of contents itself. With shows exclusively released on streaming (the “Globoplay Originals”⁴), it is in total 13 fictional serial productions.

With increasingly big investments, the service stopped working as a way to catch up network television and triggered strategies to conquer their own place in the market. One of them was recycling content of

4 In addition to the fictional serial productions, it offers as original products three comedy series, one talk show, one game show, a variety show and twelve docuseries.

the traditional schedule (mainly telenovelas) combined with original productions that give them a characterization as an unique player in the Brazilian audiovisual market since its arrival (MEIGRE, ROCHA, 2020). The advantage of Globoplay lies in belonging to a national media conglomerate and extracting from the “mother company” a good part of their content. This strategy seems to be a win-win-win: it fills the requirements of composition of catalog, expands windows of exhibition and the contact with national audiences (used to the consumption of melodrama) and potentially reaches audiences beyond borders who are also used to consuming these productions. In this sense, it is similar to the movement experience by Blim in Mexico (BALADRON, RIVERO, 2019; RIOS, SCARLATA, 2018), benefited by the flow of content coming from Televisa, which shows a certain strategic recurrence among the big Latin American media corporations when they begin in this market.

Another strategy are the agreements settled between Globoplay and third parties for the licensing of productions (series, films, and documentary acquisition) and the offer of live shows in the “Agora na Globo” tab. Such actions put the portal in a different position to other streaming services with on demand videos. When it offers live shows, the latest news, and telenovelas, in addition to the highlight given to the original content, Globoplay seems to become a type of hybrid between network TV and streaming, in a connective television logic (BUONANNO, 2007) which adopts a double movement. In one of them, they seek to strengthen themselves in the national market, given the projection of the Group and contemplating the committed audience of the network channel. In the other, it is geared towards the transnational market, in a way of reaching sectors that find in the Globoplay originals content to suit their interests, even though this initiative is in their initial steps.

Since it arrived to the United States, in February 2020, the service did not reach new countries, with the projection of arriving in Europe still in 2021, taking as a differential of its catalog a set of over 80 original works. In an interview for a North American portal, the chief executive of Globoplay, Erick Brêtas, said Europe was the big goal for this

year, negotiating an interest of inserting themselves in the market in a global manner, in every other continent in a gradual and pulverized manner⁵. Having as differential the consolidation of the Globo brand and the strength of communication of the Group (BRÊTAS apud ALBUQUERQUE, 2020), the efforts of Globoplay show an aim directed towards transnationalization and, in this perspective, we locate Assédio, considering the already visible transnational face of the portal to identify their visual and narrative structures and the institutional decisions which involved their accomplishment.

Assédio was the first original production at Globoplay to have a proposition of interaction between the streaming and broadcasting models and adopted a balanced casting with known names of TV (Adriana Esteves, Antonio Calloni and Paola Oliveira) and a cast of new faces (Hermilla Guedes and Elisa Volpato). Working as a new player in the market, Globoplay makes decisions (including casting decisions) in accordance to the business advantages guaranteed by the consolidation of Grupo Globo and their visibility – both internally and externally. This factor also helps in the transnational plans of the service, even if their precocious territorial expansion is faced with the supremacy of Netflix. But it is important to recognize that the global streaming giant faces challenges with the regional markets:

However, in almost every country, Netflix competes against players that entered this arena and have a leadership position in their original country and for which the platform is progressively losing market participation. It is the case of Cablevisión Flow, Cable TV company of the Clarin Group at Argentina, which in less than two years got to have 10% of market participation in the country. There is also a similar trend in other countries with cases like Globoplay in Brazil, Caracol Play in Colombia and Blim in Mexico. (BALADRON, RIVERO, 2019, p. 122 – our translation).

In Netflix's case, the company used strategies of transnationalization when it arrived in Latin America. In Brazil, having arrived in 2011,

5 Available at: <https://noticiasdatv.uol.com.br/noticia/mercado/com-82-programas-em-desenvolvimento-globoplay-vai-chegar-a-europa-em-2021-49728>. Accessed in: May 28th, 2021.

Netflix had invested in series without being introduced as a competitor for the local media companies. With Americanized formulas, it became another “competitor” to cable channels and processes of piracy. In order to conquer and expand the national market, it provided entire series that were successful in network TV (*Friends*, *Fresh Prince of Belair*) and biblical telenovelas from RecordTV (MEIMARIDIS, MAZUR, RIOS, 2020). Later, the company began to invest in the production of original content, keeping the rights of global distribution of products, integrating vertically, and obtaining full control over the content and its distribution (BALADRON, RIVERO, 2019).

According to Baladron and Rivero (2019), Netflix’s investment in hybrid products, with local and global appeal simultaneously, is one of the strategies that evidences the expansionist character of the company (through the theme choice, building of narrative, places to shoot and casting composition), aiming towards local markets and possibilities of circulation beyond the original countries of these shows. Similarly, Rios and Scarlata (2018) developed a comparative study in order to evaluate how the on-demand video services Stan and Blim were inserted, respectively in the Australian and Mexican market. Despite the singularities that set these two services apart – while Stan arrives before the rise of Netflix in Australia, Blim appears when Netflix was already the favorite in the Mexican market –, the authors ponder on how in both cases there an efficient capitalization about the global condition of Netflix were, through the production and distribution of content for their geographically localized audiences.

Seeking support in cases of other global peripheries, such as Mexico and Australia, works as a support to reflect about the particularities of the process of incipient transnationalization of Globoplay. Being in less territories – while Netflix is on over 190 countries and Blim in 17 countries (RIOS, SCARLATA, 2018) – linked to a specific media group and aiming to keep going in the production of original content, the on-demand video service expresses in its journey the challenges of the sector in Latin American contexts. In a region marked by inequalities in the offer of

services in general, with unequal structural contexts, the players reflect the perennial asymmetries of the continent in their definition of center and periphery, centralization and exclusion facing technological innovations (BALADRON, RIVERO, 2019) in addition to the imbalance, obstacles and controversial agendas that surround the structuration, for instance, of the streaming sector in Brazil (LADEIRA, 2017).

Because of that, we took Globoplay as a service in the process of transnationalization, adopting narrative, theme, and style resources consistent with their most recent proposition of geographic expansion, through the political economy of communication in which prevail mixes between decision geared towards the local audience and investments and projections for the transnational market. Following the first movements of transnationalization of Globoplay is critical for us to apprehend the paths of local audiovisual production and their next challenges. After introducing the show, we will reflect about the narrative and style dimensions of a theme with transnational potential: violence against women.

Assédio: markers of identification of the series

Fictional work of “drama” and “crime” (or “criminal drama”), *Assédio*, 2018, is a Globoplay original in partnership with O2 Filmes, with one season with 10 35-minute episodes. Inspired in the life of Roger Abdelmassih, the doctor Roger Sadala (Antonio Calloni) is a specialist in human reproduction that sexually abuses his patients. Abused in different moments, the patients are located by the journalist Mira (Elisa Volpatto), who gathers them to give their statement. The narrative reveals numberless statements exemplified in the cases of Stela (Adriana Esteves), Eugênia (Paula Possani), Maria José (Hermila Guedes), Vera (Fernanda D’umbra) and Daiane (Jéssica Ellen). In a support group, they expose the doctor, who goes to jail, but years later is authorized to be under house arrest.

Time and melodramatic archetypes in the narrative of *Assédio*

Based in the book *A Clínica: a farsa e os crimes de Roger Abdelmassih*, by Vicente Vilaradaga, the intrigue of the book is the trauma of sexual abuse against women told by the stories of victims of the abuse of Roger Abdelmassih, renowned doctor in the area of human reproduction., **b** The story adopts two narrative focuses to complexify the story: biographies of women that long to be biologically mothers and the everyday life of the doctor Roger Sadala, in his personal (submission of his wife over him, aggressive fits against family members) and professional life (sessions with couples, public recognition and fame). In the story, the journalist Mira Simões is the dramatic link that gathers statements from victims and links the stories of women looking for the condemnation of the abuser/villain.

The stories follow a linear progression, and, in the first half of the season, each episode gets the name of a character that conducts the story, obeying the chronology of abuse. The form of enunciation in this first half is the drama and can be apprehended through different resources. One of them is the titling of episodes which, when receiving names of characters (Stela, Eugênia, Maria José, Vera, Daiane, Eva), allows the narrative to individualize the pain and express the way in which each suffering of each woman was experienced, alone coping with their traumas. The other is the choice of narrating the stories in a first-person account built as a statement of victims to the journalist. The third one is the choice of crossing narrative focuses on the plot, because the feeling of imbalance between the doctor's successful career and the pain of the victims increases the dramatic burden in relation to the violence suffered by those women.

The second half of *Assédio* traces the legal process of reporting, processing, judgement, and arrest of the doctor. From there, the narrative, despite the dramatic profile, prioritizes the genre crime as form of enunciation through which the story is told. Individual griefs are collectivized in a common search for justice and the names, used as titles in the first

episodes, give place to the set of actions taken by women and begin to name the episodes 7 through 10: *Vozes, O processo, O Julgamento e A busca*, referring to the collectivization of the women's actions until the arrest of the doctor.

The experience with linear time fills an important role in relation to the world that the narrative takes as reference. In *Assédio*, the chronological time is marked by visual resources that allow us to identify the diegetic time, taking as base in real time of the events suffered by women. Therefore, the episodes have visual indicatives of the narrated time, which enables the audience to recognize the time of the crimes. With the indication of the year on screen, the audience is not only located in the diegetic universe but is also capable of tracing a chronologic line of abuse, in a way that, throughout the episodes, the viewer understands that the crimes weren't punctual, but extended through years. The time chronologically organized in a linear crescent reveals not only the time of the crimes, but the long-lasting behavior of the doctor, in addition to the long journey faced by the victims facing Roger's impunity.

The mix of temporalities is another aspect of the use of time in the plot. Even though the emphasis is in the present of the narrative, the insertion of the past and psychological time contributes for the manifestation of the suffering of victims in flashbacks and flashforwards to reinforce the abuse, show how women were affected, as well as advancing in the investigation and the relationship between them.

In the narrative composition of the characters, we identified the roles of the villain, of the heroine and the victims. As villain, Roger is built as a man of questionable character, with notable social appearances and ulterior intimate acts. Sadala shows an almost sacred tenderness for his wife, mother, children, and grandchildren, but has intempestive acts with family members, in addition to extramarital affairs. In episode 8, for instance, after the death of his wife Gloria (Mariana Lima), Roger gathers with the family to pray. In the next scene he was seen, he's at his mistress Carolina's (Paolla Oliveira) house. In another moment of the show, giving a statement to try to escape the complaints, he says:

Roger: I became a symbol, you feel me? I'm not myself anymore, Roger Sadala. Excellent doctor, a family man, responsible citizen, no. I became the bogeyman, evil itself, the devil. But I'm not a symbol of shit, or rather, yes, I am. I am the symbol of life. How many babies nature didn't give and I did? I am Doctor Life, that's me.

In turn, Mira Simões acts as the heroine, ready to take on risks to help women. In her journalistic work, Mira receives anonymous reports against the doctor, and she tries to find clues that incriminate him until she forms the bases to formally accuse him. The journalist neglects her personal life and the care of her child when, for example, forgets him in the car because she left in a hurry to write a story on Sadala. The role of vigilante/savior is emphasized by the child's father, when they are distressed at the hospital after removing the son out of the car:

Tomas: Shit, Mira. You don't see anybody, not even your own son. Where were you? No, you don't even need to tell me, you were saving the world, right, and forgot about him, of our son, of my son. Do you know how many kids die like that? You should. I am the idiot that doesn't know shit, that only thinks about getting it. And you are always the hero, that knows more, you always know everything.

Finally, the abused women are identified as victims within the narrative structure of *Assédio*. The weight of the crimes lies on their dialogs and in the statements, taken by Mira and in the apparitions in their routine environments: the life at home changed, the solitude of wandering thoughts, etc. Characterizing them as victims is a process weaved throughout the series mainly in the moment in which they explicit internet accusations in the community "Victims of Dr. Sadala".

Even if it's distant from the classic melodrama, *Assédio* retrieves punctual characteristics when it approaches the archetypes. The emphasis in the intrigue of the trauma of sexual violence and the process to incriminate Roger and the crossing of narrative focuses characterize the roles of characters in the story. In the case of the doctor, the narrative does not have space to a nuanced character, because even in family life his

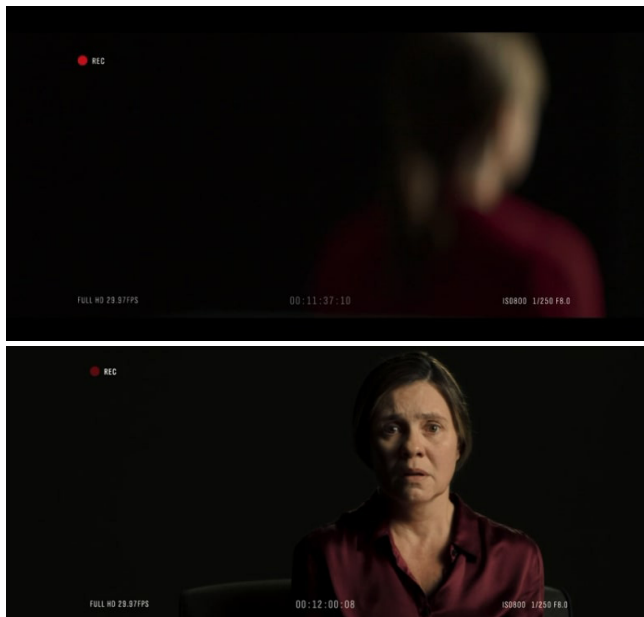
life is given under the sign of aggressiveness. Regarding the journalist, what is highlighted are her virtues and the condition of classic/altruistic hero. And the victims appear in the junction of the solitude lived by the women with the frailty caused by the abuse and the dramatic life consequences in each one of the victims. It is possible to capture that the approximation to archetypes of melodrama fills the role of clarifying the narrative's intention of, facing the theme dealt by intrigue, promotes a morally contrary position to the doctor.

Drama and crime in the televisual experience of *Assédio*

The televisual experience of the narrative follows the linear progression of the abuse narrated. The first audiovisual contact that we have with *Assédio* is through the women in depositions about the violence they suffered. In American shot, dark scenario, they act in a contained way to express the feeling of being down. The contrasted lighting, which marks and visually figures the dramatic charge of the work, will be maintained in the transition of the dramatic narrative to the crime narrative.

In the beginning of the episodes, women are presented without focus (Image 1), unrecognizable, but at the same time they open space so that other women are identified with the place of anxiety. Before they reveal their identities, such stylistic device traces the chance of establishing an empathetic connection with the stories of pain of these women (identification with the characters). Towards the end of the episode, these faces are brought to light in the deposition (Image 2), already revealed throughout the editing, when the strategy of interaction is in fact consolidated with the audience.

Images 1-2 – Presentation of the title-character Stela



Source: Reproduction Globoplay

The figuration of the abuse has marks of suffering and violence in different levels revealed by the stylistic and narrative choices. One of them is the reenactment of Roger's brutality. Another level of visible suffering is shown as the enactment of abuse is given through stories built by each victim's recollection. The stylistic composition uses resources such as the unfocused effect, contrasted lighting and scale of shots to compose scenes to express the physical and moral violence contained in the approaches of the doctor to the patients.

It is the case of Maria José, in which we highlight the framing and performance of actors in the frame as the main stylistic attributes for visual composition of the narrative. After being seen in bed, in *plongée*, Maria José wakes up, gets up and smiles (Image 3). A few moments before the beginning of the scene of abuse, she says she "is feeling pregnant". However, as she smiles (Image 4) the soundtrack of the scene creates a

crack in the composition image/text and stops the sensation of accomplishment crowned in the smile to be confirmed in the soundtrack.

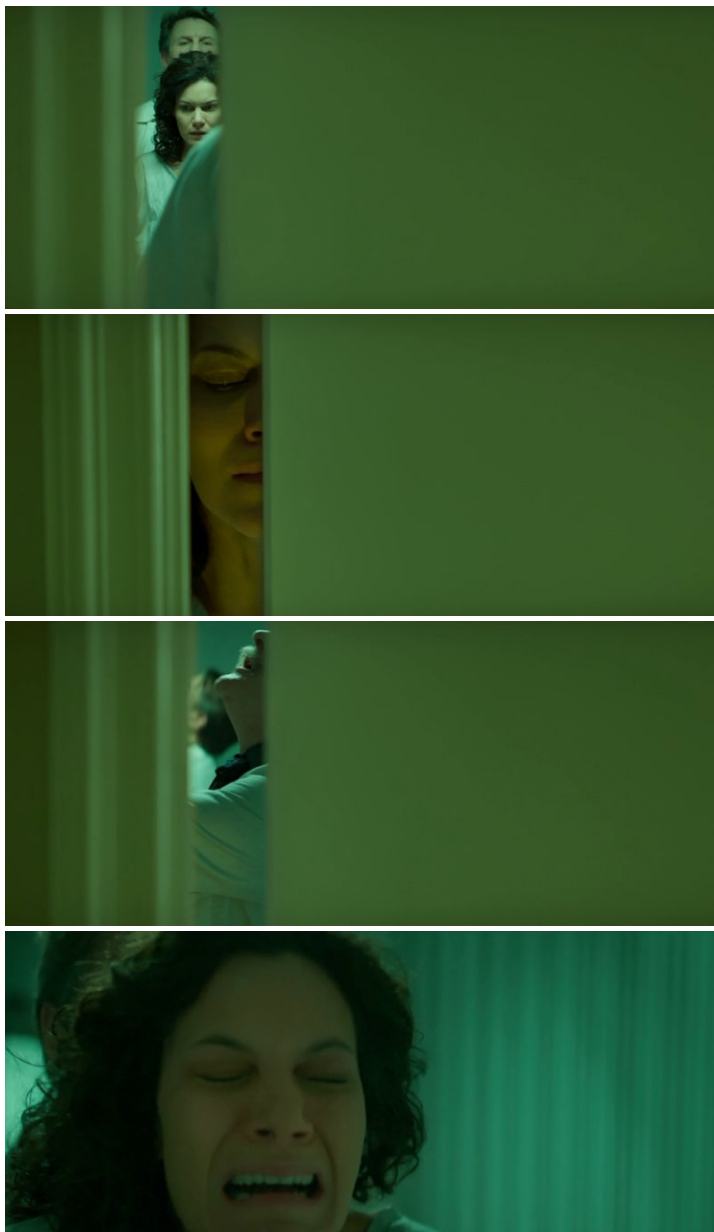
The abuse happens inside the bathroom of the clinic after Maria José wakes up from the medical procedure. Outside of the room, the camera follows the approximation of someone. Through the reflex of the mirror, we see Roger and the surprise of Maria José seeing him. The doctor gets inside, holds the door, and leaves a crack open, through which the camera shows him putting the woman in front of the mirror and asking her to see “how beautiful she is”, as he presses her arms (Image 5). “My God, you’re hurting me, stop!”, she says, while he tries to kiss her. Angry, Roger answers, “I don’t want to hear your accent” and violates the woman. Put against the door, through the crack we see the Maria José’s face of despair (Image 6), which mumbles while he imposes “Be quiet” (Image 7-8). The shots and camera positions express the intention of the doctor to keep his acts hidden, at the same time they locate the viewer as a witness and bring them into this woman’s pain.

Image 3-4 - Maria José at the clinic



Source: Reproduction Globoplay

Image 5-8 – the sexual assault against Maria José



Source: Reproduction Globoplay

When the narrative advances for the exposition, the process and the judgement, other audiovisual compositions offer new layers to the experience with the story. Although the dark scenario is kept figuring the dramatic charge of the initial episodes, some stylistic choices express the turning point of the plot, especially linked to the actors performance and the frames. If in the first half of *Assédio* the performance of women contained and numb by the sexual assault, in the second half the viewer is faced with characters which, when finding support of other women in a similar situation, actively seek a way of receiving legal justice.

That turning point in the narrative happens in episode 6, when Stela publicizes the trauma, she had. The character, under the pseudonym Eva, creates the virtual community “Victims of Dr. Sadala”, in which she exposes the suffering that, up until that point, she kept to herself. “Victims of Dr. Sadala” ends up attracting other women that share the same agony and share the situations lived when they were Roger’s patients. Mira finds out about the community and can give a face/name to the victims that were added to the anonymous report she got from the first victim of the doctor.

Image 9 – A few victims of Sadala



Source: Reproduction Globoplay

As the community gains visibility, the victims are dislocated from the sharing of anguish looking for clues and trace the goal of gathering evidence to formalize the report. The collective plan, that frames those

scenes, becomes recurring and expresses the collectivization of women, who, united, work for the condemnation of Roger (Image 9). Therefore, the televisuality presented the drama of women in their individuality, as well as the transition for the criminal axis of the narrative, when there were the collectivization of the women biographed.

Cultural markers through the fictional experience of *Assédio*

In *Assédio*, the main intrigue develops a story whose theme explored can have a transnational reach: the sexual violence against women. The abuse seen in the show is referred to an obstacle of contemporary societies, in which the role of the woman – despite the achievements reached – faces difficulties to be located in a public field. The silences and the introspective tone that women kept after the abuse, the harshness of telling about what they suffered and felt a little bit of trust when giving statements to Mira (a woman confessing to another woman) build a fictional experience that can raise questions to the viewer: if these women suffered abuse, they were victims of a crime, if they live with deep physical and emotional burden, why the introspective reaction, the muffled scream, the difficulty/fear of facing the fact?

In relation to the world the narrative takes as reference, *Assédio* shows that the victim's pain is not finished in the physical and emotional violence, but also in the social consequences that follow the trauma. Daiane, for instance, hears her husband say she should go back to work on the clinic of the man who tried to rape her, because she would get a raise. And, when she gathers up the courage to expose Roger, she had her children taken away without her consent. Eugênia, in turn, even though she had the support of her husband, faces the anxiety of seeing him insecure about who is her daughter's father. Maria José sees her marriage crumble when her husband finds out about the sexual assault e begins to accuse her of seducing the doctor. The authors took data of the pre-figured world and figured it in the series to call the viewer to feel

and think again. Facing the trauma and their unfoldings, a space is open for the viewer to question: in what type of world such reality is possible?

A world who thrives over the ideology of sexism in gender, family, and professional relationships. In the stories, we see the dilemma in the marital relations infiltrated by the lack of trust that husbands have about their wives: either suspecting about the fatherhood, accusing the woman of seducing the doctor or reinforcing that the monetary interest is bigger than the moral and physical security of the woman, the attitude of men drafts traces of a society that needs to walk towards gender equality as a conductor of relations.

Conclusions

In terms of transnationalization and communicability strategies through a case study of *Assédio*, the analysis indicated elements related to the discussion that Jenner (2018) makes about quality TV as a brand that the streaming services seek to build for themselves, beyond others that signal decisions to indicate the local-global appeal of the Latin American production. Among the main aspects of the grammar of transnationalism, we highlight the investment in an elaborated visual composition, creating the opportunity to an aesthetic apprehension as visual quality that can contribute in the intensity of character's emotions, sensations and motivations: pain, suffering, feeling of helplessness and a desire for justice. The dark lighting is one of these investments that corroborates for the distinctive televisual composition, for instance, of the classical telenovela model, in which prevails a diffuse and bright lighting, marking that the streaming service adds the expertise of the mother-company without using the same parameters of the fictional genre that made TV Globo popular.

Another strategy linked to the local/global appeal and to the value system of western liberal humanism is in the reflections that *Assédio* evokes about the forms of oppression propelled by sexism and racism, which have been gaining shape and surpassing frontiers. It is what they tell us, for instance, transnational movements like the one that involved the

former Hollywood producer Harvey Weinstein, charged by sexual abuse after the report of over 80 women, fact told on the series *Harvey Weinstein: harassment in Hollywood* (available at Globoplay); or the case of João de Deus, reporter after over 300 women reported abuse committed by the medium, which earned the original Globoplay production *Em nome de Deus*, in the docuseries format.

Regarding possible brands of their own stamp (Latin America Stamp) the casting balancing popular Rede Globo stars and a cast with less TV spotlight, which could generate identification on local viewers. Another aspects are the choices for story development, which, with a transnational appeal, refer to social outstanding social hierarchies in the Latin American context and, maybe because of that, the abuse of authority was practiced by a doctor, a job that gives status and power.

In the local-global appeal, Assédio explored painful themes such as sexual assault against women, abuse of authority, the solitude of abused women and the deterioration of affectionate relationships. Worked in a narrative and stylistic level, they can affect viewers, sharpen reflections, generate debates and positions in audiences that transcend the national context and be linked through the sharing of intents that reach and define a transnational culture.

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