Interdiscourse in the TV serial productions: A demonstrative exercise

Interdiscurso nas produções seriadas televisivas: Um exercício demonstrativo

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ABSTRACT

This article's main intention is the building of a demonstrative path from the interdiscourse concept, confirming its substantives occurrences in the communicational productions. First, it is explained the understanding of interdiscourse as the matrix for the languages exercise to, from there, focus the audiovisual serial productions in which the presence of this matrix is very clear in the intertextuality exchanges. It was opted for the emphasis in some process modalities: the places where it is possible to view the transit between several elements of different nature and diverse origins. Thus, the interdiscourse primacy was presented as the foundation for the engendering of worlds in the communications field.

Keywords: Audiovisual serial productions, interdiscourse, transmedia

RESUMO

O principal intento deste artigo é pavimentar um trajeto demonstrativo, a partir do conceito de interdiscurso, evidenciando algumas ocorrências substantivas nas produções comunicacionais. De início, explica-se o entendimento de interdiscurso como matriz das operações de linguagem para, a partir daí, fixar-se em produções seriadas audiovisuais nas quais essa matriz se faz muito clara no jogo das intertextualidades. Optou-se por destacar alguns traços como modalidades de processos: os pontos com que podemos testemunhar um trânsito entre elementos de diversas e diferentes naturezas e/ou procedências. Dessa forma, o primado do interdiscurso nas linguagens foi apresentado como a base para o engendramento de mundos no campo da comunicação.

Palavras-chave: Produções seriadas, interdiscurso, transmídia

INTRODUCTION

WE WERE MOTIVATED to write this article based on the observation of research on the construction of worlds that Brazilian television fiction can promote. Many of them were developed within the scope of the Observatório Ibero-Americano de Ficção Televisiva (Ibero-American Observatory of Television Fiction, Obitel). Precisely in its VII Meeting, this research group launched a book organized by Professor Maria Immacolata Vassallo de Lopes (2019) and entitled *A Construção de Mundos na Ficção Brasileira Televisiva*.

Thus, we began working on the exploration of this property, that of producing constructs, both from the point of view of the narratives and their processes, and of everyday life, impregnated by fictional elements to which unsuspected materialities are conferred.

Meanwhile, still as an inspiration, we were attracted by Johnson's (2009) words about building worlds, one of the reference authors at the VII Obitel Meeting, indicating that part of the meaning of his words, a primordial sense, should be emphasized:

> First, we can lose sight of not only the non-digital precedents for building worlds through the media but also how the old analog media remains persistently relevant to the contemporary convergence of narratives; as we will see, print media such as newspapers and soap operas play an important role in the transmedia network of a product like *Lost*. (p. 35)

Indeed, the notation on the contemporary convergence process is clearly explained there, and this process implies the crossing of knowledge in different cultural ways, from past and future times, especially from different technological/ communicational bases. But, in the case of the aforementioned excerpt, alongside the placement on a fabric of the world through the media, even if not explicitly, some meanings invoke the concepts of interdiscourse and intertextuality, implicated in the framework of convergence and transmedia networks.

Given the complex crossings of cultural productions to be examined, such concepts, which will be further explained, along with the related theoretical-methodological arsenal, end up becoming the core notions that guide us in the course of this article.

On the other hand, in the wake of Obitel's work, we have TV series as our object of exploration. The works of this research group have shown that fictional series, nowadays, have an unquestionable prevalence in entertainment productions, not only on television but also in other media and communicational

bases. So much so that, every year, any search on series brings up a list of the most wanted almost immediately. TV series' popularity reached high rates in the current pandemic times[1].

Thus, given the context designed, we were compelled to dive further into our object. In other words, convergence, transmedia, interdiscourse, and intertextuality are ideas that demand a broad perspective or a more comprehensive object, as serial productions undoubtedly converse with everything else that circulates, or circulated, on a worldwide level.

The same reasoning applied when adopting an extension of focus regarding serial fictional narratives beyond the television universe, as these productions permeate our culture in many ways. Accordingly, from a more theoretical and less pragmatic point of view, it has become imperative to go past the focus on information and communication technologies (ICT), and all that they allow today, to emphasize the discursive process that guides all traffic between past/present, different cultures, different genres, different supports, etc.

At the same time, in the name of the conjunction of concepts that captured us, namely, the conjunction between the concepts of world-building, convergence, intersections, discursive processes, and serial narratives, we remember Henry Jenkins' (2008) words, reaffirming the compatibility of the object to our inquiries:

> Increasingly, narratives are becoming the art of building universes, as artists create attractive environments that cannot be fully explored or exhausted in a single work, or even in a single medium. (p. 161)

These initial considerations helped us establish the outlines applied to this work.

INTERDISCOURSE AND ITS PRIMACY

We regularly look at the vast production of series that swell and intersect, jumping from one medium to another like tentacles that extend to reach new spaces of expression, sometimes from the technological point of view, sometimes from the market point of view. As we pointed out, the expansion and convergence of productions in different media have been widely explored by the thinkers of our contemporaneity, leaving no doubt regarding ITC's role in opening new places to be taken by communications, in making means available to facilitate the transit between them.

However, we carry on with the intent of emphasizing the meanings implicit in the words of Johnson (2009), unveiling new panoramas. When mentioning the

[1] See example concerning 2020 in Silva (2020).

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role of what once was printed content in transmedia productions, remembering that these materials are often quite old, the author invokes the interdiscursive nature of communicational processes. Namely, a nature founded on dialog/discourse that is always mixed and nuanced between diverse and previous cultural products, different contexts, past and present, a technical device and another, in an endless chain.

To better clarify this bias, we return to the understanding of what is discourse from the definitions and characteristics listed by Maingueneau (2015). Before listing a set of properties of what is understood as discourse according to language sciences, he mentions two meanings in current use, which sometimes make way for ambiguity but, in a way, summarize general understandings. Here, the conception of the discourse is as much a system or formation that allows or sustains varied emissions (an ideology, a historical, or epistemological framework, a position linked to a type of culture, etc.) as all productions of different natures that arise from the basic formation (basic training) (Maingueneau, 2015).

The two meanings, explored as they were beyond linguistics in several fields of language studies (Maingueneau, 2015), constitute the understandings regarding discourse that shall accompany, side by side, the reflections brought up in this article.

While presenting the facets characteristic to discourse, this author notes that: "The discourse only takes on meaning within an immense *interdiscourse*. To interpret the smallest statement, it is necessary to relate it, whether consciously or not, to all kinds of other statements on which it is based in multiple ways" (Maingueneau, 2015, p. 28)

While applying these observations to the fictional television narrative, to the recent outbreak of series (bear in mind the growth of *streaming* productions, such as the ones by Netflix, Amazon Prime Video, Disney +), their exchange and mixing, the emergence of the same series on different communicational devices, we are faced with a reality perfectly correlated to theoretical formulations on interdiscourse.

So much so that we need only to resort to Maingueneau's (2008) words on interdiscourse's primary reason to visualize, as natural consequences, the interdiscursive seams with which the series are constructed: "Our own hypothesis for the primacy of interdiscourse is part of this perspective of a constitutive heterogeneity, which ties, in an inextricable relationship, the Same of the discourse and its Other" (p. 31).

The reality of convergences, transmedia, intersected series, etc. brings notoriety to interdiscursive processes as a condition, postulate/mechanism, of communicational productions.

We must take a step further so that the meaning linked to our understanding of interdiscourse notion is clear since it also lends itself to multiple appropriations.

From Charaudeau and Maingueneau (2004), we take interdiscourse as a set of discourses that share the same field and are bound by delimitation and reciprocal allusion. But we also understand interdiscourse as a constitutive process of discourses in which they come into relation with so many other discourses, sometimes explicitly, frequently implicitly. At times, the genesis and constitution at the intersection between discourses are undeniable, as they are luminously apparent – for example, we shall not conceive the empiricist discourse (understood here as the base system and also the texts that emerge from it) without its counterpoint dialog, correction and explanation, with the rationalist discourse.

In this sense, both concepts of dialogism and polyphony, while connected to Bakhtin's (1978) thinking, are implied in the notion of interdiscourse and refer to the finding of an inherent process, and, therefore, a primacy, to the nature of languages in their manifestations.

> Every discourse is, thus, doubly dialogical, and this double dialogism is inscribed in two types of relations [(Bakhtin, 1978)] – those that are maintained by every statement through previously produced statements on the same object (*interdiscursive relationships*); and those maintained by every statement through comprehension-response statements by real or virtual recipients who anticipate it (*interlocutory relationships*). (Charaudeau & Maingueneau, 2004, p. 161)

On the other hand, and back to our focus on the series, if our goal is examining the interdiscursivity understood as communication's way of being, we must rely on the capture of interdiscourse in its effects. Thus, we should perceive the connection between what is said and what has already been said or what is being said in serial productions, a constant binding, an uninterrupted dialog with the legacy of what we understand as culture, the meaning of life (,) and the world. It is about perceiving the interdiscourse, while an operational means of the vast field of communication, through its results or productions.

Now, in the senses in which they are presented here, discourses are palpable only in the materialities they generate, whether as social means, actions, or cultural products. This is why we return to the notion of the set of texts produced from a discursive foundation.

"While perceived as a product-text, the text is understood as the trace of a discursive activity – oral, written, visual – related to communication devices and speech genres: from the most elementary (a label on a commodity) to the most complex (a novel)" (Maingueneau, 2015, p. 37).

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We were led to consider the features of a discursive activity, namely, intertextualities as the means of interdiscourse materialization and, at the same time, the process/genesis of language productions. Hence the need to clarify the understanding of intertextuality, in the present case, from the authors who illuminate our path:

> This term designates at the same time a *constitutive property* of *any text* and the set of explicit or implicit *relationships* that a *specific text or a group of texts* has with other texts. In the first sense, it is a variant of interdiscursivity. (Charaudeau & Maingueneau, 2004, p. 288)

Therefore, we understand that it is only possible to point out interdiscourses by their tracks (features) and signs, namely, for the materialities of the intertextualities with which they take place. We seek for points where a text, regardless of its nature, intersects with so many other texts, reverberating and merging the notions/discourses of each era or formation, thus becoming a new product.

Driven by these concepts and conceptions, the intention of bringing them to the surface in the reality of serial fictional narratives as a whole, from the point of view of the circulating discourses and the texts that keep them together, we highlight some relevant circumstances among which this article is conceived.

Regarding the *world constructions* subject, we would like to point out the fact that, across narratives, all heroes, for example, are drawn from a fight against what would be harmful to many. He, therefore, use moral precepts as a guide, with the imagery of an ideal world, values consolidated in the culture, or discourses that set the stage for his adventure. Therefore, each of his stories carries a series of commands to be reinforced, or introduced, into our daily lives.

Now, as observed through changes over time and places, values or conceptions of the world are always of imaginary order, even when they support the reality experienced; always a construct to be ratified and rectified over time. Consequently, fictional worlds are as much participants in this creation of realities, by virtue of their condition as reproducers, as active generators in the struggle that leads to new worldviews and realities, crossed by the circulating discourses in their tensions.

As said, there is dependence between narratives and the contexts from which they emerge. If we follow a story in its various manifestations, such as that of Superman over decades of comic book productions, films, and TV series,

we can witness the changes brought about by changes in habits. This applies to both Superman and those who accompany him on his adventures. Lois Lane, his fellow journalist and girlfriend, for example, is becoming increasingly daring, proactive, firm, and insinuating with each step, as the representations of women in their growing social participation are modulated since 1938 when Lois Lane was introduced into our reality.

This fictional world puts the discourses that animate a culture into, sometimes, territorially wide circulation, with its developments, impasses, and counter-discourses, a fact that always takes us back to Charaudeau (2006) and his exemplary placement: "The circulating discourse is an empirical sum of statements with a definitive aim on what beings, actions, events, their characteristics, their behaviors, and the judgments related to them actually are" (p. 118).

In serial fiction, as well as other genres, contemporary issues are at stake, intertwined in the themes and plots with which they are built, as well as are at stake questions and ordinances, an authentic construction of the world orchestrated by the writer/author/producer, at the taste of cultures, ideologies, and punctual discourses.

Still regarding the concept of interdiscourse as an operational principle and its manifestation in intertextuality, as a production, we would like to emphasize how fictional worlds parade beautiful examples. Some evoke other fictional worlds as well as other ways of being in the world, albeit related to the past of our civilization, or an imagined past civilization, as in the *Game of Thrones* series (Benioff et al., 2011-2019). This intertextual game is so compelling that, for a good understanding of their episodes, some TV series demand prior knowledge, familiarity with the tales and fables in which they were based, as is the case with the extensive series *Once Upon a Time* (Kitsis et al., 2011-2018), carried out for seven seasons, from 2011 to 2018.

A SAMPLE CASE

To honor Johnson's (2009) words, which moved us so deeply, about the past in the present, about what came from print and expanded to other forms, convergences and transmedia, and, therefore about interdiscourse and intertextuality, we resort to a production, in our view, exemplary: The Marvel franchise, transcribed from print into many versions and media.

The franchise corresponds to a series of American superhero productions about comic book characters from Marvel Comics publications. Superman is one of their flagships.

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Superman is a superhero initially introduced in American comic books by DC Comics. His creators are Joe Shuster and Jerry Siegel. He appeared for the first time in the 1st issue of the *Action Comics* magazine, in 1938, in the United States, and has since inhabited other spaces through adaptations for cinema, radio, television, literature, and video games.

While working as a guardian of mankind, he wears a blue, red, and yellow uniform, a strong presence in our culture. He holds a secret identity. On a daily basis, he is Clark Kent, a journalist from the *Daily Planet*, who works with his closest colleagues, Lois Lane and Jimmy Olsen.

He is one of the most important characters in Western pop culture, being the first comic book hero to be published under his own name: *Superman #1* was issued in the summer of 1939. Superman has also been licensed and adapted for a variety of media, from radio to television and cinema. ("Superman", 2020)

Since 2008, Marvel Studios has produced (completed) 23 films, with others currently in production. It is the franchise that currently withholds the highest box office in the world (grossing over $ 21 billion).

The first film from the Marvel Cinematic Universe was *Iron Man* (2008), distributed by Paramount Pictures. Paramount also distributed *Iron Man 2* (2010), *Thor* (2011), and *Captain America: The First Avenger* (2011), while Universal Pictures distributed *The Incredible Hulk* (2008). Walt Disney Studios Motion Pictures took over the distribution of the films with *The Avengers* (2012), which completed the franchise's Phase One. Phase Two includes *Iron Man 3* (2013), *Thor: The Dark World* (2013), *Captain America: The Winter Soldier* (2014), *Guardians of the Galaxy* (2014), *Avengers: Age of Ultron* (2015), and *Ant-Man* (2015).

Captain America: Civil War (2016) was the first film in Phase Three of the franchise, and was followed by *Doctor Strange* (2016), *Guardians of the Galaxy Vol. 2* (2017), *Spider-Man: Homecoming* (2017), *Thor: Ragnarök* (2017), *Black Panther* (2018), *Avengers: Infinity War* (2018), *Ant-Man and the Wasp* (2018), *Captain Marvel* (2019), *Avengers: Endgame* (2019), and *Spider-Man: Away from Home* (2019). The first three phases are collectively known as the "Infinity Saga".

Black Widow and *The Eternals* are currently under production, while *Shang-Chi and the Legend of the Ten Rings*, *Doctor Strange in the Multiverse of Madness*, and *Thor:*

Love and Thunder are in pre-production, with many other films in development. ("Filmes do Universo", 2020, paras. 3-5)

Marvel Television expanded the universe even further, first for the television network with *Agents of S.H.I.E.L.D.* on ABC during 2013-14 TV seasons, followed by streaming with *Daredevil* on Netflix in 2015 and *Runaways* on Hulu in 2017, and then on cable with *Cloak & Dagger* on Freeform in 2018. Marvel Studios is also producing series that will integrate the franchise's Phase Four for Disney +, which will start with *Hawk and the Winter Soldier* and end with *She-Hulk*. Marvel Television also produced the *Agents of S.H.I.E.L.D.: Slingshot* digital series, which is a complement to *Agents of S.H.I.E.L.D.* Soundtrack albums have been released for all films, along with many of the TV series, as well as compilation albums comprising actual songs heard in the films. MCU also includes comic tie-ins published by Marvel Comics, while Marvel Studios has produced a series of short films directly on video and a viral marketing campaign for its films and the universe with the fictional news program *WHIH Newsfront*.

The franchise has been commercially successful, with a shared multimedia universe. It has inspired other film and television studios with the rights to adapt comic book characters to try and come up with similarly shared universes. MCU has also been the focus of other media outside of its shared universe, including attractions at Disneyland and Discovery Times Square Exposition, two television specials, guides for each film and season of Agent Carter and Agents of S.H.I.E.L.D., one Lego video game, and a Coke commercial. ("Universo Cinematográfico Marvel", 2020, paras. 2-3)

Those series and their ramifications, whether through the big screen, television, new heroes, old heroes' new adventures, partnerships between old and new heroes, new media and spaces, or in the sharing of characters (DC Comics and Marvel have brought their heroes together on many occasions), are woven by intertextualities and based on a dialog or interdiscursive process that unfolds and radiates endlessly.

INTERDISCOURSE CONNECTED IN INTERTEXTUALITY
Meaning to highlight the essential presence of interdiscursivity in the construction of the series and their worlds, we created a sort of catalog of ways in which interdiscourses manifest within the materiality of intertextualities.

Unlike other categories, focused on describing the means of interdiscursivity and intertextuality obtained from a list of discursive genres, figures of speech, or logical relations between terms, we listed here simple examples in free flight, selected within whatever captured our attention, or better saying, caught our eye (,) because of the attention they attracted from the general public.

The examples were grouped by their most striking characteristics, that is, the observation of plot situations built and intertextualized around an axis that is flagrantly interdiscursive. However, this axis does not exclude the combination of many other modes of intertextuality from which a narrative feed and that necessarily refer to the terms of interdiscourse as primacy.

On dialogs with the past: *The Magnificent (Magnífica 70)*

The Magnificent (Peraza et al., 2015-2018) is a Brazilian TV series created by Cláudio Torres, Renato Fagundes, and Leandro Assis, and directed by Torres and Carolina Jabor, with screenplay by Toni Marques. It was aired by HBO Brasil in 2015, had three seasons, and was set in the 1970s.

The series focuses on films produced in a neighborhood of São Paulo known as Boca do Lixo (Garbage Hole). It deals with pornographic films, highlighting the market around them, the lifestyles of the people involved with their production/direction, as well as the actors' personal lives. It also portrays the restrictions imposed by the censorship and the attempts to circumvent them, always betting on public acceptance, which would lead to financial compensation.

The production company Magnífica 70, by itself, represents a plunge into the past in which garments, locations, prejudices, and people exploitation, in various ways, try to be faithful to the ways of the 1970s, period in which the series unfolds.

Naturally, a good part of the plot is dedicated to the presence of the military dictatorship in that period and a touch by Nelson Rodrigues permeates family tragedies, both in the plot of the films created by the fictional producer, as well as the personal lives of the actors who starred them.

In terms of interdiscourse, we believe that the series clearly points to a central discourse: that of the military regime at the time. It speaks of a traditional, very prejudiced and modest, morality defended by the regime, which looks for ways to exclude any and all counter-discourse. In reality, censorship to divergent ways is one of the points in which the regime clings for its validation and maintenance. Thus, if we sought to identify discourses, there are at least

two – that of power, or politics at the time, and that of several counter-power manifestations of the time.

We would like to refine this statement based on Charaudeau's (2008) speech on discourses and the imaginary: "Effectively, the imaginary is an image of reality, but an image that interprets reality and brings it into a universe of meanings" (p. 203).

To him, who refers to Cornelius Castoriadis' conception of imaginary, in this sense of imaginary there is nothing that can link it to the unreal or fictitious. It is a matter of considering that reality itself is there in a way that only takes on meaning according to the momentary circumstances, interests, and relationships, while symbolized. The imaginary is produced in the intersection of the human experience with the world and between human beings, based on blocks of ideas.

Such blocks of ideas bring together various social representations and are composed, or intertwined, to form the circulating discourses. Charaudeau (2008) calls a set of representations thus consolidated "sociodiscursive imaginary". Accordingly, he analyzes the political discourse from the point of view of three great types of sociodiscursive imaginaries adequateto the "political dramaturgy: 'tradition,' 'modernity,' and 'popular sovereignty'" (p. 210).

In *The Magnificent* (Peraza et al., 2015-2018), through the justifications of censorship to censor and of the regime for its preservation, we perceive the traces of at least two of these imaginaries – tradition and popular sovereignty. After all, censorship is taken in the name of the people to preserve social values, and the dictatorship is meant to fight communism. We can also see the counter-discourse, the one that wants to escape the grip of censorship and, after all, places itself as a narrative axis.

Strictly speaking, interdiscourse and intertextuality are always built with elements from the past, even if not explicit. References and quotes permeate our narratives. But in this series, the narrative's mooring strengths are bound to a historical moment. Two of these points are expressed in the figure of the censor and that of the general, or sociodiscursive imaginaries, allowing for the evocation of the past in a present day narrative, revealing the architecture of intertextuality. It is from the clash between and against these figures that the whole plot unfolds.

In *The Magnificent* (Peraza et al., 2015-2018) there is a commitment to return to a precise point in time, in an attempt to outline it faithfully, however, the series is permeated by our current critical focus. As an indication of this circumstance, it is enough to emphasize the representation given to the military: a view which denigrates and ridicules them, certainly characteristic of the

post-dictatorship era. That is enough to highlight the presence of yet another discourse, introduced by the intertextuality with that which inhabits our current time, the repudiation of the oppressive ways of those years.

On dialogs with cultural and/or political contemporaneity: *The Mechanism (O Mecanismo)*

The Mechanism (Padilha & Prado, 2018-2019) is a Brazilian TV series created by José Padilha and Elena Soárez, and directed by José Padilha, Felipe Prado, Marcos Prado, with screenwriting by Elena Soárez.

It freely and fictionally depicts the investigations conducted by the so-called Lava Jato operation in Brazil. It naturally refers to the black-market money dealers, politicians, and businessmen involved in the robberies that came to light as a result of these investigations. Parodying the names of these figures in real life, the series invites us to associate the characters with their non-fictional prototypes.

With a simultaneously critical and mocking posture, the series presents a pessimistic view, that the mechanism is a complex process, fed by an anonymous network, which can be seen punctually, but which constrains everyone and everything, ensuring its indefinite continuity.

As it brings the Brazilian politicians' scams, briberies, embezzlements, and deviations in public funds during presidents Lula and Dilma terms, it has caused a lot of controversies. In terms of reception [by the audience], it was naturally the source of polarization, attacks, and defenses. The series exposes conflicting situations regarding discourses related to the ideal management of public assets.

It can be said that the series is permeated by sociodiscursive imagery of how the political clash takes place, of political *ethos*, of Brazil and its illnesses etc. Such imagery always takes place in interdiscursivity that lends itself to the intertextuality of the narrative in the series.

"Often, these imaginaries overlap and build a sort of collective unconscious archetypes" (Charaudeau, 2008, p. 207). In fact, the figure of the Brazilian corrupt politician already has its archetypal characteristics.

The stitching of the real facts, yet in dispute, is done through intertextuality, thus, outlining the conflict. The reception agents conflicting situation points out one of the many interdiscursive biases in the series.

The viewers, committed to ideological positions concerning the reality of actual life or circulating sociodiscursive imaginary, either deified or denigrated the series, according to their particular beliefs or the discourses with which they feel more closely related.

> As there are several judgments about the world, they are subject to confrontation or division. Every judgment of belief is based on sharing since it can be said that it also has an identity function (which does not necessarily happen with the understanding of knowledge). (Charaudeau, 2008, p. 198)

Released on Netflix in 2018, it had a second season in 2019. The series is also emblematic of the circulating discourses and the gatherings and affiliations based on them. Thus, the tensions generated around the series must be understood as expressions of the Brazilian reality, or of the circulating discourse that compose it.

In this case, intertextuality takes place in the burrows of today's discourses, as is often the case in fictional series with a factual touch.

On the dialog with other cultural productions – series, films, literary works:
Dangerous Liaisons (Ligações Perigosas)

With only ten episodes, *Dangerous Liaisons* (Coimbra, 2016), broadcast by Rede Globo in 2016, was inspired by a classic of French literature published in 1782, *Les Liaisons Dangereuses*, by Pierre Choderlos de Laclos.

This epistolary novel describes the actions of a group of idle and unscrupulous aristocrats who spend their time attempting to pervert and vilify respectable citizens, or those deemed respectable in the society of that time, situated before the French Revolution.

The plot focuses on the Viscount of Valmont and the Marquise de Merteuil, who manipulate and humiliate the other characters through intrigue and seduction games. It yielded eleven film adaptations, some of them considered equally classic, such as those directed by Roger Vadim and Stephen Frears.

Adapted to take place in Brazil, 1928, the narrative of Pierre Choderlos de Laclos's *Dangerous Liaisons* develops around Isabel and Augusto, a couple plotting against Cecília and Mariana. Augusto seduces Mariana and ends up falling in love with her. But he is faced with the fact that he ruined his own life. In a Brazilian way, the series is still faithful to the original work.

The dialog with literary works is perhaps the most pervasive of interdiscursive exercises and the so-called versions constitute the most notorious forms of intertextuality. We can think of Shakespeare's work and the multitude of versions, adaptations, parodies, pastiches, and progressions deriving from it. In the case of Shakespeare's rewritings, there is also the passage of time and Juliets who will even manage to join social movements. A notable redesign for an inconceivable world in Shakespeare's Europe is, for example, the film version of 1961, *Romanoff*

and Juliet (Ustinov, 1961), which takes place in the context of the Cold War, feeding on it.

The same means of conjunction takes place with the works of classical Brazilian authors. Here we highlight some famous and successful telenovelas: *Gabriela* (Durst, 1975), adapted from the novel *Gabriela, Cravo e Canela*, by Jorge Amado; *Os Maias* (Carvalho, 2001), adapted from *Os Maias*, by Eça de Queirós; *A Moreninha* (Reis, 1975-1976), adapted from *A Moreninha*, by Joaquim Manuel de Macedo; *Escrava Isaura* (Braga, 1976-1977), adapted from *A Escrava Isaura*, by Bernardo Guimarães; and *Capitu* (Carvalho, 2008), adapted from *Dom Casmurro*, by Machado de Assis.

In the case of the Brazilian version of *Dangerous Liaisons* (Coimbra, 2016), the temporal transposition was made to a country at the beginning of the last century. With that, many of the principles and slips, which make up the core of the original work, were preserved, since the Brazilian society of the time had a lot in common with the ideas hanging over the original work.

The series is led by a sociodiscursive imaginary of a very conservative moral order. This is not to say that, today, we would be conniving with all slander and premeditated evil that permeates the plot woven by Pierre Choderlos de Laclos. But it is the outline of the characters, their incorporations, and social limitations (especially concerning women) that make sense in a more provincial social context, such as that of a Brazil still in the wake of the last century.

There is, therefore, an interdiscursive reason in the choice of time that will materialize through intertextuality embroidered with the Brazilian ways. It is possible that, if transposed to the present time, there would be difficulties in maintaining some fidelity to the original work, as, for interdiscursive reasons (the divergence of customs), the intertextuality (the link points that are preserved from a version to another) could be compromised.

About the dialog with elements of culture/folklore: *O Bem-Amado*

O Bem-Amado is Brazilian telenovela written by Dias Gomes and produced by Rede Globo in 1973, whose main character is Odorico Paraguaçu, the corrupt mayor of the fictional city of Sucupira, in Bahia.

Odorico's greatest ambition is to inaugurate the local cemetery, built under his management. He relies on various dishonest devices to cause someone's death, to no avail. He goes to the extent of inviting "Zeca Diabo" to the city, a hired killer with the mission of producing a corpse to be buried in the cemetery. Zeca Diabo ends up rebelling and killing Odorico, who then becomes the corpse destined to inaugurate the cemetery.

The plot is sustained, along with its comical humor, by the use of Brazilian characteristic ways of being, habits consecrated by our politicians, the ailments of everyday life, and even food habits, not to mention references to products specific to the country. The telenovela is, therefore, interspersed with intrinsic elements of Brazilianity. There is the "genipap liqueur", for example, an essential part of the daily ritual of the mayor while visiting the Cajazeiras sisters.

Evidently, as in every telenovela that flirts with Brazilian literature, important elements of the Brazilian culture will be present. This is made absolutely clear throughout the adaptations of the diverse works of Jorge Amado, as the original stories are deeply related to regional habits. Bear in mind that Jorge Amado holds a prominent position among Brazilian authors, since, among miniseries and soap operas, eight of his works were adapted into serial compositions: *Capitães de Areia*; *Dona Flor e Seus dois Maridos*; *Gabriela, Cravo e Canela*; *Pastores da Noite*; *Porto dos Milagres*; *Tenda dos Milagres*; *Tereza Batista*; *Terras do Sem Fim*; *Tieta*; and *Tocaia Grande*.

Roque Santeiro (Gomes & Silva, 1985-1986) is an exemplary telenovela regarding this same way of conversing with the different characteristics of a given culture. Written by Dias Gomes and Aguinaldo Silva, it builds a Brazilian microcosm within the fictional city of Asa Branca – and every aspect of the so-called Brazilianity manifests in the city. Intertextuality goes a little further than the factual while dialoguing with Brazilian fantastic tales, weaving a mystery around a werewolf character who wanders the city attacking women.

With *O Bem-Amado* (Gomes, 1973), we have the opportunity to exemplify the concept of sociodiscursive imaginary, as pointed out by Charaudeau (2008): "Sociodiscursive imaginaries, therefore, circulate within an interdiscursive space. They testify to collective identities, the perception that individuals and groups have of events, the judgments they make regarding their social activities" (p. 207).

Concept collateral to that of discourse and closely linked to the intertextuality plot, the perfect materialization of a sociodiscursive imaginary takes place in various characters of *O Bem-Amado* (Gomes, 1973), especially in the construction of the figure of Odorico Paraguaçu. He embodies the Brazilian ancient conception of the so-called *coronelismo* politics and the "colonel" (as the population used to refer to rural oligarchs) with all his nuances; a false moralist, unscrupulous, cheater, profiting from his position of power for his own benefit, and a faithful adept of nepotism, patronage, and populism, through which he can portray himself as a redeeming father figure.

That perfectly describes Odorico, reflecting an old and perpetuated imaginary of Brazilian politicians operating in the countryside. To the description, we must also add the characteristic of verbiage. Odorico speaks and disposes on

everything in a form of expression that simulates a highly cultured individual. For that matter, he comes up with words, building his own language, for example, "senvergonista" (a shameless person), "patifento" (something like a crook), "calunista" (someone inclined to badmouthing others), "desaphorista" (someone who makes outrageous declarations), "vagabundista" (rascal, someone who's good for nothing), etc. At the same time, he composes phrases in which the words are repeated in synonyms packed by the same ending, a sort of sung rhyme punctuated by the excess use of the suffix "-mente" ("-ally"). All these language circumstances are present in the famous speech: "In politics, Miss Dorotéa, the finallies make up for the notwithstandinglies" (Gomes, 2014, p. 70). This sentence, after all, sums up Odorico's *ethos*, a character who is not embarrassed by anything; the *ethos* embedded in the Brazilian representations of politicians.

Using the socio-discursive imagery of the coronelismo *O Bem-Amado* (Gomes, 2014) allows us to glimpse at core aspects in the weaving of intertextualities.

On the dialog with past/future technology: Stranger Things

A TV series streamed by Netflix, first in 2016, with two more seasons in 2017 and 2019. The story takes place in 1983, in the small town of Hawkins, Indiana, US.

It begins with the mysterious disappearance of a boy and the involvement of his friends in the searches, in parallel with police investigations. Along the way, they discover secret government experiments, an entity that remounts to the existence of aliens and a girl with supernatural gifts.

What made the series stand out was its fidelity to the culture of the 1980s, its quotes from striking elements in renowned films of the time, such as *Poltergeist* (Hooper, 1982), *The Thing* (Carpenter, 1982), *The Evil Dead* (Rami, 1981), *The Goonies* (Donner, 1985), *E.T. the Extra-Terrestrial* (Spielberg, 1982), *Alien* (Scott, 1979), *Carrie* (De Palma, 1976)*, The Nightmare on Elm Street* (Craven, 1984), and others.

In our reflection on TV series, which began with the primacy of interdiscourse, it is impossible to watch *Stranger Things* (Gajdusek et al., 2016-present) without thinking about its many allusions to something that precedes a language creation, a pre-construct.

> In the initial statement, this pre-construct can be understood as the mark of a previous discourse; therefore, it is opposed to what is built at the moment of enunciation. A feeling of evidence connects with the pre-construct, as it has been "previously said" and we forgot the enunciator. . . .

> This notion of a pre-construct is closely related to that of the interdiscourse – it contributes to destabilizing the opposition between the outside and the inside of a discursive formation, in benefit of the notion of overlapping discourses and relations with other exterior and previous discursive formations that comprise a subject's discourse. (Charaudeau & Maingueneau, 2004, p. 401)

The series' connections to previous productions are aligned in scenes that repeat the same structure, the same disposition of characters, the same sequence of actions, but in different contexts. With them, the plot of the series itself is engineered, witnessing interdiscourses in intertextuality and a primacy long since defended.

There is no need to know the previous productions to understand the series. But such knowledge is a delight for fans of the genre, who cultivated and cultivate the series with an absolute affection spread across countless chats, websites, web pages, YouTube videos, etc.

Ulysse Thevenon (2017) made a video listing cuts from *Stranger Things* (Gajdusek et al., 2016-present) that reverberate scenes of other movies, organizing the stretches with the same structure and subject side by side. He named this conjunction *Stranger Things* "references" to earlier films that deal with science fiction and the supernatural.

In this article, references are nothing more than a means of intertextuality related to the interdiscursive nature of our fictional series.

FINAL CONSIDERATIONS

We selected some axes from which to highlight types of intertextuality that strongly point to the presence of interdiscourse. However, in each of these axes, there is an exchange with all the others. For example, if there is always a play with the past in the redesign of literary works, there is also its reconfiguration with the present and intercultural translations. In the same way, in a plot filled with contemporary elements of our culture, there is also the evocation of habits and beliefs that are also past, and which no longer inhabit us, but still serve us as socio-discursive poles.

Finally, we want to make it clear that the axes with which we chose to list the series mentioned here are non-exclusive.

In *Stranger Things* (Gajdusek et al., 2016-present) all the axes or means of intertextuality listed are present, from the dialog with the past, other works, other means, not to mention the exchange with a technology through which past, present, and future are connected. In this sense, if carefully observed, the series can be used to detect unsuspected intertextuality links.

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That is why, as a conclusion to our small demonstration, we paved the way so Ulysse Thevenon's (2017) video, fueled itself with intertextuality that marks the interdiscourse, can be appreciated in the keynote that led us (Figure 1). **M**

Figure 1

The first frame of the video on Stranger Things

Note. Thevenon (2017).

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Interdiscourse in the TV serial productions

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