189 - PRODUCTS OF ENTERTAINMENT: IN THE ARENA, THE AUDITORIUM PROGRAMS IN TELEVISION

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The development in the capitalist way of production provoked structural and symbolic changes in the forms of understanding and living the time and the space. The communication means, as one of the propagation inclinations and invigoration of the hegemonic power, started to interfere in a sharp way in the uses and existences of space and time in the people's life in world extent, through the mediation of human dimensions. Among those means, it is unanswerable the reach of television and its expressive power as source of entertainment.

The mediated entertainment has been detached as a component of the free time culture, a mark of the capitalist society, which is presented in frank expansion and carrying out a main role in the world economy. In that sense, it should be explained that the theme entertainment is far from being neutral and innocent.

This article focuses on the television entertainment, concerning the centralization that that media assumes in terms of uses and production of senses in the everyday of the contemporary societies. In the extent of the television products it is centered in one of the emphases in the group of the broadcasting stations of Brazilian open TV: the auditorium programs. They are exhibited on the screen in different schedules and week days, they establish symbolic pacts with wide strata of the population and, in the case of the Brazilian System of Television (SBT), second larger Brazilian television station, leaded by the icon Silvio Santos, the auditorium programs act as the spine of the broadcasting station.

The Sunday afternoon television programming is other expression of the importance that the gender auditorium program assumes in Brazil. It competes between the hegemonic station and the second ranked at the television market, respectively, with the programs Domingão do Faustão (Globo station) and Domingo Legal (SBT station), exhibited for more than 15 years, resulting in a true struggle for the dominical audience.

This article, as part of the research developed in the doctorate, intends to place the gender auditorium program in the context of development of Brazilian and world television and to discuss on one of the central producing sense and configuration elements of this gender of entertainment, to know, the auditorium, arena that joins different cultural matrixes, different characters and different technologies to form a "show" to the reach of everyone.

The auditorium programs

The researches accomplished on television auditorium programs evidence that it is treated of a gender that involves a production process and cultural consumption whose communicative tradition in Brazil comes from the radio[1]. The radio influenced the auditorium programs in language terms and of pictures that compose them, as narratives policemen, freshmen's programs, conversations with listeners, session of letters, raffles, gossips on the artists' private life, dramatic histories, humorous pictures, etc. In its majority, their host had formation in the radio, characteristic that is conserved, in great measure, until the current days. Silvio Santos, Carlos Massa and Fausto Silva are important examples, in the television scenery.

The auditorium programs also received strong influence of the American programming (as their game shows[2], quiz shows[3], talk shows[4]), they assimilated elements of the circus and of popular parties and if they turned a modality of show, because they mix the radio program, musical show, theater, circus and party, drama and comedy, "reality" and fiction, moral and sensual appeal.

In the Brazilian television history, the auditorium programs spread, fundamentally, in a parallel, a period of political repression imposed by the governments of military dictatorship and the popularization of the apparel of television. The reduction of the price of sale of the televisions, as a consequence of the increase of the production, exercised great influence on the television contents, programs that established pacts of senses with the popular sections disputing. They translate the alliances that the economical and political field intending to establish itself with the public. To compensate the intense repression to the popular manifestations, it offers the commercialized entertainment that it keeps the individuals in the relative sphere.

The auditorium, arena in which the "show" happens, it was accomplished a mediation space, in the decades of 1950-60 to beginnings of the decade of 1970, among the industrial urban context occurs the beginning in Brazil and the context of the popular strata, especially, migrants that pass to live in the urban centers. Sodré (1988) and Miceli (1982), although for different theoretical approaches, they mark that the programs, they take to the auditorium elements of the radio and of the universe of these social strata, they act as a resource of compensatory socialization to the social exclusion.

The propagation of this gender, the competition between channels and their contents provoked not only reactions of several institutions (Church, State) as well as critics of printed media (magazines and newspapers). As it detaches Aim (1995), several reports were sent to considerations, with expressions, such as, "shame of television", " dog world", "poor people's TV", due to the abuses committed with appeal to the "grotesque", to the sensuality, with the showiness of aberrations. Of those critics the broadcasting stations and the directors of the programs defended, under the allegation of they be making what the people like.

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[1] Sérgio MICELI. *A noite da madrinha*; Maria C. MIRA. *O circo eletrônico*; M. SODRÉ. *A comunicação do grotesco.*

[2] It is different types of competitive proofs of physical ability (games), reconfigured for the television language for the formation of a show.

[3] It is configured by a gender developed with question proofs and answer of general knowledge.

[4] It is a gender, in short, that leans on in the host's illustration and tells around history of lives narrated by the own protagonists and contemplate the presence of audience in the studio.

[5] The amount of hosts of programs of the GLOBO, SBT and RECORD Broadcasting Stations are demonstrative of the spread of these goods: GLOBO - Fausto Silva, Jô Soares, Luciano Huck, Sérgio Groisman, Ana Maria Braga, Xuxa, Angélica; André Marques; Pedro Bial; Regina Casé; SBT - Silvio Santos, Augusto Liberato, Carlos Massa (Mouse), Hebe Camargo, Celso Portiolli, Adriane Galisteu, Regina Volpato, Mônica Waldvogel; RECORD - Eliana; Roberto Justus; Tom Cavalcante; Márcio Garcia; Patrician Maldonado; Maria Cândida; Paulo Henrique Amorin; Lorena Calábria, Ana Hickmann.

[6] The campaign "Who finances the vulgarity is against the citizenship" is an initiative of the Commission of Human Rights of the Camera of the Deputies in partnership with entities of the civil society, destined to promote the respect to the human rights and the citizen's dignity in the television programs. More information in [http://www.eticanatv.org.br]

[7] Information of the site [http//www.fndc.org.br] Clipping of the 14.10.2004

[8] More information in: Alicia R. PAZ. *TVE recurre al entretenimiento para frenar la caída de audiencia*. La Vanguardia, Barcelona, 04.28.2005; R. GÓMEZ. *Los poderes de la 'telebasura'*. El País, Madrid, 10.31.2004.

[9] It is related to a second research accomplished in the opportunity of the sandwich-doctorate, of a program accomplished at auditorium, transmitted in the broadcasting station Tele5, in the schedule of the 23:30.

Starting from the seventies, it a fort decline of the auditorium programs occurs, in function of government measures, but they continued in the screen, to example of the Programa Silvio Santos. But the eighties, with the concession of a station (for president João Figueiredo, in 1981) to Silvio Santos, it marks the return of the auditorium programs in the Brazilian television scenery. They started to assume ascending curves both in terms of duration of the programs and in quantitative terms, in different schedules.

In 2002, the Newspaper O Estado de São Paulo (09.17.2002) it detaches that there were twenty-seven auditorium programs on the air for the main open channel broadcasting stations of the country, the double of those existing in 1993. In the perspective of who produces, just as the consultant of the presidency of the Net Globe of Television, José Bonifácio of Oliveira Sobrinho, the increase of the competition are then the factor that the broadcasting stations choose "for more popular programs, cheaper and with breaches for draw and promotions."

It is necessary to consider also that starting from 1994, the politics of Plano real made possible an increase in the acquisition of television sets for the families of the popular segments, mainly of the strata C, D and E. That tendency can be verified by the comparative research accomplished by Marplan, for the year of 1994 and for the one of 1997, as elucidated by Borelli & Priolli (2000:137): "in 1994, 64% of the classes A and B said to have interest in auditorium programs and, in, 1997, that percentile one fell for 57%. Regarding the class C, the percentile stayed stable: 76% in the two researches. Among the poorer, the ones that bought the first television after Plano real (economic plan), the taste for the auditorium programs increased from 75 to 77% ".

It is pertinent to place, regarding the return of the auditorium programs in the different ones issuing that it is not treated from return to the past, as some researches propose. The tendency of the entertainment media in Brazil is also a representation of what happens in the world. The outstanding presence of the gender in the television production follows a world tendency. The research accomplished by Grandi (1981), in which it is intended to analyze the tendency of the television programming of entertainment in some countries of West Europe like Italy, Belgium and France, a great increment of programs accomplished at auditorium. In Spain they come in different days of the week and schedules. In the Italian broadcasting station, RAI, for instance, Sunday in the afternoon, historically, it is also destined to the programs accomplished at auditorium. Those programs of entertainment adapt well to the demands of the context of world television. Due to the intense competition among issuing, the enlargement of CABLE TV and the social and economical contexts that take to an increase of the television consumption, they turned profitable programs to the companies. They are, in general, produced at a low cost and they raise great audiences.

Besides, they present a global format, but that allow to join elements of the local culture and to create pacts of senses with the universe of the reception. It is worth to say, it is a gender that is consolidated for its interactivity that establishes with the universe of the reception and it is disseminated as dynamics of the market.

The open character of the auditorium programs perfectly adapts to the effective molds of competitive television, because they are organized for a format that allows to gather several goods, to mix contents, the rehearsal and the surprise, to build and deconstruct sceneries, to maintain or to break lines that originated it, tends as integrating and structuring elements: the auditorium, the audience, the presenter and, in general, accomplished live.

The flexibility of the auditorium programs facilitates the entrance of the publicity - turning on true mediated shopping centers - the commercial intervals, the rhythm and continuity among the blocks and connections among the several segments that compose the "show". They make possible to adapt all the irregularities in schedule and they readapt depending on the flows of the programming and of local, national and world events.

In the conception of Eco (1994), with the multiplication of channels, the privatization and the interdependence of the communication means, the open television, starting from the eighties/nineties in which the author denominates it neotelevision. Previous to the decade of 1980, the paleotelevision, submitted to the censorship and conceived an educated public, it organized their speeches in a purified way. The neotelevisão, commercial and competitive, in the opposite, wants the public to be recognized and feel co-worker of the mediated doing. When putting in the air the ordinary people, using languages of the common sense and with double sense or glances that infer senses, they organize scenery that is common to the everyday, and they present, in the screen, "the life like itself". It is not rarely it is seen miserable, deformed individuals; disaggregated families; messed up couples, before the cameras and the public, laughing, although being ridiculed, or crying, moved by the emotion, even being seen for their life conditions; like this, different emotions parade before millions of viewers. In the current molds of doing television, "real" lives become shows.

In that context, in the last years, they break out in television and abundantly goods that make possible this common actor's entrance and not mediated, such as auditorium programs (also quiz shows, talk shows, love shows and, more recently, reality shows)[5]. They started to populate not just Sundays but also considered them "prime times". he/she Grew up a context of intense exploration midiática of several aspects: comedian, grotesque, physical deformity, long words, corporal struggle, strategies interactive, musical, interviews with celebrities, journalism-show. Derived of those contents they become fuel or raw material to relight the discussion about the quality of the programming of television and, above all, the regulation of the programming.

No rare it is - in the media and concerning it - campaigns and entities showing against the "vulgarity of TV". It is good to explain that they do not only common to the auditorium programs. If we take into account the lifted up data for the campaign "Quem financia a Baixaria é contra a Cidadania" ("Who finances the Vulgarity it is against the Citizenship")[6], between the period of May seventh and October eleventh, 2004, the accusations were driven João Cleber - host of auditorium program -, to the Ratinho's Program, but also, to Rede Globo's soap operas and the police news[7].

The excesses in the programming television presented in the Rede Globo, in SBT... express a world phenomenon, and no a demerit that attacks only the Brazilian television. In Spain, also, there are campaigns to control what has if ballasted in commercial TV, the "telebasura", in other words, the garbage in TV. Banal content, insults, attack to the personal life, crossed speeches creating a deafening shouting and the characters' constant presence that shock the social conventions (prostitutes, homosexuals, criminals...) they are constant in TV Spaniard's programs. Also them TV state-owned companies (TVE1 and TVE2), or public, they are surrendering to the "telebasura" to compete at the market[8]. If in Brazil, "Domingo Legal" permits to visualize models in summary clothes seeking soap in the "Prova da Banheira" (Bathtub Proof), in the program Crónicas Marcianas[9], in Spanish TV, Javier Sardá, permits to visualize oral sex in a bathtub.

This contextualização evidences that the development of the gender auditorium program in Brazil is not linear and their horizons are not bounded to the country borders. The evaluative (or moralist?) futuristic readings accomplish by several social sections announced, still in the decade of 1960, the end of the auditorium programs in Brazil, didn't they take into account that was treated, already in that time, of a gender that answers to the demands of profit of the television and symbolic companies in the extent of the reception.

It becomes evident starting from the exposed that the development of the auditorium programs in Brazil has strong

connection with the military governments (1964-1985), with Silvio Santos paradigmatic illustration, the reconfiguration of elements of the popular culture and the directions of world television, that it corresponds to the logic of the entertainment and the profit.

The auditorium

The auditorium programs along its development, were characterized, although the differences in the organization of the texts and in the characters' characterization, for bringing to the auditorium the ethos of the Greek agora - place of the claims, of the speeches, of the recitations - or of the public square - with their parties, carnivals, fights, games, rites and comic myths, giants, dwarfs and clowns -, in the sense described by Bakhtin (2002). the public square consists of space of accomplishment of the party, that is understood by its essential sense of expressing world conceptions in the human civilization; for congregating all the forms of rites and comic shows; for the coalition between the sacred and the profane; and for being a transgression ritual that makes possible to give flow to feelings, sensations and actions constrained in the everyday.

The auditorium also search to join, of the festival manifestation, the existence character, of construction and of popular participation around representations that unite dance, circus arts, comedy, melodrama. It works as a place of people's reunion and the occurrence of multiple events, of a great party where the viewers are constantly invited. Bakhtin (2002) aids to think the auditorium as a reconfiguration of the public square, characterized, in the course of the history, as own territory of the popular culture, where they resound vocabularies and corporal manifestations, sharply differentiated of those used by the official institutions.

The mediated arena reprocess manifestations of the popular culture, intending to mix the freedom, the gratuitousness and the spontaneity that singularly constitutes them with the rules and techniques of the television technologies.

In the auditorium, as imitation of the public square, there is permission to express with more freedom, making use of long words and expressions (matter that the host Fausto Silva from Domingão of Faustão - Rede Globo is a master). There is also permission for manifestations that transcend the seriousness: a) of the matrixes circus, the juggling, numbers with animals, imitations, demonstrations of force (capillary, dental, physics), equilibrium, evolutions on wheels, aerial exercises, magic and pantomimes. b) of the element game, as the one of divination and competitive.

Of the popular culture of the public squares, the auditorium also incorporates the melodrama, manifestation, just as it enhances Martín-Barbero (2001:171), demarcated by the "fort emotional flavor". Representations starting from personal and family dramas, with predominance of the staging front to the verbal rhetoric and under an atmosphere of resonant effects, they put to service of a visual "show."

In the time and space of the current society the party was more restricted to the vacations, to the holiday and, in the weekly cycle, on Sunday. The strategy of a mediated system consists of translating the ethos of the party, the game, the amusing, possible of they be lived on Sundays (but no bounded in him) in ""show" ", in auditorium program. That process is understood, for several specialists of the culture, as control forms exercised by the hegemonic power on the popular culture. In great measure the popular parties, the circus, the dances, the carnival among other manifestations, they suffered repression processes exercised by the official powers - and in that, the history of the Africans, in Brazil, is replete of examples. Interwoven to the dynamics of the repression, it has the appropriation and subsequent devolution in form of "show", still sharpened more by the society of the info-telecommunication, to use Moraes' term (1998). This privatizes the space and the public and festival manifestations and it reduces the merchandise to the reach of all in the mediated competitive arena. Of existence that translates senses to the existence, the party becomes something to be seen and admired.

It constitutes a known phenomenon, according to Sodré and Paiva (2002:111), "the linkage of the popular culture with the cultural industry: the symbolic expressions of the economically subordinated classes, at the same time in that they are going to lose its dynamic rooting in the diversified places of the city, they are reprocessed for the different devices of massive communication, especially the television. And the auditorium program is a good model of that one been called popularesco (popular)."

It is important to mark, that under the domain of the mediated culture, the notions of public square, of party, of circus, of game impoverish and they alter the senses of unit front to the world conceptions, without, however, they make to disappear us. The history of the game, of the toy, of the party demonstrates that these parts of the human nature are constituted and, as such, so much they survive to the influences imposed by the technique and official powers as they conserve elements that constitute its outline. In that sense they are important the formulations of Baktin (2002) on the public squares and of Huizinga (1980) on the history of the game.

Considering the category free time that, in the western and capitalist society, it is organized for the calendar, the existence of the rest, of the amusement, of the leisure, corresponds, in the cycle weekly, fundamentally, on Sunday. The Christians, differently of the Hebrews, they chose Sunday for day of resting, day of Christ's resurrection and of the community and family existence (LeGOFF, 1994). The market knew how to capitalize such notions. The mediated system, unable of the concrete existence it is soaked of these notions and virtualizes it.

The Sunday auditorium programs, in being built with the intention of reaching the entire family sphere, the entire levels and social spaces; they join a variety of pictures, of themes, through a communicative interaction that grows more for the emotion than for the cognition. To the presenter the task fits of to give coherence, tone and to reinforce the link of the family unit, offering to everybody a mediated entertainment.

To build the square in the auditorium the space of accomplishment of the auditorium programs it starts to assume, more and more, importance and width. The architecture of the auditorium also collaborates with effects of colors, lights, technologies to constitute the "show". To congregate multiple events, just as a public square, the mediated arena gathers musical band, dancers, space for the guests and the development of the attractions, with expressive number of people in the audience. It incorporates, still, the possibility to join, at any moment, other equipments, or to drive for any other space that entertains in real time.

The auditorium programs, in its matrixes are linked to the production in studio, economical and fast. They are qualities still outstanding of this gender at the present time. Though, more and more they incorporate spectacular attractions through the new technologies. The Rede Globo, in Domingão of Faustão, develops an overproduction incorporating the most modern techniques of audiovisual production.

The auditorium programs have available of a potentiality of the television entertainment: the live broadcast. Like this the whole atmosphere is organized to facilitate the visibility and the operationality. The auditorium, when composing whatever is part of the show it is configured in paraphernalia that so much more it collaborates with rhythms, colors, images and overlap of voices. To the light of what develops Barthes (2003), a favorable atmosphere is constituted to create myths. In general, the author asserts, the myth works with poor, incomplete images, in that the sense is decreased. Its performance is more balanced to the

emotion than for rational processes.

In short, the television, through the auditorium programs, generated a virtual period of time of the party, said in another way, a period of time of the meditated party and of the diversion to the reach of everyone, from the family sphere. And, for that middle, it negotiates values and actions in the universe of the offer and of the television reception. It is worth to remark that the television negotiates the people's free time in the mythical dimensions - creating economical myths -generating values in the market and spreading goods; and ethics - when expressing a certain "Reality."

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PRODUCTS OF ENTERTAINMENT: IN THE ARENA, THE AUDITORIUM PROGRAMS IN TELEVISION

This article is related to the subject of the television entertainment and it is focused in one of the emphasis in the group of the broadcasting stations of Brazilian open TV: the auditorium programs. This work intends to place the gender auditorium program in the context of development of Brazilian and world television and to discuss on one of the central elements producing of sense and configuration of this gender of entertainment, to know, the auditorium. Arena that joins different cultural matrixes, different characters and different technologies to form a "show" at the everybody's attain.

Keywords: television; entertainment; auditorium programs

PRODUITS D'AMUSEMENT: DANS L'ARÈNE DES ÉMISSIONS D'AUDITOIRE TÉLÉVISÉS

Cet article traite de l'amusement télévisé et se centre dans une des emphases dans l'ensemble des émissions et de "télé" ouvertes brésiliennes: les émissions d'auditoire dans le contexte du développement de la télévision brésilienne et mondiale et à discuter sur un des éléments centrals producteurs de sens et configurateur de ce genne d'amusement à savoir, l'auditoire. Arène qui agrège différents nuances culturels, différents personnages et différents technologies pour former um spetacle qui puisse atteindre tout le monde.

Mots clés: télévision, amusement, émissions d'auditoire.

PRODUCTOS DE ENTRETENIMIENTO: EN ESCENA, LOS PROGRAMAS DE AUDITORIO TELEVISIVOS

Este artículo trata de los programas televisivos de entretenimiento y enfoca un tipo de espetáculo explotado por las emisoras de canales abiertos de la televisón brasileña que son los programas de auditorio. El objetivo de este trabajo es ubicar el género programa de auditorio em un escenario de desarrollo brasileño y mundial así como crear un debate acerca del elemento esencial de este tipo de programa, o sea, el próprio auditorio, aquel que da sentido e caracteriza este género. Este particular elemento agrupa la diversidad cultural, diferentes personajes y tecnologías que forman el espetáculo al alcance de todos.

Palabras claves: televisión; entretenimiento; programas de auditorio.

PRODUTOS DE ENTRETENIMENTO: NA ARENA, OS PROGRAMAS DE AUDITÓRIO TELEVISIVOS

Este artigo trata do entretenimento televisivo e centra-se em uma das ênfases no conjunto das emissoras de TV aberta brasileiras: os programas de auditório. Propõe-se a situar o gênero programa de auditório no contexto de desenvolvimento da televisão brasileira e mundial e a discutir sobre um dos elementos centrais produtores de sentido e configurador deste gênero de entretenimento, a saber, o auditório. Arena que agrega diferentes matrizes culturais, diferentes personagens e diferentes tecnologias para formar um "espetáculo" ao alcance de todos.

Palavras-chave: televisão; entretenimento; programas de auditório.