

**International Media**  
***A Semiotic Look at the Changes and Interactions***  
***Proposed by Netflix***

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**ABSTRACT**

Technology has shaped the communication and audiovisual forms, and concerning the popularization of streaming platforms like Netflix, there is a necessity to create a new narrative model that suits the requirements of the viewers while idealize a new experience of interaction. The aim of this research is to investigate how is set up this new narrative model of Netflix and how consumers have interacted with it, by analyzing one of its productions, House of Cards, considering the concept of binge-watching (marathons). Our analyses are set on the theoretical and methodological assumptions of French semiotics and the theory of social communication. From the perspective of semiotics, Netflix has used colors to define its character and by the communication field, it has used methods of tensive and syncretic semiotics in its productions in order to persuade its consumers to keep watching until the series is over. This research contributes in the field of linguistics and communication in order to understand how the interactive media shapes our daily lives.

**Keyword:** Netflix, streaming, binge-watching, serial story, interaction.

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## **1. INTRODUCTION**

### **1.1. Convergence Culture**

In which is presented how the media has been changing and offered new ways to consume the audiovisual. As Jenkins (2009) shows, we live in the contemporary world of technological advances; an age of cultural and media convergence in which the communicative practices undergo important changes in their modes of production, interaction, and movement.

In the media life that which individuals migrate, the cultural objects are produced collectively in a process named by the author as participatory culture, in which the relationships between producer and consumer are mixed in the process of authorship of the texts. From the point of view of interaction and circulation systems, the availability of mobile media on the internet enables that new models of distribution and circulation are created.

Jenkins (2009) names these changes as the Convergence Culture, and by convergence the author refers to: “The flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want.”

For example, media convergence allows the television to be replaced by a computer monitor, which condenses in one place the audio, the video, and the text, bringing the user to an endless source of entertainment, information, and interaction. Thus, once the new communicative models are somehow connected to the internet, there is a necessity of creating new forms of distribution of products that come of this new environment. In this context, television programming that was once organized by the broadcasting model assumes a streaming model.

In turn, the convergence should not be understood as a process that occurs only on devices, but as a process of cultural information, since consumers are driven to seek new information once they only collect different references.

Netflix, a streaming company, which rises through the new media, offers opportunity to consumers to choose what to watch, when, and how, by creating a new interaction model in which the consumer starts to have greater freedom and power of choice, as this new form of interaction stimulates collective assistance practices, as occurs – for example – in social networks.

This new practice of collective attendance is known as binge-watching. The term binge-watching is also known as marathon, and its practice consists to watch several episodes of the same series in a sequence - one after the other - without pause or interruption. This habit allows viewers to watch linearly seasons, according to their disposal. (Sodano, 2012, p.28,32).

In order to understand these changes proposed by Netflix and how binge-watching provides an interaction between consumer and producer, we selected for analysis the series *House of Cards*, a Netflix original series. The first season was launched in 2013 and today is a success of critics and audiences. The production is based on the book of the same name - written by Michael Dobbs - and follows the life of Francis (Frank) Underwood, a member of the American government, who see his political situation being destabilized, and after that he tries all the way to find evidences to incriminate his coworkers in order to eliminate one by one from their posts, with the only goal to see himself rising and growing in power. With the help of a journalist, he will use these weapons to achieve his goals in a quick and dirty way, as a true power game.

By having all the episodes launched at once, there is a possibility for the consumer to watch the entire season without commercial interruptions or wait for the next episode. This feature constitutes in the narrative a new membership strategies and engagement, and changes in the serialization process. In this context, the series behaves as a large move of thirteen hours and even if there are cliffhangers, they are contained, without having an excessive use, since what takes the consumer to continue to watch the production is the freedom to have the full content in a proprietary format for binge-watching it.

We propose in this paper to consider the practice of binge-watching based on assumptions of Fontanille (2008), as a system of complex, hybrid and unstable interaction, which is organized as a system of beliefs that guides our reading expectations. In this design, each mediation and interaction

practice leaves "traces," memories, interactions instructions that are converted into standards and aesthetic genres that are updated in each new situation of interaction.

## **1.2. The Interaction Systems**

In which is presented how consumers can interact with new products of the media through strategies that can change their view about the way that media has been organized and produced.

The main theme of the series - House of Cards - already entices the consumer to start several discussions, which fall within the concept already raised before in this work as participatory culture. Topics such as power, revenge and deceit are traced under the vision of the political backstage, giving reasons and opportunities for viewers to express their opinion on the issue and initiate a communication process that is guide by the production sight. Frank's path can be conceived as an incentive for personal and professional growth. It is notable that many newspapers and magazines have cited House of Cards as inspiration for encouragement and improvement in life.

Each episode of House of Cards is titled as "chapter," assimilating the series to a book, which has a linear narrative divided by beginning, middle, and end. Thus, the viewer is motivated to keep watching to see what happens, as a new chapter begins shortly after the other.

This interaction that is widespread by the new media is found in the reaction of the fans expressed in their comments on the facebook pages of the company and on the fan communities. These speeches made by the fans and viewers become an important content to understand this new way of producing and watch audiovisual content.

Médola and marques (2014) study how the presence of the viewer on social networks can contribute to the production of audiovisual content. With this approach between producers and consumers, comes up an influence of the viewers that shape the future of a product through their opinions and interests.

From this perspective, the biggest problem on the new configurations of the model of production and distribution of Netflix's contents is to know how they configured these interaction systems. What features, what interaction instructions does this streaming platform offer? What memories does it provide? If your main products are serial narratives and if that format is enshrined in the television media, what interaction systems has Netflix maintained and which renews the practices of television interaction? How do consumers react to this new format?

In order to answer these questions, we will begin our research by analyzing the narrative format proposed by Netflix and from the analysis of one of its main productions, the serial narrative House of Cards.

## **2. LITERATURE REVIEW**

### **2.1. French Semiotics**

The French semiotics, proposed by Greimas in the late 60's, points out that the effects of meaning of texts starts from a simple and abstract form and then grow up to be something complex and concrete. This setting can be named as generative course of meaning and has a division into three levels (Gomes; Mancini, 2007).

The discursive level is the most superficial and concrete level, which projects the deictic categories of person, space and time (discursive syntax), which define the procedures used by the enunciator to persuade the enunciated. Still at this level are contained the relationship between themes and figures (discursive semantics). In the thematic texts there is a concern to justify and explain reality, as in the figurative texts, as explained FIORIN (2006), there is a simulacrum of the world, which creates an effect of reality or reference.

The narrative level is the most abstract level, where lies the narrative syntax (common base of the narrative statement). This is where is contained the basis for the enunciation, and therefore, is based on the relationship between subject and object.

The main level features the semantic category responsible for the organization of the text. In this way, we can find semantic oppositions that will be drawn by the relations of opposition,

contradiction and implication. However, it is necessary that the terms fulfilled each other in a reciprocal manner, since it can not exist one without the other.

We can still find at the fundamental level positive features (euphoria) and negativity (dysphoria) (Greimas; Courtes, 2008). However, it is important to find the meaning in the text by determining whether a term is euphoric or dysphoric. The word /life/ can have a dysphoric sense if seen through the eyes of a pessimist and the word /death/ can have a euphoric sense when it comes to a martyr (Fiorin, 2006.)

## **2.2. Syncretic Semiotic**

The syncretic texts are textual forms that integrate the visual and the verbal in the same enunciation. They use different languages to acquire a certain direction. Using this as main definition, we can understand the importance of an syncretic analyze of Netflix and its production House Cards, since the verbal text it is not the only object of analyze itself, but constitutes a new thing when together with the visual text. The connection between verbal and visual is what allow us to understand how it is configured the enunciation systems of the platform and its productions.

Greimas and Courtes (2008, p.426) point out that the syncretic semiotics are those that, “[...] as the opera or cinema - trigger various manifestation languages; similarly, verbal communication is not only linguistic type: also includes paralinguistic (such as gestures or proxemics,) sociolinguistic, etc.”

Teixeira (2007, p. 48,) based on statements devised by Floch, says it takes from a content analysis of the plan to finally get to the plane of expression.

The author presents a relationship between heterogeneous semiotic (language, photos, maps, etc) and syncretic enunciation (editing, assembly,) factors that are used for the communication strategy in order to win the enunciated, and from that, it proposes to consider the following elements for analysis of verb-visual texts:

1. Figures and disseminated themes in the speech through verbal and visual elements; from these very aspects to discursive surface, reconstitution of the semio-narrative organization of text;
2. Chromatic, eidetic and topological categories in the plan of artistic expression, considering the visual occupation of the planar support;
3. Mechanisms for linking up the content and expression plane;
4. Incidence forms of tensive categories in route to print rhythm to the text;
5. Enunciation strategy that organizes all elements and establishes the forms of interaction between enunciator and enunciatee (Teixeira, 2007, p. 61.)

## **2.3. Tensive Semiotic**

In tensive semiotic there is an idea that the intensity axis, the imaginary place where there is the sensitive, the moods, meets the axis of extensity, that is the intelligible and the state of things. Through this union it is possible to access the presence field of the subject, which is the space-time region where it has its perceptions of the world. Thus, the presence field of the subject is highly modified according to its relationship with the objects around it.

We can understand the presence field as open or closed. If it is to be open will be signed in reality and consequently in the extensity. Thus, the larger it is, the relations of extensity join the intensity. On the other hand, if it is considered as closed the perception is guided by the focus where there is a boundary point at which the intensity is larger.

From this, we understand that perceptual tone is built on two pillars that define the existence of the object relative to the subject: the focus and apprehension. If the focus and apprehension are tonics, the presence is full. On the other hand, if the focus is tonic, but without apprehension there is lack and no understanding. However, if the focus and the apprehension are unstressed, there is no presence, and this becomes virtual. Finally, if the apprehension is tonic, but the focus is unstressed we have a potential presence that generates surprise. The following table organizes and presents these four possibilities:

**Table 1:** Relationship between Focus and Apprehension (Cruz, 2008).

<b>Presence</b>		<b>Focus</b>	
		Tonic	Unstressed
<b>Apprehension</b>	Tonic	Full	Potential
	Unstressed	Lack	Virtual

Finally, the tensive analysis shows the expression level as a dual where extensity and intensity depend on each other, since the intelligible is completed with sensitive. The intensity describes the inner world of the subject and extensity, the outside world. It is important to note that the subject feels the inner world first and then give space to understanding, and therefore extensity depends on the intensity. Through the relationship between these two macro-semiotics comes the sense that will allow us to understand how two individuals have different views of the same scene, since each deposit different levels in relation intensity/extensity. That is, the value the subject attaches to an object depends on the depth of its valences, which determine the depth of the relationship between intensity and extensity.

To establish the relationship between object and subject is necessary that the object step into the presence field of subject. There are two extremes to establish this relationship: the object can enter the presence field abruptly or slowly.

When the object enters the presence field abruptly we recognize it as occur, so that happens unexpectedly and surprisingly. This feature is often used in horror movies. On the other hand, when the object is slowly, its goal is to provide a future to the subject, showing that something even if it was not planned, it was at least expected.

Such resources of tensive semiotic are widely used as strategies in series and movies, since they seek to encourage the public to predict the outcome of the plot and through trial and error of their predictions it is possible to extract pleasure from the interaction and participation.

### 3. DATA & METHODOLOGY

The research will be conducted through the qualitative method in exploratory framework, which aims to deepen the topic and explain why such results.

Setting the search field in the world of audiovisual narrative with an emphasis on serial fiction line, our analysis will be based on methodological theoretical model-based analysis of greimasian semiotics. From this perspective, we consider the House of Cards series as a syncretic text because it is produced by more than one language. We will use the methodological model of analysis of the syncretic text proposed by Teixeira (2007.)

The materials used for the production of this research are books, articles and journals related to Netflix, House of Cards and French, syncretic, and tensive semiotic.

Once the data is collected and understood, they will be incorporated into a study of how the Netflix streaming platform has influenced and created a new way of consuming audiovisual and how one of its original productions, House of Cards is important in this regard. Therefore, we understand how is the reaction of those who suffer the greatest impact with such changes: the consumers. At the end of the project we will be able to conclude how technology has shaped the narrative forms of audiovisual and how those who consume are accepting such changes.

### 4. FINDINGS & DISCUSSION

#### 4.1. Netflix

In which is presented Netflix data and how it is organized in order to persuade and attract the viewers.

The Netflix streaming platform is nowadays one of the largest when is question film distribution branch and series on demand. The service allows its customers to have access to a catalog of titles from various genres to be watched at any time, place and device, which can be a

mobile phone, tablet or SmartTV. When started in 1997 in the United States, the company worked as the old rentals and delivered their DVDs through the mail. In a digital age, when the advances of technology force companies to submit new forms of comfort and accessibility, Netflix saw itself forced to change its system. Then, with the onset of online videos and piracy, and with the end of rentals and DVD sales, Netflix saw a way to offer their products to thousands of people in a fair and legalized form. From there, the streaming system has grown in the United States, Canada and now expands to over 190 countries.

The growth and popularity of Netflix stands on its innovative way of production and distribution of audiovisual content. While television channels have a serial narrative with weekly episodes divided into blocks and duration of 40-45 minutes, the streaming service features all episodes of a season only once, allowing the viewers to decide when and how they want to watch. This model presents a change in the interaction between the viewer and the content, eliminating the wait for the next episode and giving to those who attend the opportunity to watch all the episodes at once, with full control and flexible schedules.

Another great strategy of the platform is its catalog of productions that suit to consumer tastes, when watching a movie or series, Netflix prepares a list of information based on what they watched. The company also strives to produce original content in order to show consumers that by signing the service they will not only have access to blockbusters, they will also have exclusive access to productions that only the company has.

From the discursive level where we find the relationship between themes and figures and approaching the proposal devised by Teixeira (2007) for analysis of verb-visual texts, we can analyze, mainly the color ratio used to define Netflix: black and red.

A survey conducted by Column Five Media<sup>1</sup> indicates that consumers are often influenced by the colors of the product at the time of purchase. Therefore, the meaning of colors are very important to set the Netflix brand, and thus understand their communication strategies.

The black color, present in Netflix's background, means the self-examination and also dignity. It also indicates power, bringing a sense of sophistication and elegance. On the other hand, the red color, presented in the company text font, represent an active and stimulating attitude. It also indicates willpower, achievement, leadership and sense of self-esteem. It stimulates movement, helps fight stress and lack of energy. It is a color that overflows life and bustle.

Thus, the addition of these colors enables us to understand the intentions of the platform and how it is likely to influence the consumer. Netflix is today, one of the largest companies in the video distribution industry demand, which guarantees an importance, power and dignity. Consumers expect and trust the best the company can provide, so the black color gives the user a sense of seriousness and organization. In addition, Netflix has always been very interactive and intentional about the satisfaction of its customers. It is common to find dissemination of texts of the company playing with words and phrases, always using a colloquial language in order to approach and create a bond between company-consumer. Therefore, the red color gives sense of self-esteem, leaving the increasingly active consumer to enjoy the productions offered by the platform. The lightness that the company has to behave as a source of pleasure to "get out of the routine" is also intrinsically linked to the fact that red is a happy, strong and active color that fights stress and brings pleasure and comfort.

Therefore, from the semiotic vision we can trace the characteristics that shape the company and are present in their use. So, Netflix is shown as a reference in what it proposes to do at the same time providing a quality interaction for consumers.

## **4.2. House of Cards**

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<sup>1</sup> Cf: <http://www.columnfivemedia.com/work-items/infographic-true-colors-what-your-brand-colors-say-about-your-business>.

In which is presented House of Cards data and a little analysis of the series concerning semiotics. House of Cards is an original series from Netflix. The production had all its 13 episodes released at once on February, 1<sup>st</sup> 2013. The series was created by Beau Willimon and is directed by David Fincher. The work is based on the book written by Michael Dobbs and it is inspired on the British miniseries produced by BBC in 1990 and designed by Andrew Davies.

The series follows the ambitious congressman Francis (Frank) Underwood, played by Kevin Spacey and his wife, Claire Underwood, who is also ambitious, played by Robin Wright. Frank's life changes when he – the one who support the US president in his campaign - is left aside in the search for the next State Secretary. After this, he begins his quest for revenge and puts everything into play to achieve his goals, which include take down your opponents by secrets and lies that are exposed in the media by Frank's helper, journalist Zoe Barnes.

We can define House of Cards through two levels of the generative course of meaning, the discursive level and the fundamental level. In the discursive level we find the deictic features of person, place and time. The personal deictic highlighted in the series points out that its protagonist and, consequently, all the characters are marked by the seat of power and revenge. It is common to find hate speech and narcissism. In the space deictic we found the recurrence of offices, giving the characters an air of power, superiority, and above all, what should happen, organization and commitment. The latter deictic is directly related to the social deictic, which shows the position of each character as an important figure in society.

The series is – predominantly - configured as a figurative text, since there is a simulacrum of the world, which creates an effect of reality or reference. While it is a work of fiction, the production tries to reproduce situations that are constantly found in news around the world, the fight and the strategies to gain power and take important positions.

After such generative course level settings, we can set the syncretic concepts found in House of Cards. Therefore, we will use the methodological model of syncretic text analysis proposed by Teixeira (2007.)

### **4.3 Syncretism to Tensive Figures**

In which the series, House of Cards, is analyzed by syncretism and tensive semiotic. From the semio-narrative organization, we have a perception of a strong character and intended to power of Frank through his acidic and sarcastic speech. Stillness is stamped on the look, gestures and even the walk of the character. And its deconstruction is noted from a fear coming by his wife.

In visual expression plane we noticed a coloring in blue and dark shades at all times of tension. Frank, after losing his office sits in a square at dusk. When discussing with his wife, the protagonist smokes a cigarette by the window in a dark room, lit only by the light coming from outside. Being blue one of the sadness representation, the series uses this technique to create an environment that matches the feelings of the character.

On the relationship between content and expression, we have a list of characteristics that define the series to its theme. The opening has a track reminiscent of a national anthem and the camera wanders through the city of Washington, DC. The effects create an impression of speed that are related to the run of day-to-day, not only related to the work of city residents, but also all the tension of a cabinet preparing for elections and projects. The costume also denounces the seriousness of the production, shaping up between gray and beige.

The tensive categories express the rhythm of the series and can be related to the development of the character, which from the start has a peculiar characteristic, but the enunciatee can only understand it by the development of episodes through situations that require the protagonist to take questionable actions, causing an impact to those who are watching, ready to create their responses to this argument.

Finally, one of the largest forms of interaction present in House of Cards is explicit in the breakdown of resource usage fourth wall, where the protagonist, Frank, breaks the imaginary barrier that separates it from the viewer and speaks directly to those who watch him. This creates a greater

interaction between the enunciatee, who feels privileged to know protagonist's thoughts directly, mainly by exchanging glances.

Leaving these observations on the way the series is organized in the expression level, moving on to an analysis of the content plan that aims to understand the tensive data elements to the characters. For this, we use features presented in the first episode of the first season of the series.

In the first episode of *House of Cards*, a car runs over a dog. The protagonist, Frank Underwood, worried, leaves home to see what is going on and finds an animal agonizing in pain. While the neighbors run to seek help and trigger the dog's owners, Frank, who likes to sort things out quickly and by his own hand, smothers the dog to end his pain. His motivation is cruel, but somehow delivers the animal to suffer even more.

With the arrival of the animal owners, Frank, nods, lamenting what happened, without mention his actions. For him, the feat was right and necessary, but nobody needs to know that he decided what was right or wrong, only to deal with the consequences and the facts.

This first scene, which takes place in the first minutes of the first episode, named as chapter one, of the first season, already gives us the tools necessary for the implication of what we find in the series: a man with his own values, deciding what is right and what is wrong, but always in the shadows, letting things unfold from within the scenes out.

The first impact we got from the scene is enough for us to handle according to what the director and producers want to feel to follow their protagonist. We have from there the first moments of tension in the series.

Regarding the progress of tensive studies Cruz (2008) says: "The sense came to be understood as a continuous like a prosody, that is, an intonation. Soon its comprehension can no longer rely on procedures that for so long have sustained semiotics; it must seek other means."

Zilberberg and Fontaville (2001) define the concept of tension as a relationship between subject and object, especially by the mutual relationship between the two. Tension is submitted by enunciating, the one who gives the speech, using the tone that best suited to achieve their goals by manipulating the subject's presence field in order to provide the necessary information so that the enunciatee notices the sensitive handling of his enunciating.

The life of Frank seems to go well, until an event destabilizes him: Frank is removed from office. This event, named as concession, is the moment of change and the questioning of the series. If the character, who assumes the role of surfactant in the narrative, did not get the problem situations, the subject would not have anything to worry about and to be surprised.

In this regard, CRUZ (2008) states:

The subject who is now at the center of the concern of the tensive semiotic of is a subject who feels, who suffers, it is rather a passive person than active.

From this, Frank's presence field closes. If before he hearkened to other goals and achievements, his new obsession is focused on progress and growth in office. Frank does not let to be disturbed by the environment around.

Claire, Frank's wife, is another important character to be examined. Her attitudes toward the husband show her as a domineering and possessive woman. Frank shows himself quite crestfallen before her and, as she treats him, we realize that he is a puppet for the woman. We can see that even Frank is a character who struggle for power, he does so much to please his wife instead of himself. Claire speeches are short and quite direct and have a weight on the protagonist, as if he followed the script that the wife says.

Therefore, the unethical actions of Frank, who make the subject create a dislike to him, get a motive and the subject begins to understand his steps and, from that, it is established an empathic relationship, where we find an affectivity that is created by the tension of expectation.

The sensitive shapes the intelligible, because before we know any other characteristic of the object, we perceive it as attractive or repulsive, sympathetic or unsympathetic. This first reaction is what determines the intelligible aspect that governs the opinion.

Thinking about the content plan, we can see the presence of an isotopy. By isotopy, Bertrand (2003) ranks as one:

Recurrence of a semantic element in syntagmatic development of an utterance, it produces an effect of continuity and permanence of a direction along the speech chain. (Bertrand, 2003)

Therefore, the tensive strategies used in House of Cards form an isotopic duality joining the verbal and visual languages. One complements the other, and the verbal tensive strategy that takes enunciatee by a full path is complemented by the visual tensive strategy that builds and shapes another perspective.

The valences relationship in tensive scheme proposed by Lima (2011), shown below, present the enunciatee course when watching House of Cards.

It all starts with the presentation of the progress and the tone of the narrative and semantic content that will be used to produce the passionate effect to enunciatee. According to Mancini (2007): “The faster the progress of any content, i.e., the higher the value of its penetration in the perceptual arena of the subject, the greater the fright, the rapture that it promotes and consequently lower its intellection.”

Thus, the very first scene, when Frank ends the agony of the dog of his neighbors by his own hands and out of the situation without a trace of their action, we can be surprised and understand what are the values of the character.

Once the tempo and tone are set, it's necessary to create an interaction between enunciator and enunciatee by the becoming, which according to Mancini (2005) is constantly updated by the resources used to cause tension.

Therefore, during the episode we understand more about the character and his motivations that often come through his wife.

Through this, grant is the surprise and the maximum time of tension, where the enunciatee will be facing problem situations where his must decide what are his thoughts and feelings about the protagonist. This is displayed when Frank loses his job and starts his journey in search of power.

Finally, in summation, emotion and affective relationship of enunciatee is already at its peak. We have this representation when the first Frank plan, in pursuit of power, begins to take effect and it is up to enunciatee decide what is his opinion on the means used by the protagonist.

Such factors on tensive and syncretic semiotics are responsible for establishing the relationship between enunciator and enunciatee. The annunciator chooses the form that displays the content, in order to mold and create a path for the enunciatee base his emotions and opinions from what his see and hear.

This persuasion, presented in House of Cards, makes us understand how Netflix works with their productions in order to create a different and innovative visual experience that will take the enunciatee compulsively watching more episodes, doing a practice called binge-watching practice.

#### **4.4 Binge-Watching**

One of the practices that most shape and form this new narrative model of Netflix is the binge-watching. Also known as “marathon,” this practice allows the consumer to watch several episodes in sequence. This is only possible thanks to streaming platforms such as Netflix, which offer full seasons. Watch an episode a week at a certain time has become antique and today with the advances in technology and changes in communication, it becomes more common that the consumer starts a season in one day and finish it in the same.

This new format gives the consumer satisfaction to control his schedule, opening doors to greater interaction with the consuming. If an episode is attractive, it will take him to watch another and another and when he least expect the whole season has been marked as "watched."

Kulesza and Bibbo (2013) discuss the effects of binge-watching and point out the fact that House of Cards had been produced precisely for this type of consumption. Each episode is titled “chapter”, showing that each part depends on another to form a linear narrative, creating, thereby,

creating an atmosphere that encourages the viewer to watch more than one episode through the use of tensive and syncretic semiotics, which presents details and strategies capable of holding the attention of the consumer. We find that, for example, in handling communication strategies, generally found in advertisements. But when it comes to the streaming platform and its narrative content, what can be considered is what holds the viewer on the screen.

According to Professor Robert Thompson (Herbert, 2013,) an expert on TV and pop culture at Syracuse University had the experience of watching all 13 episodes of House of Cards at once and said:

“I think with these new serialized, high-profile, high pedigree novelistic shows the best way to watch them is through binge-viewing. I think the optimal way to watch 'Breaking Bad,' 'The Wire,' 'Homeland' or 'Dexter' is the same way you'd read a novel - and you wouldn't read one chapter of 'Moby Dick' per week.”

This allusion to a novel describes exactly what we can find in the practice of binge-watching. A novel has a beginning, middle, and end, and the player, the more interested, read without pause. Thus, the Netflix strategy analyzed by House of Cards is to change the series format to have a beginning, middle, and an end well marked, and that can only be accessed through a persistent consumption. And even though the series does not end with a big hook that forces the consumer to want to watch the next episode, it uses a language that engages and involves the viewer in other ways that lead him to continue to watch even for impulse.

The importance of binge-watching is mainly in the complexity of the plot and the characters. There are many sub-plots and characters that evolve and unfold each influence to the next episodes, creating a link as a whole. To watch all the episodes at once the consumer can connect all the facts and understand the plot that is submitted.

The practice of binge-watching is directly related to the interactions proposed by the semiotics study. Among them, the concepts of programming system, handling system, adjustment scheme and accident scheme, all proposed by Landowski (2005.)

The programming system has a feature based on socio-cultural actions, which are expressed in routine practice. Thus, the subject and object act according to a certain behavior. The programming concept is related to the role that the surfactant determines in its performance.

Since Netflix creates a linear narrative, this causes a need to know what's coming. Therefore, the practice of binge-watching presented by the company provides the opportunity for the consumer to have access to the full content, even recklessly, watching everything at once.

In addition, the handling system involves a subject that wants the other to want. That is, the narrative strategies used to cause consumer curiosity are presented in order to hold his attention while offering the opportunity to solve this issue by continuing watching the episodes.

In adjustment scheme, persuasion is over and gives space to the feeling. The consumer no longer sees the practice of binge-watching as a producer's call for him to continue watching the product, but sees this practice as pleasurable and common.

Finally, the accident interaction is based on the principle of probability, unpredictability and randomness. Thus, the practice of marathons builds the narrative resources used by the producer to cause these feelings in the consumer so that he searches for answers and find them to keep watching.

Therefore, these four types of interaction are correlated with each other in order to cause the consumer the necessity to delve further into their relationship concepts built with the object. The series is not just a succession of images that the subject sees, but turns into something that shapes their ways of consuming audiovisual.

## 5. CONCLUSION

We, therefore, conclude that Netflix presents a new narrative model for its content that suits to the occurrences of the current technology. Leaving aside a format that requires the consumer to wait a week to watch a new episode, the streaming company differs itself by providing a complete season for its consumer. Netflix, as enunciator, creates an environment that guides the emotions and sensations of the enunciatee, which feels and sees only what is presented to him, in edited form, and chosen by the one who provides him the experience of the content. Thus, breaking the fourth wall, the valences relations in tensive scheme and syncretic organizations are an important part in building the relationship between enunciator and enunciatee. Therefore, such tensive and syncretic strategies contribute to the consumer to create an empathy with the series and its characters, leading him to the practice of binge-watching. And even if the format does not appeal to cliffhangers and incorporated events, other methods are allocated to create a necessity to watch over episodes, and thus understand that this form is in fact linear. From this, the platform creates a form of interaction that was not previously found in audiovisual productions. The consumer, that was passive before becomes active (surfactant), in decisions. Such characteristics identified by the assumptions of semiotics about this new practice of interaction, known as binge-watching, are essential to understand this format presented by Netflix and when posted side-by-side it forms and explain the visual strategy of the company, which is a new model communication that meets and suits its customer giving to him more than a content to watch, but also a content to interact.

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