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THE FICTIONAL AND THE DOCUMENTARY: TWO SERIAL NARRATIVES ABOUT THE KISS NIGHTCLUB¹

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1. This work was presented at the Research Group; Serial Television Fiction of the 46th Brazilian Congress of Communication Sciences, held from September 4th to 8th, 2023.

Abstract: The work seeks to discuss the current context of serial narratives produced by streaming platforms. To this end, the concepts of television serialization and narrative complexity support the understanding of two serial productions about the fire at Nightclub Kiss, in the municipality of Santa Maria, in Rio Grande do Sul, which occurred 10 years ago. In January 2023, the following were launched in the same week: the documentary series (in five episodes) entitled “Kiss nightclub: the tragedy of Santa Maria” by Globoplay and the fictional miniseries (in five episodes) called: “Every day the same night: The Kiss nightclub fire”, on Netflix. The methodological path describes the first two episodes of the series and the narrative choices made.

Keywords: narratives, documentary, serial fiction, kiss nightclub, communication.

TELEVISION SERIAL NARRATIVES ON STREAMING

More than 20 years ago, Arlindo Machado, in his classic book on television studies in Brazil, proposes that we approach television from a different perspective, “as an audiovisual device”, which would allow a civilization to express doubts, desires, beliefs, concerns, discoveries... and “the flights of your imagination” (2000, p. 11). And for us television researchers, it is up to us to contribute to its construction and practice by understanding that “television is and will be what we make of it” (MACHADO, 2000, p. 12).

Our reflection starts from the varied television programs, contexts, structures, technological bases to their materialities and effects of meaning, understanding them as part of a communication ecosystem in the terms of Hall (2016) and Martín-Barbero (2001), thus paying attention, to how meanings are produced and in the case of the series, as a result of the intense action of “vectors”, that is, of narrative forms, technological context and modes of consumption, and “defining itself as

a singular cultural scenario with its own and specific dynamics of production, circulation and consumption” (SILVA, 2014, p. 251).

This initial concern mobilizes us to seek to understand how a tragedy of great magnitude that occurred in Brazil 10 years ago - the fire at the Kiss nightclub in the city of Santa Maria, in Rio Grande do Sul - became the subject of a documentary series and miniseries. fictional (based on facts), in the year 2023, produced by different streaming platforms, Globoplay and Netflix, respectively. The proposal points to a fertile field of academic studies, with regard to television audiovisual products, since the technological transformations that permeate such productions stimulate “new narrative possibilities of serial programs made available by the streaming platform” (BUONANNO, 2019, p. 39). Such possibilities are related to: the narrative forms developed and designed to be transmitted through platforms and considered complex (MITTEL, 2012, 2015; MUNGIOLI, 2019); and, the development of original content (with a significant audience and diverse awards).

Looking at the scenario of these audiovisual productions, it is no longer enough to talk about television or cinema, as the technologies involved in these media have passed into the transmedia era. This means that stories can be told across multiple platforms (a trend analyzed by Henry Jenkins, 2008, in the book: *‘‘Cultura da Convergência’’* [Convergence Culture]), in which TVs already use the internet or web universe as an extension of the information space (TEIXEIRA, FERRARI, 2016, p. 258), replacing the programming or linear model of time on television with time link (streaming interface, for example), which allows new roles to be given to the viewer, such as the decision to choose programming until the release in cinemas of productions originally produced only for streaming platforms.

According to Silva, the artistic quality of the audiovisual medium of the series is not in the language or in the investment in ``mise-en-scène`` (from the French which means what is on the scene, that is, typically cinematic evaluative categories), but, above all, in the text, due to structural repetitions and still seen as new. Above all, in the form of television production of series for TV, the ability “to attract the public’s attention in an exhibition medium that is par excellence dispersive and cacophonous” (SILVA, 2014, p.245).

Serial narrative forms produced by platforms currently make use of this characteristic - initially belonging to television series, but intensifying it through the platform, outside the television flow and programming and the possibility for the user/viewer to watch as many episodes as they want, a well-known phenomenon like *binge watching* in free translation, “watching until you get bored”, a phenomenon possible due to the release of episodes of a series at once, a tactic pioneered by Netflix. It can also be defined as any instance in which more than three episodes of a one-hour drama series or six episodes of a half-hour comedy series are consumed in a single sitting, via DVDs or online streaming services (CHMIELEWSKI, 2013).

In this work, we are interested in observing “the storytelling models offered by contemporary television” (MITTELL, 2012, p. 36) – that is, how stories based on a real event were told and produced to circulate on streaming platforms. The observed aspects describe an operational aesthetic proposed by the two different narrative sequences; documentary series and fictional miniseries selected from a real case, which was the Kiss Nightclub fire. Mittel (2012) explains that current productions emphasize certain special

effects that were previously more explored by cinema with the aim of promoting “moments of admiration and wonder [that] take us out of the diegesis and invite us to marvel at the technique necessary to compose” (MITTELL, 2012, p. 41-42).

The author further explains that this most distinct type of enjoyment in these programs narratively, they are presented through the violation of the rules of narration, whether for example, by mixing genres or any changes in the characters’ perspective or even by an unusual narrator and his reports; how stories are told. In this sense, it is up to us to describe how such narrative aspects are explored in the series analyzed.

Even if these narrative aspects do not promote explicit indications and signs for understanding, as Mittel states, it is still a way of engaging the viewer, who needs to (seek) to master the internal rules of the narrated programs. Thus, reflecting on the narrative complexity²suggests

[...] that a new paradigm of television narrative has emerged over the past two decades with the conceptual revision of episodic and serialized formats, a heightened level of self-awareness in the mechanisms of storytelling, and demands for an audience that is intensely involved and focused on both diegetic enjoyment and formal knowledge.. (MITTELL, 2012, p. 50)

The observed serial narratives are taken by this paradigm, but also by their condition as audiovisual documents that make reference to the real world in Jost’s terms (2004, p. 36): (1) as a sign of the world with verification purposes about our world (current affairs, television news, reports); (2) as a sign of the author, which expresses a profound truth of beings or individuals (which anyone remembers when talking about authentic feelings), as in testimonies or direct transmissions in general

2. Both Mittel (2012) and other researchers who seek to reflect on contemporary television serial narratives do so by basing their investigations on serial fiction. What we will do, in this work, is explore/expand these observations also in a non-fiction series.

or in the marks of individuals whose authority is not contested; (3) as a document, and which carries an indisputable truth (this is the role of the archive).

The author Bill Nichols, when addressing the narrative possibilities of documenting, contextualizes, among the modes - as he calls these possibilities: the reflexive mode, in which there is a negotiation between the filmmaker, technical apparatus, social actors and spectator, which exposes documenting itself as a act of construction, of representation (NICHOLS, 2005, pp. 163-164), one in which the director seeks to create realities, including provoking new events and stimulating in the viewer “a higher form of awareness regarding their relationship with the documentary ” (NICHOLS, 2005, p. 166).

In this sense, Lins suggests that since the cinematography of the 60s, which for her, reinvented cinema, by proposing a new relationship with the spectator, in the subversion of borders:

The idea, implicit in classical cinema, that the image reproduces the real - in fiction and documentaries - suffered considerable shocks, and cinema also became a producer of the real, of events, a driver of behavior, speech, gestures and attitudes. It was a moment when the boundaries between life and art, fiction and documentary, actor and character, subject (filmmaker) and object (characters and situations) dissolved. (LINS, 2004, p. 41)

Considering these aspects of the documentary mode is observing: from the staging and reconstruction of facts to the records between filmmaker, crew and characters; having dialogue as the basis of interaction between them.

Now, if we take narratives in reference to the fictional world - according to Jost, whose objects, actions and other signs of fiction need to refer “to an imaginary, mental universe, and we demand that it be arranged in such a way

that the coherence of the universe created, with the postulates and properties that found it, be respected” (JOST, 2004, p. 37). The fiction film would consist of a double representation: “the setting and the actors represent a situation, which is fiction, the story told, and the film itself represents, in the form of juxtaposed images, this first representation” (AUMONT, 2012, p .100). This way, the fiction film establishes a representation that is the fiction itself and another that is the way in which the fiction is represented, the choices made.

Jost also presents us with a third possibility, which would be the playful world,

Alongside the true (*pour de vrai*) of information that takes the world as its referent, the false (*pour de faux*) of fiction that aims at a mental universe, it is necessary to add a *pour de rire*, in which mediation is taken as an object, whether it's about playing with language, playing with the game or making art for art's sake. (JOST, 2004, p. 40)

We could say that the language game that Jost addresses is related to the expressive (or poetic, as defined by Mungiolli, 2019) uses and materialities of the audiovisual whose seriality is proposed as part of this game and, identified as propositions of the two series.

Machado and Pallottini define seriality in terms of discontinuity and/or totality. If for Machado seriality would be characterized by the “discontinuous and fragmented presentation of the visual syntagma” (MACHADO, 2000, p. 83), for Pallottini the definition of seriality would be related to both the “relative unity of the episode” and the “total unity of the set” (PALLOTTINI, 2012, p. 29). Reiterating what years later Mittel would relate to describe the transformations in the forms of television serial narratives.

What would it be like to tell the story - through audiovisual language - of Kiss nightclub in a unitary narrative “that is sufficient in itself, that tells a story with a beginning, middle and end, that exhausts

its proposition in unity and ends in it” (PALLOTTINI, 2012, p. 26)? The story was told like this at the time of the fire, at least one documentary and two major reports were made with the aim of telling this story. The work of Santos and Santos analyzes: the documentary “Tragédia em Santa Maria”, directed by Daniel Billio and shown on Canal Discovery Chanel in 2013; the great report, produced by Camila Pessanha and edited by Renato Dilago, broadcast on the SBT channel; and another report produced by Rede Globo under the responsibility of journalist José Roberto Burnier and shown on the weekly program Fantástico (SANTOS; SANTOS, 2017).

The authors identify how certain narrative elements considered significant are used in productions, they are: voice-over narrations, passages, sound and visual elements, such as archive images, recreations/simulations and staging. These elements - as well as others, temporal organization, characters and the creation of worlds will give us clues to be observed in both fictional and non-fictional productions, relating to the characteristics implicated as complex for the serial narrative.

Mungioli (2019, p. 116) based on Mittel (2015) establishes constituent elements of serial narratives in line with those already mentioned, they are: fictional world (story world, in the case of the fictional series), characters, events (events) and temporality. We reinforce, then, that the following analysis will consider such elements and characteristics, both from documentary analyzes and from serial narratives, in this case, about the Kiss Nightclub fire, produced in 2023.

THE KISS NIGHTCLUB FIRE AND THE NARRATIVE SERIAL PRODUCTIONS OF 2023

The fire at the Kiss nightclub, in Santa Maria, in the Central Region of Rio Grande do Sul, occurred in the early hours of January 27, 2013. The tragedy killed 242 people, the majority due to asphyxiation, and left more than 630 injured. The fire started during a performance by the band “*Gurizada Fandanguera*” [Fandango Dancing Kids] and quickly spread throughout the nightclub. The place had capacity for 691 people, but the suspicion is that more than 800 were inside the establishment. The main factors that contributed to the tragedy, according to the police, were: the material used for acoustic insulation (irregular foam), use of flares in a closed environment, single exit, signs of overcrowding, fire extinguisher failures and inadequate air exhaustion (TASCHETTO, 2014).

In 2023, 10 years after the fire, two serial narratives (Table 1) were produced. “Every day the same night”, is a miniseries in five episodes, produced by Netflix, directed by Julia Rezende and script by Gustavo Lipsztein (KOGUT, 2023), adapted from the book “*Todos os dias na mesma noite: a história não contada da Boate Kiss*” [Every Day the Same Night: The Untold Story of the Kiss Nightclub], by Daniela Arbex³. The Other Serial Narrative is a documentary, also with five episodes, the result of a partnership with the audiovisual collective “*TV OVO*”, from Santa Maria and Globo Play, conducted and directed by TV Globo reporter Marcelo Canellas. Canellas, who spent his childhood and adolescence in the city and graduated from the same federal university where some of the victims studied.

The series reveals the succession of errors

3. The journalist carried out more than 100 interviews with surviving victims, family members, health professionals, police teams and authorities during five trips to the city of Santa Maria, RS; in addition to reading more than 20 thousand pages of the survey. The book tells the story of the last moments of the young people who went to the university party, as well as the aftermath of the fire (LOPES, 2018).

and irregularities that led to the deaths of so many young people, the irreparable pain of families and the lack of response from the Brazilian State (JORNAL NACIONAL, 2023).

During the launch of the narratives, similar strategies were used, when the platforms chose to release all episodes together, from both series. “Every day...” was released on January 25th and “Kiss Nightclub: a tragedy...” was released on January 26th. As previously stated, marking the date 10 years after the event: January 27, 2013.

The broadcast of the trailer for the series “Every day the same night” in prime time on open television stations and social networks caused a stir among the families of the victims, survivors of the fire and residents of the city of Santa Maria (RS). The series adapted from the book and it tells the story of four specific families that were scripted and with actors playing the roles of the victims, family and friends, in addition to having the support of the Association of Families of Victims and Survivors of Santa Maria (AVTSM): “what we gained is the belief in strengthening the fight for justice and memory. So that it doesn’t happen again”, states a published note (BBC NEWS BRAZIL, 2023). However, on the other hand, there was disapproval of the series. Lawyer Juliane Müller Korb, who represents 42 families of victims and survivors of the Kiss nightclub, claims that many of them only became aware of the series when it was released, and that because it was “sensitive content” it caused some to relive the trauma. “The families do not want the commercial use of the tragedy at the expense of pain and suffering”, stated the lawyer (BBC NEWS BRAZIL, 2023). According to the lawyer, it would not be the family members’ desire to ask for compensation or “any type of financial compensation” from the Netflix streaming

4. Nichols explains that the documentary “re-presents the historical world” through the indexing action of images and sounds and their source (documents; testimonies). However, for the author this representation is shaped by a point of view, by a perspective. “The evidence of re-presentation supports the argument or perspective of representation” (NICHOLS, 2005, p.66).

platform - since they understand the possible profits arising from the production - however, they want the construction of a memorial in honor of the victims.

Although there was no repercussion with the same content, the series produced by Globoplay seeks, in addition to marking this date of the 10th anniversary of the fire, to reflect on the judgment of those responsible in court for the event. The production’s reporter and documentary filmmaker Marcelo Canellas comments that the idea for the documentary comes to show an outcome, which would be the Jury Court’s sentence, which for him, would be a response from the State to the families. However, the trial was annulled, so “there is no outcome, and the documentary shows this”, explains the documentary filmmaker about the intention of the production (JORNAL NACIONAL, 2023). In the first episode of the documentary series, Canellas reports on his childhood, adolescence and early adulthood (when he studied agronomy and journalism at “*Universidade Federal de Santa Maria*”) lived in the city of Santa Maria and, including the fact of an initial refusal and, then an acceptance to act as a reporter in the first coverage of the tragedy.

I actually went. Not just in that first week after the fire, but many other times throughout the years. Because the truth is that the tragedy continued during the torturous delay of a judicial process that never ended. And we needed to show what happened to that happy city, the city of students, a city designed, even geographically, to welcome young people from all over. (CANELLAS, NIGHTCLUB, 2023)

Represent⁴ what happened: the young people, the fire, the tragedy. The serial narratives “Every day the same night: the fire at Kiss nightclub” and “Kiss nightclub: the tragedy of Santa Maria”, although they

Series name	Episode title	Streaming	Direction and Script	Serial narrative
Kiss nightclub: the tragedy of Santa Maria	January 27, 2013	Globoplay	Marcelo Canelas (diretor); Fernando Rinco, Gabriel Mitani (screen writers)	Documentary
`` <i>Todos os dias, na mesma noite</i> ``: Every day, the same night	At night	Netflix	Júlia Rezende (director); Gustavo Lipsztein (screenwriter); adapted from the book "A história não contada", by Daniela Arbex	Fictional

Table 1: Information from Netflix and Globoplay series about Kiss nightclub

Source: Every Day the Same Night, Netflix (202); Kiss nightclub: the tragedy of Santa Maria, Globoplay (2023)

have the same theme and the commitment to representing the fire at Kiss nightclub, through a production audiovisual - the narrative directions are different. In a reading based on Jost's fictional and playful worlds, as well as the violation of narration rules pointed out by Mittel (as presented previously), we observe that although the fictional series presents a fictional world, the construction of this world reflects rules of the real event, of the Kiss nightclub fire.

Thus, even though the series is fiction, the dialogue that is built with the viewer is guided by the adaptation of a work, whose content is the testimonies of family members and victims of the fire. From an audiovisual point of view, the series installs a camera that follows the characters, which is constructed through movements in close proximity and which at certain moments almost simulates a homemade camera. These movements reiterate the narrative perspective of the characters, victims of the fire and their families.

We understand the series as documentary with the purpose of recording and reconstituting the facts, and from this, also following Jost's description, we observe that the series: as a sign of the world, presents images, documents and reports of the fire; as a sign of the author, it shows the testimony of Canellas, but also of the victims, family members, those involved in the process, among others; and finally, as a document, by presenting itself as an indisputable record of a trial that lasted for 10 years and still without an outcome.

Furthermore, let us return to the reflective mode, discussed by Nichols, which discusses a negotiation on the part of the director, to the point of a provocation in exposing the act of documenting itself, as well as promoting events and intervening in reality. As we said, the documentary begins with journalist Marcelo Canellas presenting the house where he lives in Brasília and addressing the reasons that made him want to produce the documentary. Ramos (2008, p. 23) explains that in documentaries there is "always a voice that enunciates" and establishes assertions predominantly through dialogue, through speeches and, more recently, provoked by the filmmaker and, often, through his own life. The representation of reality occurs, not only to reconstruct the facts, but by mixing it with the intervention itself and its negotiation processes. Thus, the audiovisual aspects of getting closer to the characters - despite the documentary purpose - are maintained and present, for example, in the meetings between Canellas and those involved that are shown throughout the first episode (and even to the extent that other tools are used, such as graphic and sound effects and filters).

Having presented the narrative paths of the two series, it is worth noting that for this work, we chose to take an analytical look at the first episodes of the series: The night, from the Netflix series "Todo dia...", 43 minutes long; and, January 27th, from the Globoplay series "Kiss nightclub...", with 55 minutes. The narrative structure of "Todo dia..." takes place chronologically, beginning on the day of the

fire and presenting each of the young people and their families. In “Kiss nightclub...”, the beginning is marked by documentary images of the fire, associated with phone calls from fathers and mothers and other audio of the rescue and care for the victims.

Both episodes cover the day of the fire. In the fictional serial perspective, importance is given to the narrative construction of the characters, what they are like, what their dilemmas are, their relationships with their parents, friends, etc. In the documentary series, the approach takes place in the presentation of the documentary filmmaker, the nightclub, the reconstruction of the day of the party - and consequently the fire - through different reports (survivors, family members, police authorities) and the presentation of the survivors who will be part of the documentary.

Both series have an opening that is presented after an initial scene. In “Todo dia...” there is a vignette lasting approximately 2 seconds with the name of the series written in white on a black background, there is an instrumental track and an effect that dirty the letters, suggesting a kind of soot. In “Kiss nightclub...”, the opening lasts 30 seconds and is made up of graphics in documentary images of the fire, rescue, case files, among others, and different records of hours that pass across the screen, while sirens, cries and an instrumental track make up the soundtrack. Both the vignette and the opening establish a pause, an interruption in the narrative, between the initial scene (presentation of the narrative situation) and the narrative development of the episode.

THE EPISODES

For the purpose of analyzing the narrative aspects of the episodes, we will use, in addition to the authors previously listed for the discussion of serial narratives, the understanding of Bordwell and Thompson (2013), Aumont (2012) and Gardies (2008) that observing the principles of narrative form means understanding how they operate, that is, understanding that the “narrative is the statement in its materiality” (AUMONT, 2012, p. 106), in how it is manifested, in how the story will be told: through the sequences and actions of the characters, demarcated by audiovisual procedures that appear in different parts of the plot; by temporality (order, duration and frequency) and by the audiovisual voices (GARDIES, 2008).

Sequences and actions of the characters “Every day...” (Netflix): the series uses a classic narrative structure during the episode. Which means that we are presented with an initial situation, something happens and destabilizes that situation, which ends with a balance. However, as it is a serial structure, the end of the episode is marked, not by a balance, but by a new situation to be explored in the following episode. Although the characters in the series are inspired by the stories of fire victims, they do not have the same name as the real characters.

The plot of the episode can be divided into: 1) informational screen (with the following saying: “This series contains scenes inspired by the night that 242 young people tragically lost their lives in the fire at the Kiss Nightclub, in Santa Maria, Rio Grande do Sul, Brazil. In memory”); 2) A firework is lit; opening credits 3) character Mari’s birthday and conversation with her parents; opening vignette; 4) presentation of the other characters and their family relationships: Marco, Guilherme and Felipe (victims of the fire), Grazi (survivor), Elizandro (nightclub owner); 5) the young

people decide to go to the party that will take place at Nightclub Kiss; 6) The organization of the nightclub for the night; 7) The bands play and each of the characters enjoys the night; 8) The nightclub catches fire and each of the characters tries to escape; 9) The city and family members are notified; 10) Marco's parents look for the car in the parking lot and find it; 11) Final credits of the episode.

Sequences and actions of the characters "Kiss nightclub..." (Globoplay): As previously described, the episode begins with the sound of sirens, while street scenes are shown, scenes of cars and closed streets, audio from the Military Brigade, in which a mother asks what happened, other audios reporting screams and smoke and images of people being carried; until the scenes progress to more reports and people working to open the walls of the nightclub, through which, after opening, a lot of smoke is released. The structure of the episode points to the fire in the nightclub as the initial situation of the story that will be told and the events that will be reconstructed by the documentary filmmaker. To contextualize the viewer in the trial of the accused - which took place 10 later - Canellas returns to the reports of family members, survivors of the fire, accused, authorities involved in the investigation and investigation and in the current process. The episode's plot can be segmented into: 1) opening scene (already described); 2) presentation of the documentary filmmaker right after the opening vignette (use of archive images from the Bial Program and reports (by Marcelo Canelas, and also by other reporters carried out at the time of the fire; 3) arrival of Canellas in Santa Maria; 4) presentation of the city of Santa Maria, "Universidade Federal de Santa Maria" and the creation of the Agglomerated party at Kiss nightclub [Agglomerated, not agglomerated: "agglomerated" is a neologism that arose from a combination of "agro"

(referring to people involved in agronomy studies, for example, like many students there) and "agglomerated" ("compact gathering of people")-translators'note.]; 5) History of the Kiss Nightclub with images of parties, reports from delegates on the structural changes and acoustic insulation of the nightclub and newspaper clippings talking about the nightclub, as well as an interview with one of the owners; 6) Irregularities in the nightclub; 7) Justification of the party and reports from those who went to the party; 8) Transition between image of the nightclub's facade and graphically reconstructed images of the inside of the nightclub, with reports from survivors; 9) images of the fire and reports from the police officer about the moment the victims fled; 10) reports from survivors and audio of the fire; 11) reports from parents, family members, doctors, delegates, photographer, newspaper clippings from different parts of the world, about the fire and the first moments; 12) news coverage on the number of victims; 13) Charity hospital with images from the time; statements from parents and family members in the search for their children; 14) Reports and news about the victims' wake at the municipal gym; 15) Canellas' interview with the coroner inside the gym; 16) Images of Canellas in different reports he covered about the fire in the last 10 years; 17) Interview for the first time with survivor Gabriel Barros, who currently lives close to the building where Nightclub Kiss operated; 18) Reports from other survivors Kelen, Delvani, Jessica; 19) Visit to survivors days before the trial; 20) Parents explain the creation of the Association of Parents and families of the victims and survivors of the Kiss Nightclub fire; 21) Meeting of the Association with political authorities (Mayor), judicial authorities (Attorney) and Civil Society (Canellas is present at the meeting) where one of the parents makes an appeal to those

present; 22) Family reports and survivors who were going to Porto Alegre to follow the trial in December 2021 and their expectations; 23) Images from the 1st day of the trial with one of the mothers being welcomed; 24) End credits.

Spatiality and temporality “Every day...” (Netflix): As the episode progresses, the viewer is introduced to the city of Santa Maria, the university, which is important, considering that the fire happened at a party organized by the university community, culminating in the victims also having this characteristic. The viewer gets to know the home of each of the characters, as well as their family relationships, with parents and friends.

Besides, in this first episode, we get to know the Kiss Nightclub, before and during the fire, as well as the surrounding area (especially the facade) where the victims were being treated, scenes of hospital care are shown, of the parking lot used by the club’s patrons. The episode is presented in chronological order, respecting the time of events in sequence; in scenes 6, 7 and 8, when the Kiss Nightclub is already on fire, the frequency of the event is explored, when the viewer is taken along with the characters and what happens to each of them over the duration, which is the day of the fire, from morning until dawn. The name of the episode refers to the duration: January 27, 2013.

Temporality “Kiss nightclub...” (Globoplay): The episode begins with images of the fire that after the opening are interrupted by explanations from documentary filmmaker Marcelo Canellas, at his home in Brasília, presenting the reasons that made him want to make the documentary. The city of Santa Maria also ends up being presented throughout the episode through the different spaces that are shown: different old, current, aerial images of the central part of the city and the vicinity of the nightclub, the university, the residents’ houses, the gym and others. The episode ends

with survivors and family members traveling from Santa Maria to Porto Alegre, and the 1st day of the trial. The episode explores flashbacks through archival footage of the fire; such as reports and news, as well as images of the survivors’ stories before and after the fire. Scenes from the fire are interspersed with the interviews carried out for the documentary, back to 2012 and back to 2021, as if we were following the documentary filmmaker through all these years. Thus, despite the episode and the series having the trial as its main narrative motivation, the entire narrative is constructed over all these years, therefore, from the fire to the moment the documentary was recorded.

See and know “Every day...” (Netflix): In the scenes of this episode we are taken by a camera that moves alongside the characters, with mobility that closely follows their actions, in images that often simulate a homemade camera, as for example in the opening scenes: during Mari’s birthday party, Felipe’s ride and conversation with his mother, Grazi’s care for an elderly woman, among others; as well as in the scenes during the fire inside the nightclub and in the care provided to parents and family members. But the narration of events takes a “with” point of view (GARDIES, 2008, p. 88), through which the narrator knows as much as the characters and spectators discover how the events will happen, between what and how it is shown. The scenes inside the nightclub when the fire is spreading establish a regime of knowledge, in which the viewer discovers from the characters what comes next; be it escaping the fire, or being trapped without being able to get out.

See and know “Kiss nightclub...” (Globoplay): the documentary seeks to build a close relationship between the documentary filmmaker and the other characters, but also with the viewer. Interviews facing the camera establish this proximity, as if the camera were not mediating this interaction. However,

at other times, this camera that films, as an apparatus, is evident in some scenes, and that erasure from before becomes an interaction mediated by the apparatus, by the documentary filmmaker, by the point of view he takes to tell the story, from a narrator who already knows more. Ultimately, it's up to the viewer to find out what he has to say in the next episodes.

FINAL CONSIDERATIONS

It is true that in other times, television was the only one responsible for producing fictional and non-fictional serial narratives. However, this scenario is no longer the same. Streaming platforms have continued such productions, original or not, and on a global

level. As is the case that we have just reflected on in the course of this work.

We reiterated that the choice of these original platform productions, namely Netflix and Globoplay, arose from the desire to analyze serial narratives with the same theme. We start from the hypothesis that the series seek adaptation to a given complexity (especially as a result of the proposed serialization) and that during the analyzes it was possible to confirm them by observing the narrative choices made and identified, both in the documentary series and in the fictional series.

We also understand that new television experiences, such as those analyzed in this work will allow new theoretical and analytical directions.

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