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A New Viewer's Profile: How the Generation Y See Itself Represented on the Screen

El perfil de un nuevo espectador: cómo la generación Y se ve a sí misma representada en la pantalla

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RESUMEN

El auge de Internet y la generación que creció rodeada de dispositivos electrónicos ha cambiado radicalmente la percepción y la forma de interactuar con la producción de medios. Especialmente aquellos que nacieron en los años 80 y 90 del siglo XX. Denominados Generación Y, estos jóvenes han sido predominantes en el consumo de series de televisión vía internet. Considerada una generación controvertida, dispersa, pero al mismo tiempo capaz de realizar varias tareas al mismo tiempo, de carácter colaborativo, esta generación creció influenciada por los personajes de los videojuegos y de las series de televisión. Hoy en día, la gran mayoría de los nuevos formatos de consumo de teleseries está dedicada a este público y refleja sus características. En este artículo se analiza el papel de la serie en la constitución de la Generación Y, analizando tres series emitidas en streaming, con el fin de delinear el perfil de esta generación: *Sense 8*, *Daredevil* y *Penny Dreadful*.

PALABRAS CLAVE

Serie de televisión, Generación Y, comportamiento social, nuevos espectadores, internet

ABSTRACT

The rise of the internet and the generation that grew up surrounded by electronic devices has radically changed perception and way of interacting with the media production. Especially of those who were born between the 80s and 90s of the twentieth century. Called the Generation Y, these young adults have predominance in the consumption of television series, which are now migrating to the internet. Considered a controversial, dispersive generation but at the same time, collaborative and capable of performing several tasks, this generation grew up influenced by characters from games and TV series. Today, the new ways of TV series consumption are dedicated mostly to this audience and reflect its characteristics. This article discusses the role of series in the constitution of Generation Y by analyzing three series aired in streaming, which outline the profile of this generation: *Sense 8*, *Daredevil* and *Penny Dreadful*.

KEY WORDS

television series, Generation Y, social behavior, new viewers, internet

1. INTRODUCTION

During a Cesar Award Ceremony, the film director Jean-Luc Godard called the experience between film and television as follows: "in front of the movie screen, the viewer looks up; in front of the television, he looks down" (Lipovetsky; Serroy, 2009: 211). We understand that this dichotomy between the role of film and television in people's perceptions was dominant until the early twenty-first century.

However, the emergence of the Internet and the generation that grew up surrounded by electronic devices radically changed this perception. Especially of those who were born between the 80s and 90s of the twentieth century. Called the Generation Y, these young adults have predominance in the consumption of television series, which are now migrating to the internet. Considered a controversial, dispersive generation but at the same time, collaborative and capable of performing several tasks at the same time, this generation grew up influenced by characters from games and TV series. Today, the new ways of TV series consumption are dedicated mostly to this audience and reflect its characteristics. This article discusses the role of series in the constitution of Generation Y by analyzing three series aired in streaming, which outline the profile of this generation: Sense 8, Daredevil and Penny Dreadful.

The choice of this three series is justified for containing elements close to the mythology from the universe of the specific interests of this audience. Sense 8, produced by Wachowski Brothers, who are responsible for Matrix trilogy, one of the science fiction landmarks of the early twenty-first century (although it premiered in 1999), influenced the aesthetics and the creation of various media products for this generation. As stated by Jenkins "Matrix is entertainment for the Age of Convergence, integrating multiple texts to create such a broad narrative that can not be contained in a single media" (2009:137). Daredevil is the axis of comics adapted for TV, starring heroes of the same age and striking features of the generation Y. The transmedia narratives are a common practice for this generation. The junction between comics, movies, games and TV can be perceived as an extension of their consumer practices. Penny Dreadful was chosen for being a mythology that permeates all media creations aimed at young audiences, from the early days of film: vampires, werewolves, witches. This analysis, far from containing all the mythology connected to Generation Y, or millennials, therefore favors aspects that dialogue with its imagery and characters that also approach to the age of this audience.

2. THE TV SERIES' DEVELOPMENT

The appearance of the TV series reassembles to the early days of movies. In this section, we will only situate its evolution, since the subject would require a specific approach at another time. The word series has its origin from the literature of the so-called serials (in French, *feuilleton*, a book's leaf). They were narratives published weekly or monthly in newspapers and magazines, which were divided between romance, police and adventure genres. They had characteristics as agile narrative, with various events and hooks that were intentionally placed to hold the reader's attention until the next publication. They made great success in Europe in the nineteenth century and with the advent of cinema, they won other shapes.

The first series emerged in France, in 1980, with Nick Carter. Though Sherlock Holmes and Arsène Lupin were prominent characters, the most successful series was *Fantômas* of Louis Feuillade, produced between 1913 and 1915. In the United States, the first series had as heroes: *The Peril of Pauline*, *The Exploits of Elaine* and *The Hazards of Helen*. The formula was always the same: the heroes lived dangerous situations, always had an archetypal enemy and a supporting friend with who they shared situations. At the end of each episode, the hero faced the imminence of death, saving himself at the last minute.

The sound film still maintains the tradition of the series, having *Flash Gordon* as one of the leading exponents in the thirties and forties. The emergence of television withdraws the primacy of the series from the movie industry. In the 50s the TV is already present in people's daily life, influencing their thinking and behavior at a remarkable speed. The film, which until now has dominated the universe of images, begins to lose its hegemony with the massive entry of television in American homes.

The wide infiltration of television in the US market has caused a revolution not only in their language, but also in the form of receipt of their products, before an audience increasingly seduced by the images spreading by the so-called mass society. The logic of the production and consumption has become governed by the need to reach an audience that is increasingly characterized by the heterogeneity in socioeconomic, political and cultural terms.

From this perspective, the arising of television was a major factor in accelerating the development of a industry of massive consumption, which also meant a reflex of the changes that the society was going through since the end of World War II. Television, another novelty quickly assimilated by the public, had begun to create TV series on several subjects.

The 60s brought the first major revolution in television fiction with *Star Trek* series, an adult handling that still collects a legion of fans nowadays. In the '70s, television spread almost all over the world. The TV series won the prime-time schedule. The feminist movement inspired new television series like *Charlie's Angels*, *Wonder Woman* and *The Bionic Woman*. Black characters were highlighted and began starring some series like *Bill Cosby*. Soon, new habits of consumption were established, which were widely publicized through increasingly more urban TV series.

During the 80s, the series had lost their place in prime time and were directed towards a younger audience. Music and teenagers' conflicts became trend in TV series. The crime TV series were still passing through the ingenuity of the police plot with no major drama.

The second great revolution in TV series took place in the 90s: *X-Files*, created by Chris Carter, brought to the television screens the doubts and fears present at the end of the millennium. The urban mythology was associated with ideas of an alien conspiracy, uniting two different types of hero: Fox Mulder, who believed in myths, had as his counterpoint Dana Scully, the medical doctor who sought in science the explanation for all the facts.

At all times, faith is presented as a differentiating factor of the characters, who were testing it all the time, but end up justifying it in the alien force or in the Catholic tradition. Since Star Trek, The X-Files was so far the TV series with the biggest impact in history. Moreover, its fans are anxiously waiting its return, promised for 2015, with the same characters and original actors, which is a feat that only the Star Trek series succeeded.

The advent of cable television promoted a new possibility the division of the viewers. From this and rocked by the fresh impetus given to X-Files, a new wave of TV series appeared to definitely materialize in the imagination of the millennium's beginning.

The TV series theme turned to everyday dramas, with more emphasis on the characters' emotional density. The entrance of the cable television networks in the market served as a booster for the production of TV series: a vast market with different audiences. Technological developments, especially from the innovations created by the movie industry, interfered with the television language.

The diversity of products made for TV enabled the creation of various models of heroes. Although redesigned, the standards suffer the influence of classical models, like all heroes of mythology that permeates the literature, through film and coming to TV. The models are created considering the socio-cultural changes that make up the society of the early millennium. Exacerbated consumption, fragile personal relationships, freedom of sexual orientation and the loneliness of the metropolis gave the power in several different series.

Thanks to the advent of the Internet, as they changed the content of the series, forms of consumption of the series started to change. In addition, the biggest change started with the creation of Netflix in 1997, first as a rental service for DVDs online. The service grew and in 2007, the company started to offer streaming, which instantly allows subscribers to watch series and movies on their computers.

Today, Netflix is present in more than 50 countries and it has over 62 million subscribers worldwide. Its contents are accessible on smart TVs, smartphones, tablets, etc. In 2010, it started to produce their own content and since 2013 their series are a constant and awarded presence at the Grammy Awards.

The quality of the series, the presence of renowned actors like Kevin Spacey, directors like Wachowski Brothers, characters created by Stan Lee, including Daredevil, associated with online consumer promoted a huge change in the consumption of series. However, to be effective these changes, it is necessary to have an open public to them. These are the so-called Generation Y or Millennials consumers.

3. THE VIEWER IDENTIFICATION PROCESS AND THE ESTABLISHMENT OF GENERATION Y VIEWERS

The television series' characters are developed in order to create empathy with the viewer and sign with him ties of identification and esteem that make most fans wait for the next episodes and identify themselves with their troubles.

In the TV series, unlike soap operas and movies, intimacy is established little by little, with each episode featuring a new facet of the character. This is a process designed to keep the viewer's interest, such as a friendship relation, but in only one way as in the case of "non-reciprocal intimacy through the distance" characterized by Thompson (2007).

Maffesoli (2008) states that the fictional aspect arises in daily life as a way to provide additional value to the ordinary life, a feature which allows us to escape from the boredom and melancholy in the face of social constraints that we are obliged to accept in our daily lives. For Thompson (2002) "the fantastic is an important element of social data, and even a basic element on which arise private crystallization" (Thompson, 2002: 185).

Many of these "private crystallization" provide a representation - even indirectly - of everyday situations, extracting familiar elements of them, enabling the man a better understanding of themselves and the world around him. The film, as a symbolic form, which developed during the twentieth century, is a great dissemination vehicle of those representations as well as television. Morin shows how images construct our representations:

The images infiltrate between man and his perception, allowing him to see what he believes he is seeing. The imaginary substance merges with our soul life and our emotional reality. Participation is the permanent source of the imaginary. What can seem to us more unreal has its source on what is most real. Participation is the concrete man's presence in the world: it's his life (Morin, 1997: 235).

Through disseminated images by the cinema and television, and from the representations they bring with them, the man discovers its role in the world and establishes new relationships with their peers. For Maffesoli, the man seeks to belong to this collective body, incorporating in it and being incorporated by it, "the common sense, the desire to vibrate together, are no longer reserved for the separate fields of art, but invade every aspect of the social life" (Maffesoli, 2008: 244).

In a social historical moment, in which social relations are increasingly fragmented and relationships are established from weak bond and often mediated by technological devices, the process of enchantment and seduction of viewers by TV series can be understood as a mirror of this new society.

While the identity in the first modernity appeared as stable and coherent, resulting from a rarely questioned individual option, the hypermodern identity occurs as transitional, experimental and open to permanent revisions. To talk about themselves, the emphasis is not put on what lasts, but on what makes sense now, instantaneously, without an identity project aiming duration or long term. And in that context, peripheral elements of existence (trademarks, musical groups, magazines, photos...) are treated with the same narrative importance (or even ironic detachment) that the most central dimensions (Lipovetsky & Serroy, 2015: 375-376).

The fragmentation of identities in the present society leads to other forms of interaction, in the search for new affiliations. Thereby, identification with the series' characters

provides a way of belonging, albeit fictional, within parameters that, in the eyes of the viewers, are their identity ideals.

Using technical devices of film narration, the series creates an aura of fascination in the viewer when talking about their daily lives, but in an almost mythical way, recreating situations that are part of their imagination, and at the same time, associating with real life. The broadcasted images are filled by fantastic elements present in games, TV series and advertising.

For Maffesoli, images (of all kinds, and its various supporters) form all the social body when consumed collectively, here and now, serving as a uniting factor that allows us to perceive the world and not only to represent it. Thereby, they would provide bonds relating all elements of worldly data between each other, providing a recognition from itself through the other - this other being a person, some ideas or images. The images provide a consecration of the day-to-day rituals and the representations that make up the imagination of the viewer.

This idealization of characters and situations translated into a television series, as well as in stories or popular legends, produces a euphemization, in the sense given by Maffesoli (2002) as an idealization, that go unnoticed in everyday life. This euphemization can be translated, among other ways, by various figures taken by the hero.

The search for social mirroring models proceeds from stereotypes engendered by the media and not by real models. The discrediting of institutions such as the State or family and the demands of consumption patterns make the man search his place, identity and ideal of place for sharing within fiction. There, the series became the promise of a safe place to be among those believing to be equals, because although in distinct times and spaces, the characters of the plots experience situations and have values approximate similar to those of the common person. Equal, but distant. A relationship does not carry conflicts because there is no reciprocity and it can be dropped at any time. For Gitlin "whether we are watching or listening to, individually or in groups, we know we are not alone. We are always in contact with an invisible crowd. We are fans connected to other fans" (2001, p.178). It is the time of the networked individualism.

This scenario marks the entrance of the Generation Y into adulthood. This generation was born between the early 80s and the late 90s and unlike its predecessors; it has grown up surrounded by technology and a new family structure. Having divorced parents, brothers of different parents and to coexist with the absence of parents, who by social transformations have entered into the labor market, is a reality for many of these individuals, who learned early on how to deal with the differences.

The generational division was proposed by several authors (Mannheim, Gobé, Oliveira, among others). We can so characterize it: the citizens of the Belle Époque, who were born between the 20s and 40 of the twentieth century, therefore, before the foundation of the consumer society. The baby-boomers were born after the war, between 1945 and 1964, and they were a generation that carried the main goals of political and social freedoms: civil rights, feminism, the gay movement, environmentalism. The

Generation X, born between 1965 and 1979, grew up in the shadow of its parents' rebellions. It was a generation that broke up with the sexist standards and imposed a new rule: competitiveness. In this generation, emerged the so-called yuppies. While their parents sought stability in a long career, the X sought success in a fast career. A generation already forms itself with more access to TV than the previous generation. Also the generation accesses the first video game models. For Xs, television shows itself as a company not only to be watched but also as an interaction device with its use for games.

Generation Y had grown in a different scenario where both parents work outside and at a time when the constitution of families suffer profound changes. Due to childcare, they have lived together earlier with other children besides being led to study and practice various types of languages and sports. No previous generation received so much care, so many stimuli and so much information that could lead young people to a higher qualification.

In place of tradition, this generation has grown in hybridization of roles. Label as hybridization that makes this generation:

Make constant inquiries, demonstrate anxiety and impatience in almost every situation, develop ideas and thoughts with superficiality, seek to live every experience with intensity, be transitory and ambiguous in their decisions and choices - these are some of the characteristics attributed to Generation Y (Oliveira, 2010: 63).

Since an early age, generation Y got used to not only consume, but to be a part of the consumer proceedings in the family. The new forms of family, with the consequent reduction in the number of children, provided the children of this generation the access to artifacts like television in their own room and the decision, since early age, on their own consumption. With the advent of cable TV, the viewer became a TV consumer, for it has a variety of channels that gave them choices. Oliveira (2010) also attached the development of video games to the transformation on the consumer landscape and perception of these young people.

When Generation Y started rising, the Atari was already a system in decay and was quickly being replaced by more sophisticated video games. [...] As the games were becoming more complex and challenging, young people have developed new expectations for their recognition needs. It was not enough to have the names in the record gallery, the search was now for creating challenges between players and share it even including the results. The new order was to seek interaction (Oliveira, 2010: 44-45).

Considered a contradictory generation - the exalted competitiveness contrasts with the collaborative spirit. Gobé (2003) argues that:

Generation Y demonstrates an unprecedented sensitivity with regard to global issues such as poverty, war, environmentalism, as well as race, gender and sexual orientation issues and racial discrimination. The sense of power and knowledge that marks the vision of life of this generation remodeled social activism, revealing not only their intelligence but their altruism (Gobé, 2003: 65).

Created to exercise their rights, this generation grows with the privileges, access, and especially with the exacerbated notion of individualism. "Throughout their life, this generation was praised and they have been told they could get anything they wanted". (Gobe, 2003, p. 65) The Ys are marked by a nonconformity against the reality and its role in the world.

They were designed to be competitive, have their intelligence stimulated in various ways from an early age, and be able to develop several activities at the same time, a characteristic that distinguishes them from other generations. Ys see themselves as characters displaced in the plot of the story. They seek working alternatives in different occupations; they are seen as averse to hierarchy, challenging the existing powers.

However, this search for different situations can be revealing of its disenchantment with the world that was conceived in their early training. Having heroes or even the superheroes from the movies, series and games as models, this generation grew up believing they would have a key role in social change, which would be above the vicissitudes that beset earlier generations. Thus, the Y now reach adulthood realizing, with increasing annoyance, that reality is not what they designed and start to cling to values linked to childhood.

The infantile regression works as a safety valve against the growing weight of the free government of himself. The progress of the futile and the insignificant leisure spectacle is paradoxically not more than the offsetting face of a world that is heavy to accept, being dominated by the collective and subjective disorientation, by the boatload of possibilities, by the pressure of load itself alone. He rests the fatigue of being adult (Lipovetsky & Serroy, 2011: 143).

The refuge in the virtual world is present in this generation with greater intensity. Whether through the consumption of various social networks, games or TV series. Alternatively, in most cases, in all of these at the same time.

Lipovetsky and Serroy call the current phase of artistic capitalism:

Therefore, by artistic capitalism we do not only understand the system in which the economy is increasingly busy for cultural productions, but also as a system of mass production of increasingly high-tech products that provide aesthetic consumption practices (Lipovetsky & Serroy, 2015: 106).

The cultural productions are elements present in the daily lives of this generation which experiences the real and the virtual with the same intensity. The series that are now available not only on TV, but mainly on the Internet, reflect the characteristics of the Y and the anguish they have experienced. Our analysis will focus on three series produced between 2014 and 2015, two of them by Netflix and the other by Showtime Channel.

4. SENSE 8, PENNY DREADFUL AND DAREDEVIL: PORTRAYS OF A GENERATION

The heroes that once existed only in the narrative externalize themselves, assuming features increasingly more human in images produced from the cinematograph. If in the narratives, the figure of the hero had great empathy with the reader, little by little

the viewer's identification process with the character is intensifying itself in movie images and, at the same time, into comics and series. In narration, the character can live a series of adventures. So the series from comic books arise, which will be developed later in film and TV. Thereby, like a reader, the viewer may participate weekly in the adventures of his hero, with who he increasingly develops an intimate relationship.

In each episode, a relationship of familiarity with the characters is created, which is almost complicity, causing him to identify himself with the dramas and solutions lived by the hero. Umberto Eco (1984: 123) says:

In the series, the reader believes he's enjoying the novelty of the history as, in fact, he is distracting himself as he follows a constant narrative scheme and is delighted to find a well-known character, with his tics, his clichés, his techniques to solve problems... In this sense, the series responds to the childish need, though not a sick one, in hearing the same story, console himself with the return of the identical superficially masked.

In this sense, the series spread identification parameters on which the common person recognizes himself, since the discussed subjects are familiar to him, a consequence of the viewer's everyday knowledge. In fact, he is subjected to a less intense enchantment process than he lived for two hours in the movies, but perhaps a more remarkable one because of its recurrence.

In each episode, the viewer gets to know the characters, improving an ongoing relationship, like in a friendship, as their stories are told and their past revealed bringing an explanation for their attitudes. The emotional density of the character is fundamental to the viewer's identification with him. The human side and the contradictions have to be present all the time. The people do not only live of perfect heroes. If they did, there would be no common point with which they could identify themselves. It is exactly through the failures and weakness of the hero - who still manages to overcome them - that we identify ourselves and aim to overcome our own difficulties and limitations, just like he does.

The complexities of a character and its contradictions have to manifest in order to be credible and real. The higher his human density is, the more realistic he will seem to us. A serious mistake in setting a character is the intention of perfection. By nature, human beings are imperfect. Therefore, they are contradictory and conflicted (Comparato, 2009: 128).

The hero models, in comics, movies or television, use elements originated from tales and legends. However, over time, these archetypes suffer adaptations to dialogue with the needs and uncertainties of the modern man. The mass media, and even more the Internet, contribute to a more complex symbolic construction, able to affect the way people are located in the world and build their identity.

Instead of atoms occupying space, this world is composed of bits. Rather than go through long corridors, in the digital world everything is a few clicks away. Instead of being the same way for everyone, everything can be rearranged for each person in each task (Weinberger, 2006: 6).

Social changes are reflected in the media constructions. The characters and themes' profiles, even though they appear similar to the heroes' archetypes, bring the mark of their time, and reflect the aspirations and anxieties of a generation, such as the young people of generation Y.

The marriage between television and new technologies, on which firm the growing construction and the impulse of transmedia narratives is, no doubt, for love (by the recipient), but also for convenience (by the issuers) and is rejuvenating a way which profitability in the short term precisely passes the partnership with new technologies. The expansion of broadband connection and advances for image compression originated a new way of watching television, with the consequent and constant increase of television broadcasts via the Internet. The user has the possibility of choosing the time they prefer to start watching a show and stop it to continue at any time (Lacalle, 2010: 82).

The new consumption possibilities of TV shows in digital platforms have enabled the creation of products, segmented by various genres of fiction. The TV shows consumption takes the place of other relationships and emotions, reflecting the new possibilities of social organization and many public consumers for this expanding market.

According to the 2015 Brazilian Media Research: media consumption habits of the Brazilian population, published by the Brazilian government, 67% of the population aged between 16 to 25 and 26 to 35 year old watch around four hours of television. This same public range browses around 5:30 hours a day. Entertainment is named as the main reason to access the internet and watch TV. Increasingly connected, these young people reflect their behavior and aspirations in media consumption.

The series that we will analyze have characteristics that identify the Generation Y from their questions, worldview and identify a phenomenon that extends to several countries. Always connected, increasingly alone, though.

5. SENSE 8: WHEN THE WHOLE IS GREATER THAN THE PARTS

Complexus means what is woven together; in fact, there is complexity when different elements are inseparable constituents of the whole (as the economic, political, sociological, psychological, emotional, mythological ones), and there is an interdependent, interactive and inter-retroactive fabric between the object of knowledge and its context, the parties themselves. Hence the complexity is the union between unity and multiplicity (Morin, 2000a: 38).

In discussing the complex thought, Edgar Morin states that one of its principles is that complexity does not separate the individual from the collective since they coexist in paradox of the unique and the multiple. This is the starting point of Sense 8, a pun with the word *sensate*, which means sensitive. In the series, released in 2015, a group of eight people from different parts of the world, all born on the same date, is interconnected by a mental link besides living experiences together.

The brothers Andy and Lana Wachowski together with J. Michael Straczynski created the show. According to the creators, the idea came from how evolution continues to

create ever-greater circles of empathy, which could trigger a real link between people, in the case of the eight characters. We can read the show in another way: the internet is the network that enabled the interconnection between people from the most diverse cultures. Today, the exchange of information is something current.

Generation Y grew up under this aegis and is seeking to share. On one hand, they are deemed as individualists; on the other, the thing we most have witnessed in all parts of the world do these young people to help each other and create movements. From platforms to share projects, to the aid networks, Generation Y demonstrates its enormous capacity of mobilization in support of causes they consider fair.

Sense 8 is precisely the portrait of this capacity for compassion. The young people of the show move between different cultures and share experiences helping each other and taking the place of the other. The part for the whole and the whole for the part. Living in a complex world.

Another striking aspect in that generation is the respect for diversity. The show brings an American transsexual, an Indian scientist, an African van driver, a Korean economist, an American cop, a Mexican actor, a German thief and an Icelandic DJ. Each one with their specific experiences besides to influence, help each other and not feel much awkwardness, respecting the differences of the other at various times.

The Generation Y's conflicts are also addressed in the characters construction, who suffer and sometimes even rebel themselves with the standards established by previous generations. Thereby, the characters call into question the taboos related to sexuality -such as the transsexual activist rejected by her family and the gay actor who is reluctant to assume his homosexuality fearing losing his stardom,- customs and traditions like the submission to India's tradition regards the arranged marriage between families. Or in Korea, when the main character is replaced for her brother in the company's leadership.

In the show, the values of previous generations are put into question besides reflecting this generation's anguish and displacement in facing the norms and rules imposed on them. It is interesting to watch that some characters like the activist Nomi, the police officer Will and the thief Wolfgang rebel themselves and fight against the current state. Others, such as the economist Sun, researcher Kala, DJ Riley and the actor Lito accept their condition in a passive way. The fact they passively accept does not mean they are not suffering, but reveals another aspect of this generation, which is the need of the presence of a stronger Other to give support or incite to action. These characters abandon their passivity only when this other needs their help, but do not act on basis of the solution of their own dramas. This is also a facet of this generation, which is reluctant to mature and constantly seeks the approval of the elders.

Sharing can be one of the terms that defines Generation Y. Sense 8 is the series that so far, most closely reflects such feature and, even showing the disenchantment which these characters face in the world today, the hope of a social transformation project that could be headed by this generation is explicit, since sharing is also linked to a much more complex new reality.

6. DAREDEVIL: CAN THE YS FIX THE WORLD?

We may consider that there are at least two ways to understand the concept of youth. The first is part of the diversity that constitutes it and is expressed through the cultural and social movements which occupy an important place in the setting of modern-contemporary social life. The second notion is different. In it, youth is a social phenomenon that works as a reflex and product of the collective imagination, which is formed from a set of values, influencing the way in which individuals of all ages consume goods and ideas (Rocha & Pereira, 2009: 60).

This youth concept, which is spreading with strength in various media encouraging consumption, has recently become a synonym for social resistance, in fresh movements such as the Occupy, the Arab Spring, manifestations of the Month of June on Brazil, all those headed by citizens of Generation Y. This dissatisfaction opposite to social differences is the central theme of Daredevil. Produced by Marvel Television in partnership with ABC Studios, DeKnights Prods. e Goddard Textiles for Netflix, the show is based on the comic book created by Stan Lee, one of its producers. This is the first of four series based on superheroes that will be produced for the channel. The second season is due to premiere in April of 2016.

Matthew Murdock is a boy reached by a radioactive liquid when saving a person of a hit and run. By losing his sight, his other senses are extended in a superhuman way. After losing his father, a wrestler, who was killed for not selling his victory in a fight, Murdock begins to be trained by a teacher who develops his skills and teaches him to fight.

The story evolves from the moment that Murdock, already an adult, becomes an attorney and opens an office with his friend Foggy Nelson to advocate on Hell's Kitchen, the poor and violent suburb where they grew up. Along to the work as a lawyer, Murdock fights against the crime as a masked avenger. His main opponent is the businessman Wilson Fisk, the King of Crime, who plans to extend his influence throughout Hell's Kitchen.

The contrast between the idealistic young attorneys and the villain is clear. They defend the poor and downtrodden using the law as opposed to Fisk that combines and commands an entire network of criminals, much older than the heroes. The main character is passionate and sometimes reckless in his actions. Immediatist as Daredevil, he seeks quick solutions by confronting all enemies. In addition, plenty of times, he suffers the consequences of his outbursts. There is no doubt; these are features of Generation Y.

In several confrontations with Fisk, the villain mocks the immaturity of the hero. A generation that seeks the recognition of the older ones, and finds itself trapped in clashes with those, quickly reflects themselves in the hero. The other supporting characters, the lawyer Nelson and secretary Karen Page give balance to the story besides acting similarly to the hero, searching for alternatives to fight against Fisk and help the poor from Hell's Kitchen.

Matthew Murdock carries the doubts of his generation about what is considered right and what is needed. The double life between lawyer and vigilante portrays the desire of a generation that grew mirroring themselves into superheroes who could kill all the villains in video games, but in real life are suffering from the limitations imposed on them by the adult world. The vigilante side of Murdock realizes what the lawyer one cannot. The confrontation between the real and the virtual, the reality of the world of work and its rules that call into action and the maturity and idealization of quick solutions are portrayed in the picture of this hero, who is fragile and doubts of himself, another recurrent feature of the Ys.

7. PENNY DREADFUL - A NEW READING OF THE MYTHS, FROM THE PERSPECTIVE OF THE VILLAINS

The myth is not a simple narrative, nor a form of science, a branch of art or history, neither an explanatory narration. It fulfills a *sui generis* role, closely related to the nature of tradition, the continuity of culture, the link between maturity and youth and to the human attitude towards the past. In short, the myth's function is enhance the tradition and give it greater value and prestige, linking it to the highest, best and most supernatural reality of original events (Abbaganano, 2007: 674-675).

Films, TV series, books and even fashion collections link themselves to different fantastic figures of the night. Vampires, werewolves, mummies and witches, which were previously dreaded, became today an object of identification and worship for a significant portion of young people who are inspired by their mythology. Subject of superstition dating back to the early days of our existence, the myths related to such monsters are often revisited. First in literature, then in movies and recently in the series.

The myths are part of people's imagination and, even assuming other names under different circumstances, many of them are recurrent, as happens with monsters. Vampires, werewolves and other beasts inhabit the imagination of people from several continents. After being recreated by people for millenniums and based on the dissemination of writing and of the press, they have begun to gain more defined borders, creating models that even today make part of our imagination, which is now fueled by the media industry products.

The rise of the horror genre in literature was constituted during the eighteenth century and reached its peak in the nineteenth century with *Frankenstein* of Mary Shelley published in 1816, *Wolf Leader* written by Alexandre Dumas in 1857, *Strange Case of Dr Jekyll, Mr Hyde* by Robert Louis Stevenson in 1886 and finally *Dracula* of Bram Stoker in 1897. The time of Bram Stoker's novel appearance was favorable, for it is also a period in which the occult, in contrast to the diffusion of scientific thought, was spreading in Europe.

The occult seemed aimed at a hopeless emaciation to the eyes of the rational observer from nineteenth century. In fact, today we see that it is a breeding ground. From 1848, in England, and a few years later in France, the so old belief in ghosts reborned, no longer in backward rural areas, but in the homes of the city - and they promptly spread (Morin, 1999: 115).

It is exactly in this scenario of the nineteenth century, where Penny Dreadful is located. Set in the Victoria era of London, the show mixes several components of fiction that arose during this period. Vampires, werewolves, witches, Dr. Victor Frankenstein and his creature, the seductive Dorian Gray and Jack the Ripper are the references of the series created by the screenwriter John Logan and produced by him and director Sam Mendes for Showtime. The PopCorn streaming channel displays it. The title refers to the penny dreadfuls, novels of fiction and terror sold in England in the nineteenth century by a penny.

The show recreates the origin of characters already known by Generation Y as Victor Frankenstein, besides introduce other ones, like the seductive Dorian Grey, an Oscar Wilde's creation. All of the characters gravitate around Vanessa Yves, a medium chased by a devil.

By recreating the myths that cross the movies and television imaginary of the twentieth century, the show suits itself to the profile and wishes of viewers from Generation Y. Vanessa Yves has an older ally, Sir Malcolm Murray, an adventurer who joins her in the search for his daughter Mina, kidnapped by vampires, a direct reference to the characters from Bram Stoker's Dracula.

On the show, we see an inversion of roles: the humanization of monsters, recurrent since the early twenty-first century. This portrays the diversity. The monster is much more human than his creator, Frankenstein. The creature has a profound and respectful vision of human life. In moving away from mankind, for being a laboratory product, the creature recovers the essential values of humanity: love, respect for others, compassion. While his creator is presented as stingy and selfish.

Dorian Gray is the ideal of eternal youth, so dear to this generation. His seduction capacity, eternal beauty and richness are elements that are also other features of characters that populate the imaginary of Generation Y: vampires. In the show, they return to their original role as villains and freaks. Dorian Gray is the fragility of the relationships in this generation. His desires and passions, after filled, are discarded, in the same way that friends on Facebook can be disposed. Dorian Gray is the embodiment of individualism of Bauman's (2008) liquid modernity.

The plot's hero, Miss Yves, is also another character full of contradictions. Even being strong and powerful, she doubts about her skills all the time. In addition, she does not allow herself to have attributed value. This may seem like a contradiction, but it is revealing in Generation Y: designed to be the best, when they become aware of their reality, the Ys doubt their ability, feel deeply unhappy and see no place for them in the world. At the end of the first season, Yves tries to get rid of the demon that she believes to have. Her conversation with the priest at the end of the episode reinforces the need for them to be recognized as special people. When the priest is demanded for an exorcism, he tells Yves that what she is carrying could be understood as something that made her special. And he asks if she would indeed to give up this condition.

As well as the young of Generation Y, Penny Dreadful characters have to live with the feeling of being special, but they suffer for feeling inadequate in the world. A world they certainly fear.

8. FINAL CONSIDERATIONS, WITHOUT REACHING THE END OF THE STORY

We have taken these three series as an example, but we could have addressed several others. Our choice becomes from the impact that these ones have in the minds of Generation Y and in the form of exhibition, which happens first in streaming. Even with such different stories and times, we can find many similarities between the heroes of the discussed series.

Both those young characters of Sense8 as in Daredevil and Penny Dreadful, although endowed with various powers that set them apart from an ordinary human being, carry a sense of tremendous worthlessness. They suffer from low self-esteem and feel in debt to some circumstance from the past.

The anguish and uncertainty are features of these times we live in, but they are exacerbated in this generation. The youth from Generation Y is capable of performing many tasks at once, but are overwhelmed by a feeling of constant dissatisfaction.

The increasing interest of this generation for series can also be explained based on the dematerialization of relationships. We are currently living and building relationships much more on social networks than in person. Relationships are built based on pictures or short sentences from Facebook, Instagram or other networks, which arise all the time. The face-to-face relationships are losing ground and time is compressed.

In a series, the viewer sees a relation of identification and enchantment, which arises with the characters. When they are displayed in episodes, the viewer will gradually know their lives. A relation of friendship and complicity will be established between viewer and character. The viewer who is used to virtual relationships, experiences this unilateral friendship, suffers with the character and, above all, sees himself reflected in the character's troubles. A new way of friendship and relationship is outlined.

Therefore, we feel ourselves allowed to complete the thought of Jean-Luc Godard. If for the director facing the movie screen the viewer looks up, and watching television, he lowers his eyes, in the era of streaming, the viewer looks straight at the computer screen. And he sees himself reflected in it.

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