Post-classicism and intermediality in the TV show Galavant (ABC, 2015-16)

Post-clasicismo e intermedialidad en la serie televisiva Galavant (ABC, 2015-16)

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Abstract

Galavant (2015-2016) is a television show created by Dan Fogelman, which merges genres, as the musical and the medieval epic. From the analysis of the audiovisual language and the songs of the fiction, we study the symbolic universe that unfolds narratively in this program. We recognize that the self-references to the same show, the allusions and quotes to other ones, the crisis of the canonical models, the anachronisms and reversions of traditional topics are its narrative marks that set up an audiovisual work with post-classical features. Finally, the intermedial relations that it presents appeal to a common cultural heritage, recognizable by the audience, in which bases the aesthetic pleasure and the comicity of the work.

Keywords
Galavant, post-clasicism, intermediality, musical, medieval

Resumen

Galavant (2015-2016) es una serie televisiva creada por Dan Fogelman, que hibrida los géneros de comedia musical y la épica medieval. A partir del análisis del lenguaje del relato audiovisual y de las canciones de esta ficción, indagamos el universo simbólico que se despliega narrativamente en este programa, al tiempo que revisamos las nuevas formas de clasicismo que asume esta serie. Reconocemos que las autorreferencias a la misma serie, las alusiones y citas a otras obras, la crisis de los modelos canónicos, los anacronismos y reversiones de tópicos tradicionales son marcas narrativas que consolidan una obra audiovisual con rasgos post-clásicos. Finalmente, las relaciones intermediales que presenta apelan a un patrimonio cultural común, reconocible por la audiencia, que fundamenta el disfrute estético y la comicidad de la obra.

Palabras clave
Galavant; post-clasicismo; intermedialidad; musical; medieval

1. Introduction

The TV series *Galavant* was broadcast weekly, in back-to-back 23-minute episodes, on the American network ABC as *midseason replacement* of *Once Upon A Time during* January 2015 (first season, 8 episodes) and January 2016 (second season, 10 episodes). Largely filmed in the UK, it shows a fiction story set in the medieval era, in which its characters build a complex and comical plot of romances and betrayals, in a world that progressively incorporates elements of fantasy, particularly in its second season.

Figure 1: Póster promocional.
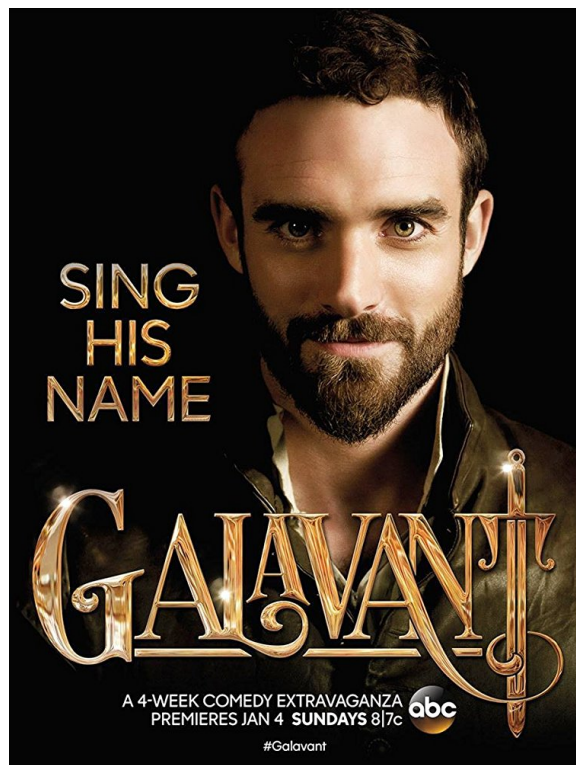
Dan Fogelman is the creator of this musical comedy, as well as its executive producer together with Alan Menken and Glenn Slater (composer and lyricist of the songs), Chis Koch (director), Kat Likkel and John Hoherg (both also scriptwriters). This group, comprised of creative minds with extensive experience in the audiovisual industry, made a TV product noted for both its musical and visual quality. Fogelman and Menken participated together, as writer and composer respectively, in the making of *Tangled* (Disney, 2010). Koch, Fogleman and the pair of scriptwriters worked together on the series *The Neighbors*. In addition, the Menken-Slater pair musicalized audiovisuals for over 10 years, while producing musicales for Broadway, having won various Tony Awards. Alan Menken, also has an over-30-year career as composer and has won 8 Oscars. In other words, a team of vast experience (both individually and together) in television, film and musical theater.

This article's main objective is to analyze the narrative and stylistic features of *Galavant,* particularly identifying its comic strategies. The working hypothesis to address this audiovisual work is that it constructs, based on diegetic and symbolic universes that overlap intermedially, via allusions to other works (film, TV, theater, literature), establishing parodic and analytical relationships with the classic style, within what we can understand as post-classism.

The work presents a first part, where it is proposed that we consider Galavant as a post-classical expression of audiovisual language according to that proposed by various authors, such as Bordwell (2006), Elsaesser and Buckland (2002), and Carroll (1982), framing the series in a concept of meta-television (Olson, 1987; Tous-Rovirosa, 2009). In addition, starting with Clüver (2007) and Wolf (1999), we understand the successive allusions and references that the series unfolds as intermediality phenomena. In the second part, we carry out the analysis of the audiovisual narration, particularly from the unfolding of the story and the dynamic system of characters, as well as the intermedial relationships that the program presents and support the comic strategies used in it.

Throughout the series, the mixing of narrative genres (the musical comedy, the medieval epic and the medieval fantasy) is combined

with various comedy strategies. The study of the musical comedy enables recognition of the hybrid origin of the classic genre, that is standardized and established by combining resources like *vaudeville*, the *music hall* and other theater representations (Kracauer, 1996: 192). On the television screen, as well as the big screen, fiction musicals recall both Hollywood musicals and Broadway, the two media being permeable with each other. Jane Feuer (1995) bases it on the productions of the Freed Unit of Metro-Goldwin-Meyer, among other cases, to state that the musical itself is self-referencing. Therefore, when defining its narrative content with the entertainment story itself, re-elaborates its myth "by an oscillation between demystificaction and remythicization"[1] (459), highlighting three aspects of the myth: the spontaneity, the integration and the audience. These characteristics can be recognized in this TV series, which uses the traditional practices of the making of this genre.

Based on the musical format of *Galavant*, it is necessary to recognize the main characteristic of audiovisual narration: the incorporation of musical numbers that can influence the development of the plot, as well as in the dynamic of the self-reference and spectator's recognition of various allusions, in the same series as well as cultural artefacts. In other words, the songs that structure the narration are part of the audiovisual code built by *Galavant* and, therefore, fundamental for the use of comic strategies.

2. Theoretical Framework

After the disbanding of the classical-industrial system and the innovation of modern cinema, the new Hollywood productions of the 70s and 80s brought film critics, theorists and historians to create new strategies when thinking about films. Although there are continuities and breaks with tradition, new ways of filmmaking (technical, economic, symbolical) show characteristics that can be understood as new post-classical (Elsaesser & Buckland, 2002; Bordwell, 2006) or neoclassical (Connor, 2000) poetics, that are inserted into traditional cinematography. At the same time, television in the late 20th century and early 21st century also brings on a new paradigm in ways of making and creating productions, understood as meta-television (Olson, 1987) or even as hyper-television (Scolari, 2008), in the context of digital culture. Returning to the ideas formulated by Eco (1987), Tous-Rovirosa show the relation between these categories, and identifies that meta-television surpasses the dichotomy between paleo- and neo-television, at the same time it magnifies some particularities of the latter, such as "genre hybridization and the use of intertwined plots" (2009: 178).

In his study on contemporary cinema, David Bordwell (2006) recognizes a revitalization of the classic style as international cinema expression, in both narrative tradition (*storytelling*) and cinematographic production (*filmmaking*). The classic system provides a repertoire of forms, more than an imposition of rules, for new audiovisual works.[2] The new narratives are then based on the increase of classic style options, with strategies such as the forming of more complex plot with multiple protagonists or narrative focuses (*puzzle films*), in addition to citing, parody and the reflexivity. This change in style to a stylized form and conscience of one's self, also brings new uses of the camera and mounting that aims at making it more spectacular (by way of special effects or digital technology, for example) and the incorporation of post-modern subjectivities, via new genre representations (both feminine, as well as masculine) or ethnic, religious differences.

Elsaesser and Buckland (2002) propose that the possibility to think of contemporary audiovisual narratives as a "post-classical" style is based on the strategies of analysis applied to the works. In his article on *Die Hard* (1988) he compares and contrasts the classical and post-classical approach. Thus, the identification of a film as post-classical plays with the

persistence and recognition of determined narrative and stylistic patterns already known by the audience. The authors propose classic cinema is reconfigured in the post-classic, to the point that "the post-classic is also an excessively classic cinema, a type of 'classic-plus'"[3] (63). Therefore, it is the recognition (*knowingness*), of both the work itself and the audience of the work, that give it the category of post-classic.

In this line of analysis, Carroll (1982) was the first to understand allusionism[4] as narrative and symbolic strategy of the new audiovisual poetic. Taking cinephilia as foundation for the New Hollywood directors, this author claims that the allusions are a cultural heritage identifiable by the audience, that together with the conscience on behalf of the film, are the most relevant characteristics of the contemporary audiovisual.

Just as we mentioned, the allusions, the reflexivity and the recognition (of the references, on behalf of the audience, and of the medium itself, on behalf of the work) are the characteristics of the new stylistic audiovisual paradigm. We propose that these multiple transtextual relations that the series presents can be understood as intermediality, in such that

> Intermediality should be seen as an integral phenomenon that includes all the relations, topics and issues traditionally investigated by interarts studies. It concerns both intermedial phenomena, such as narrativity, parody and the reader/audience/viewer implícito, and intermedial aspects of the intertextualities inherent in individual texts, and the inevitable intermedial nature of each medium[5] (Clüver, 2007:32)

Thus, the intermediality implies (but is not reduced to) the transtextual relations, in that mediality recognizes not only the texts, but also the social and cultural practices linked to its production, circulation and consumption of meanings, in which aesthetic and symbolic codes are intertwined. Therefore, Werner Wolf (1999), in his considerations on the musicalization of the fictional work, establishes that the relationships of meaning between music and fiction are necessarily intermedial.

J. D. Connor (2000) understands contemporary cinema as neoclassical, in the context of an industrial crisis, in which the system of studies is reinforced by creating a "corporative authorship". He proposes that "Hollywood neoclassical movies are often overwhelmed with their allegories"[6] (2000: 61), understanding the allegories as references to the very history of the media. It is no small fact that the network ABC is property of The Walt Disney Company, guaranteeing access to cultural goods restricted by copyright. This close link between the diegetic world of Galavant with the symbolic, multimedia universe of Disney can also be noted in the choreographic and musical aspect of each musical representation, as we will see further on.

3. Methodology

To analyze this series, we used a qualitative methodology based on viewing the entire series episode after episode (*via streaming*) and reading the song lyrics, both comprising the significant corpus of this work. Although we consider each season in its different argumentative arcs, the entire series is constructed as an episodic audiovisual story. The textual and content analysis of this story is based on the proposals of Casetti and Di Chio, for both the TV discourse (1999) and the cinematographic works (1991).

The choice of this series as object of the study is based on its particular aesthetic proposal, as well as its notable quality as a TV product. The combination of the fantasy medieval universe with the musical genre and the hero and princess narrative are unique characteristics in a contemporary work. The representation (parodical, allusive, musical) of the traditional stories that *Galavant* makes allows us to reflect on the relationships of meaning that we establish with these stories.

Particularly, we focus the analysis from the narratological perspective. In other words, we understand that the characters, the events, and their transformations are elements that constitute the narration. Thus, we highlight the system of characters that it initially proposes, which is modified as the story unfolds. The initial archetypes, established based on the traditional stories change, reorganizing the plot and the dynamic within the system. The Hero (Galavant), the Damsel in Distress (Madalena) and the Evil King (Richard) are the archetypes that are immediately reverted and reformulated, engaging the diverse knowledge and mental schemes that the audience has of (and based on) canonic stories. Taking from the moralizing diegesis of traditional stories, the system of characters is also structured in good/evil polarity, which will be unraveled on successive occasions.

4. Analysis

4.1. System of Characters

> *"I'm off on a hero's journey*
> *Out where adventure lies (…)*
> *doing what all the heroes do".*
> *Hero's journey (Menken, Slater, 2015)[7]*

The hero's journey is the most common structure in the classic narrative. Its components (the hero, the damsel in distress, the villain) can be analyzed both separately and in their dynamic relationships. In the diegetic world of *Galavant*, the components of the classic structure are introduced in the opening of the audiovisual story, where they combine, on one hand, the song that identifies the protagonist, and on the other, the events that modify the initial universe[8]. *Galavant* (played by Joshua Sasse) will be the hero protagonist that rides to save the damsel kidnapped by the king, arriving at the castle the day of the royal wedding. But upon the end of the opening song, Madalena herself chooses the fame and fortune of the antagonist in place of the true love

that the hero offers. This turning point transforms the traditional characteristics of the characters: Galavant will be a frustrated hero, Madalena will progressively become a villain and it will be shown that King Richard does not have the personality to be the bad guy of the story. Although this change in the characters will be a comical support throughout the series, the subversion of the archetypes occurs together with a conscious recreation of the myth.

The hero will have a new mission, assigned by another princess (Isabella) and accompanied by her squire Sid: rescue the Kingdom of Valencia, where Isabela is from, taken over by King Richard. This new mission is a trick set by King Richard to trap the hero. While Galavant is falsely motivated by the idea of rescuing Madalena, Isabella is upset with herself for being involved in a farce, as she falls in love with Galavant. The plot, that develops a dual-focus romantic narrative (on the road, with the couple Galavant-Isabella; and in the Kingdom of Valencia, with the couple Richard-Madalena) explicitly replicates the the hero's journey and the initial archetypes that put it in crisis. Finally, Galavant and his companions will arrive at the Kingdom of Valencia, only to end up in the dungeon together with other characters of the plot. In the last episodes of the first season, the appearance of Kingsley, Richard's brother, who claims the throne, and of Prince Harry, Isabella's cousin, who comes to rescue her, will modify the plot. Kingsley will promote a joust to win the crown, but will be murdered by Madalena (who has now been, without a doubt, taken on the role of the villain) who stabs him in the back. Prince Harry, on the other hand, is just a child, but is set on carrying out the marriage arranged by Isabella's parents, for which the idea to rescue the princess in reality is seen as a kidnapping. Isabella will then be prisoner of a beautiful satin box until the time of the wedding. The last event of the first season is the freeing of Richard and Galavant, by Gareth, who shows his good will and saves their lives by sending them back to Richard's kingdom. This action, as well as

other events of the second season, on behalf of the villain can be considered a betrayal towards Madalena.

The second season changes the narrative structure, given that it is more than just a *buddy* movie between Galavant and King Richard, than a hero's journey, although said narrative is kept latent, creating hybrid version of itself. Once again, the story becomes complex, with multiple parallel plots, especially romances, like that of Gareth, old friend of King Richard, and Madalena, as antagonist couple. The idea of villains, followers of evil, developing romantic sentiments is another subversion of archetypes, but inevitably it will end in Madalena's betrayal of Gareth, thus reinforcing the villain stereotype. In this second season, to narratively put the hero's journey back on track, Galavant will die at the hands of his squire (when he throws his sword to him in order to return to his mission), later returning triumphant from death.

We can summarize the transformations of the system of characters in the following chart:

table 1.

Personaje	Arquetipo inicial	Reversión	Arquetipo final
Galavant	Héroe	Antihéroe	Héroe
Madalena	Damisela en apuros	Villana	Villana / Traidora
Rey Robert	Villano	Compañero (del héroe)	Compañero / Héroe
Isabella	Héroe / Traidora	Damisela en apuros	Princesa
Gareth	Compañero (del villano)	Villano / Traidor	Compañero

Soure: Elaboración propia.

Finally, another post-classical strategy that the series presents is the representation of new, alternative, or emerging subjectivities. Just as we mentioned, the protagonist will be a frustrated hero in the first season, while in the second, the couple Galavant-Richard will have a dual protagonism that is mutually denied. Galavant's objective will be to rescue Isabella,

being made to marry her cousin (thus reinforcing the reverted plot in the first season). Richard, who "never knew war or woman" (just as he tells his brother in Episode 8 of the first season), will have the mission of "finding his inner king" (Season 2, Episode 1), empower himself as a character and get his kingdom back. Both lack the means to do so.

In terms of the princesses, Madalena goes from a damsel in distress to making a decision about her own life. This question which seems to be a subversion on the archetype ends up sealing the configuration of the character as villain (her evilness is even justified as craziness), upon emotionally damaging the protagonist and taking another road different to that of love. Madalena also is also portrayed as a cynical character, being against the song and dance that goes on around her, to the point of criticizing Richard for expressing his feelings. But, as we mentioned, the relationship of Madalena and Gareth (Richard's helper in the first season and boyfriend of Madalena in the second season) will be another apparent subversion to the villain archetype, given that they develop romantic sentiments (mutually corresponding), which leads to many jokes and songs. Finally, Madalena betrays Gareth upon learning the *Dark Dark Evil Way*, at the hands of the evil Wormwood (who is also *wedding planner*).

On the other hand, Isabella, who is initially configured as a princess has decided to liberate her kingdom (Valencia), she falls in love with Galavant and becomes a damsel in distress, kidnapped by her cousin. Later put under a spell by Wornwood, she fully embraces the idea of getting married, until she visits Princess Jubilee to give her an invitation to the royal wedding (Season 2, Episode 5). This secondary character is presented as "a different kind of princess", a *tomboy* surrounded by a punk entourage, that alludes to the cult film directed by Derek Jarman (*Jubilee*, 1978). In the frenzy of the dance of the musical number that the anti-princess will do, Isabella's spell will break, and she will once again take up arms. The apparent subversions of the arche-

types are, in reality, des-idealization, that do not break with the canon, but in fact reinforce it. As Linda Hutcheon says, "the parody is double codified in political terms: legitimizes and subverts at the same time what it parodies" (1993: 3). The post-modernist parody is a way of denaturalizing the representations, establishing a distance between the ironic allusion and the parodied.

All the couples mentioned are evidently heteronormative and childless, possible legacy of the Disney's symbolic universe. Perhaps the most stable romantic relationship is that between Chef Vicenzo and the handmaid Gwynne ("*downstairs*" characters, of lower social class, excluded from the main story), who despite satirizing the medieval shortages, escape at a moment of the plot to establish themselves and live together, although in the final episode, their refuge will be located in the middle of the battle field. In terms of other secondary characters, Sid is Galavant's black squire, raised by a Jewish family who believes he is a knight (Season 1, Episode 3). The inversion of roles between Sid and Galavant when they visit his family allows for "giving a voice" to the squires, that criticize the narcissist personalities of the knights. Roberta, Richard's love interest in the second season, upon the decision of the King to go to battle, and therefore, to a sure death given his inexperience, decides to exile herself on the sad Spinster Island, but is finally "rescued" by the triumphant King. Other characters are played by special guests, such as the comedian Ricky Gervais, Weird Al Yankovic and Hugh Bonneville (*Downton Abbey*), who open the possibilities for intermedia allusions.

4.2. Intermedial Relationships

> "Monk: *For richer, for poorer,*
> *In sickness and health*
> *Through rampaging Vikings*
> *And cannibal elves,*
> *Through hobbits, and bikers,*
> *And dolphins with lasers,*
> *And mutants, and lawyers,*
> *And-….*

> Sid: *Oh my God! Just kiss the bride!*[9]
> Season 2 Finale (Menken, Slater, 2016)[10]

Galavant is advertised by the network ABC as a *comedy extravaganza*. An extravanganza is a literary or musical piece with a free style and structure, featuring burlesque and parody aspects. It also refers to "elaborate and spectacular theater productions"[11]. This self-definition of the TV series shows the explicit will of symbolically linking with other stage and audiovisual media.

The allusions that *Galavant* exploits are not limited to the epic tradition or the world of Disney. Based on analysis of humoristic strategies, what can be considered as comic predecessors of this television series are the productions of Monty Python, on one hand, and those of Mel Brooks, on the other. In regards to the previous, it is expressed by the creator, who states the series is a combination between Monty Python and "The Princess Bride" (R. Reiner, 1988).[12] Considering the medieval environment of the story, the allusion to "*Monty Python and the Holy Grail*" (T. Gillian y T. Jones, 1975) is evident. Upon analyzing the film and the humoristic techniques applied by the English group, David D. Day proposes that the most consistent is the juxtaposition of unlikes (2002:127). We can find other references to the absurd humor of Monty Python, like for example in the 3rd episode of the 2nd season, where an entire town sings "*A new tomorrow today*", celebrating the possibility to vote in order to decide, instead of being ruled by a king. The roots of this parody of democracy against feudalism can be traced in the scene where the Marxist farmer argues with King Arthur in the Monty Python film. The allusion to the work of Mel Brooks can be seen in relation to "*Robin Hood: Men in tights*" (1993), as well as the script of the series itself that refers to his light and parodic comedies (of genres, of films), full of little jokes and musical numbers, but without the "modern vulgarity" (Jenkins, 2012) that Brooks's works feature. To give an example, in the first season, in the song "*Hero's journey*"[13], sung by Galavant, Sid and

Isabella, the princess mentions between her teeth that she is working for King Richard, to which Galavant responds "*Wait, what was that?*". The question "*wait, what?*" is in all of Brooks's films after a character explains a plan to carry out.

Based on this analysis, we consider the relationship between *Galavant* and the humor of Monty Python to be undeniable, based on the absurd and the juxtaposition of unlikes. This comic strategy can be exemplified in systematic use of anachronisms during the series (mechanism also used by Mel Brooks). The anachronism as such is presented at signs that do not coincide with the temporality represented diegetically. In this series, just as in the mentioned Monty Python film, these "out of place" elements are semiotically built as bases for comedy, that works with and as much as the audience recognizes the anachronism. The strategy is repeated in diverse communitive contexts within the narration. For example, when Galavant asks Richard why he did not force Madalena to have sex, the king responds he is in favor of women's rights, being "a modern man of the 18th century" (Season 1, Episode 8). This joke is repeated in various forms in the second season, in the voice of the Chef, when consoling the princess imprisoned by her cousin. Taking as reference the typology proposed by Greene (in Gorfinkiel, 2005), we understand that the anachronism in *Galavant* is abusive, in the sense it rejects commiting to the factual history; and "creative", so much that it appears as transgressor with cultural and political objectives, in part historically accurate[14]. The comical use of the anachronism is also justified within the diegetic world. For example, when Galavant tries to communicate with Isabella via a crystal ball, the communication made difficult by the poor signal.

Of the typology of the transtextual relationships proposed by Gerard Genette (1989), we are particularly interested in considering for this work the intertextuality (dual-presence of two or more texts) and the metatextuality (commentary and self-reference) manifested

in *Galavant*. Understanding that the expressions of this textual dimension are given in the framework of vast network of intermedial meanings, we can identify relationships between this series and diverse symbolic universes mentioned such as medieval narratives, Disney, Broadway, the diegetic universe of J. R. R. Tolkien (as prototypical of the medieval epic fantasy) or Monty Python, via mentions and representations, that are verbal, visual and musical. In order to consider the allusions to Broadway, we can mention as an example the song "*Today we rise*", where Sid the squire motivates the people of the countryside town to rise up against Madalena, the evil queen, with little possibility of success. This segment constitutes a clear parody, both musically and visually, of "*Do you hear the people sing?*", from the musical *Los Miserables*. Another example is the musical number "*Happiest day of my life*", in which Isabella, who refuses to marry, is cast under a spell by her *wedding planner*, completely changing her mind. The song refers musically to the song "Under the Sea", from the film *The Little Mermaid* (1989), composed by the very same Alan Merkel. Without a doubt, it is a case where the intermedial and metatextual relationships are part of a same flow of meaning, based on being recognized by viewers.

As we mentioned, the subversion of topics and the displacement of meanings are comic strategies in this series. For example, the idea of the enchanted forest which Richard should not go near as a child because his uncle had gotten lost in it, becomes a male gay bar with the same name ("*Enchanted Forest*") managed by Kylie Minogue, the Queen of Queens, in which Galavant will "get lost" due to a spell that makes him go the bar there. The musicalized expression "*off with his shirt*"[15] takes the place of the chant "*off with his head*" that other queens have said. The sword in the stone, an apparent dragon, the use of magic, to name some topics, are also parodically reformulated throughout the program.

Semiotic networks are also established with TV shows, such as *Game of Thrones* (G. R. R. Martin, 2011-) (Picture 2), or with the flow of TV itself. Offer as examples the songs of the series that use the instrumental of the show's theme song ("Galavant"), while the lyrics are changed for narrative purposes.[16] These melodies also present the characteristic of being sung by the jester, who plays the part of the narrator. In addition, we incorporate the theme song of the second season ("*A new season*") into the analysis, that repeats, changing its lyrics towards the end of the season ("*A dark season*"). This corpus of songs presents allusions to other productions as well as the series itself, in in TV format. The self-consciousness of the work is shown musically and is included in the characteristics of the metatelevision analyzed by Olson (1987). Thus, the three songs present collective aspects of the narrated story and are directed right at the audience ("If you missed last week's episode"). We can see a progression between the opening song, that only presented narrative aspects (although conscious of the stereotype), introducing the story, and the recap of the second season ("*Galavant Recap*"),

whose lyrics begin stating that it is a story ("*The plot is gaining steam*"[17]) and finalizes recognizing that it is a half-hour sitcom ("*So much to dump upon your doormat / In our half-hour sitcom format*"[18]). This musical recap number, in addition to defining an accelerated mounting sequence with scenes from previous episodes, begins and ends with the jester, who sings the song as a narrator, in the middle of the final battlefield (the episode is called "The battle of the three armies") tying in all the narrative lines from the season. After a few seconds of tense silence, where it shows the armies of each band in line, everyone begins to applaud the singer, who thanks them as he leaves the scene. Madalena, already converted into the evil queen, says "I have to admit, the boy can sing", as closure to a number fully conscious of the artifice of the representation.

We can say the same for the musical number titled "*A new season*", in the episode titled "*A New Season aka Suck It Cancellation Bear*", challenging both the audience as well as the critics who argued the show be cancelled. In a boat that would take them

Figure 2: Referencia visual a la serie Juego de Tronos.

to Richard's kingdom, the king asks Galavant to sing him a song. Upon beginning to hum it, the group of pirates interrupt it, expressing their tiredness of the catchy melody and replacing the opening musical number. The lyrics begin expressing that they did not win the Emmy, opening meanings referring to the TV industry. The following phrase states that not only is winter coming, but that it came and went, referring to the show *Game of Thrones*, which broadcast its 5th season between April and June 2015 (between the 1st and 2nd seasons of Galavant). In the song, the program recognizes itself as "this year's least expected big event", and urges the audience:

> *Women: in the weeks to come ignore the pageants that they'll hold*
> *Gareth: Skip the football matches...*
> *Jester: ...and the globes made out of gold*
> *Pirates: Screw all those apprentices...*
> *Women: ...and every bachelorette*
> *Valencian Group: Give into the miracle that no one thought we'd get!!*[19]

Figure3: *Galavant.*

In a sole stanza, they refer to beauty pageants, sports, the Golden Globes and *reality-shows The Celebrity Apprentice* (NBC) and *The Bachelorette* (ABC), TV products that could compete on the day and time show. In

one of the final stanzas of this song, that marks the beginning of the second season, the characters introduce themselves. The screen is divided into squares, framing the entire main cast. This squared screen is shown in the same way as at the end of the opening credits of the family comedy The Brady Buch (1969-1974) of ABC (Pictures 3 and 4) itself. Thus, the allusions are not just verbal and musical, but also visual.

Figure 4: *The Brady Brunch.*

4. Conclusion

Based on the analysis performed, we have been able to identify the narrative and stylistic characteristics that allow us to think of *Galavant* as a postmodern TV product, that generates comedy via the parody of the story of the audiovisual media, of the scenic and cinematographic tradition of genre, of diverse diegetic universes and, finally, of the North American television medium and of itself. We cannot avoid mentioning that the genre code of the musical comedy contemplates from its beginnings the reflexive procedures, the self-conscience of the entertainment and a particular diegetic construction that allows spontaneous succession of musical numbers. What makes this series notable are the constant interme-

dial allusions, that require the recognition of those who watch it. This combination of allusionism and *knowingness* that various authors identify in contemporary audiovisual makes a big impression on our cultural capital. Understanding and studying these issues enables us to see the contemporary cultural dynamic, as well as reflect on the construction of various meanings, in TV cultural products. Currently, circulation of classic or canonic texts, particularly in parodies, are modes of semiotic appropriation of these audiovisual texts that reflect its normativity. Its presence does not intend to impose value judgements, but rather reflect on its construction. At the same time, recognition on behalf of the audience of these allusions, allows you to not only rethink them but also to increase the possibility of enjoying the work.

Thus, just as we presented in this work, the TV series *Galavant* should be considered as a post-classical work, that bases its humor on intermedial relationships. Overall, the aesthetic pleasure of the audience can recognize the allusions, that are repeated polyphonically, integrating diverse symbolic universes in one same program.

Notes

1. *"... by an oscillation between demystificaction and remythicization"*

2. *"The classical system is less like the Ten Commandments and more like a restaurant menu"* (Bordwell, 2006: 14)

3. *"the post-classical is also the excessively classical cinema, a sort of 'classical-plus' "*

4. *"Allusion, as I am using it, is an umbrella term covering a mixed lot of practices including quotations,*

the memorialization of past genres, the reworking of past genres, homages, and the recreation of 'classic' scenes, shots, plot motifs, lines of dialogue, themes, gestures, and so for the from film history" (Carroll, 1982: 52)

5. *Intermediality must be seen as a comprehensive phenomenon that includes all the relations, topics, and issues traditionally investigated by Interarts Studies. It concerns such transmedial phenomena as narrativity, parody, and the implied reader/ listener/viewer as well as the intermedial aspects of the intertextualities inherent in individual texts – and the inevitably intermedial character of each medium.* (Clüver, 2007: 32)

6. *"[N]eoclassical Hollywood films are often overwhelmed by their allegories"*

7. *"I'm off on a hero's journey / Out where adventure lies (...) / doing what all the heroes do".* "Hero´s journey" (Season 1, episode 2). Recuperado de https://youtu.be/1xHsAMik9VM

8. *Galavant Opening.* Recuperado de https://youtu.be/QWnDwM0RSX4

9. *"Monk: For richer, for poorer, / In sickness and health / Through rampaging Vikings / And cannibal elves, / Through hobbits, and bikers, / And dolphins with lasers, / And mutants, and lawyers, / And-.... / Sid: Oh my God! Just kiss the bride!"*

10. *Galavant finale song.* Recuperado de https://youtu.be/X73CbX0wE8w

11. " *"elaborate and spectacular theatrical production".* "Extravaganza", en Encyclopedia Britannica. Recuperado de https://www.britannica.com/art/extravaganza

12. See Caffrey (2015)

13. See Nota al final 2.

14. This aspect is addressed by the couple of Chef and Gwynne, that realice the "horrors" of the Middle Ages.

15. Song used by the queen to cast a spell on Galavant, that refers musically to *"It's raining men"*. https://youtu.be/sB6Wu-dwENMT

16.hey are the follwing: *"Previously On Galavant"* (Season 1, Episode 3), *"Galavant Wrap Up"* (T. 1, E. 8), and *"Galavant Recap"* (T. 2, E. 9).

17. *"The plot is gaining steam"*

18. *"So much to dump upon your doormat / In our half-hour sitcom format"*

19. *Women: in the weeks to come ignore the pageants that they'll hold*

Gareth: Skip the football matches...
Jester: ...and the globes made out of gold
Pirates: Screw all those apprentices...
Women: ...and every bachelorette
Valencian Group: Give into the miracle that no one thought we'd get!

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