

Universidade de Franca,  
São Paulo, Brazil

**CAMILA DE ARAÚJO BERALDO LUDOVICE  
LAYD GLAUCE FONTANEZI NOGUEIRA**

Universidade de Franca,  
São Paulo, Brazil

## **“IMAGINE THE PARTY”: BRAHMA’S ADVERTISING AND THE PARODY THAT CREATES A NEW MEANING**

### **ABSTRACT**

This work aims to analyze the discussions and dialogical relations between the parody and Brahma’s advertisement, which referred to the 2014 World Cup hosted in Brazil. The dynamics that organizes society can only be understood with a close look towards the connections between advertising, media and consumption, once it is constantly impregnating the urban life’s content. Therefore, inspired by the TV commercial, the parody, that achieved huge success among Internet users who access networks and social media, is able to present a new point of view regarding the same theme. Thereby, this paper aims to discuss the importance of these two resources to the constitution of meanings, since dialogism enables the inclusion of other existing ideologies and, along with the parody, it is possible to conclude that the meaning is different from the original, but the parodied content is always appreciated and perpetuated.

#### **keywords**

dialogism, parody, advertising,  
networking and social media.

## INITIAL CONSIDERATIONS

This paper aims to analyze and discuss the discourses, the dialogical relations and the parody, using Brahma's advertisement "imagine the party", which referred to the 2014 World Cup hosted in Brazil. The choice of portraying the dialog between Brahma's<sup>1</sup> TV advertisement and the video with its parody is because of the fact that the dynamics that organizes society can only be understood with a close look towards the connections between advertising, media and consumption, once it is constantly impregnating the urban life's content. This is related to the fact that the parody brought images that contrast with the text said by the campaign, which remains the same in the parody, changing only these images. Nevertheless, the parody managed to be associative, critical and, mainly, was able to dialogue and make an allusion, since it is full of a social criticism that leads the receiver to think and question if the country would be really prepared; if that would be the best moment to host the World Cup; and if that event would actually bring any relatively significant benefit to the country, considering the substantial public investment. In addition, this choice was also motivated by the huge success that the advertisement parody achieved among surfers<sup>2</sup>, who access networks and social media.

In Bakhtin's perspective, a discourse can be produced from different points of view and, because of this, both social voices and individual styles are highly prioritized. In the act of communicating, dialogical relations are established in order to express an opinion and reproduce previous statements, since discourses are social and, although they are not completely new, they never repeat themselves. Therefore, according to Bakhtin (2000), every statement is individual, so it can reflect the individuality of the speaker. The individual voice can only be heard when integrated to the other voices that are already present, establishing, in this manner, the dialogism.

Thus, Bakhtin postulates that every statement will be noticed when it allows another person the possibility of a reply. Therefore, statements, texts and discourses should be analyzed as participants in a history, a culture and an event.

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1 Brahma is a Brazilian beer brand created in 1888, in Rio de Janeiro, by "Manufatura de Cerveja Brahma Villiger & Companhia", which later changed its name to "Companhia Cervejaria Brahma", and then was succeeded by "AmBev". Cervejas Brahma. Available at: <<http://www.ambev.com.br/marcas/cervejas/brahma/brahma-chopp/>>. Accessed on: 19 Oct. 2016.

2 Surfer: a person who spends time using the Internet. English Oxford Living Dictionaries. Available at: <<https://en.oxforddictionaries.com/definition/surfer>>. Accessed on: 01 Jun. 2017.

This study was performed using a methodology that begins with the choice of the parody of Brahma's advertisement "Imagine the Party". This video, which was widely viewed on social networks and commented on by general media, ironically portrays a recent view of Brazil, and leads to a reflection of what it would be to have a too pessimistic or too optimistic view about the sporting event that happened in this country in 2014.

As a methodology, the bibliographical research started from a review on the reflections of the Circle of Mikhail Bakhtin on dialogism and parody, as well as Linda Hutcheon's studies also on parody.

The choice of the concepts of dialogism and parody as bases of the analysis was mostly due to the critical and ironic character present. In this regard, this study will approach the manner in which these two resources were explored in the parodied video, to ensure the reflexive tone and the social criticism that so much pleased the Internet users. It is important to emphasize that the created parody will be the most widely analyzed resource, since it is known that the generated meaning will be constituted by it, in most cases.

Throughout the analysis, it is also aimed to discuss the importance of these two resources for the constitution of meanings, since it is possible to infer that, with the parody, it is created a meaning that is different from the original. This happens because the parody distorts the original meaning and creates a new one, being a two-way street, as it marks difference instead of similarity, and the dialogism allows the insertion of other existing ideologies.

As mentioned earlier, the analysis will be conducted around the discourse of Brahma's advertisement "Imagine the party" and its parody created in video. From the concepts of advertising discourse, dialogism and parody, this study aims to verify the importance that such resources have in the creation of new discourses. In order to introduce the theory, a brief presentation will be made of Bakhtin's concepts of dialogism. Then, this paper will approach theoretical studies on advertising as a means of communication, on advertising discourses according to scholars of this theory, such as Jean Baudrillard and Fred Tavares, and on the concepts of parody, since the analysis will be conducted according to the definition that the authors studied here have given to these concepts. The study on parody will be based on Mikhail Bakhtin and the circle and on Linda Hutcheon's research.

## 1. DIALOGISM

Every ideological product comes from a reality (natural or social), has a meaning and refers to something that is external to it, that is, it is a sign. Signs are, also, subject to ideological evaluations, since they do not

exist only as a passive item of reality: they reflect and refract other realities (Bakhtin-Volochinov 1988, 31).

One sign is understood from another one. The individual consciousness is based on the impregnated ideology. However, it only reveals itself in the process of social interaction:

The individual consciousness is nurtured on signs; it derives its growth from them; it reflects their logic and laws. The logic of consciousness is the logic of ideological communication, of the semiotic interaction of a social group. If we deprive consciousness of its semiotic, ideological content, it would have absolutely nothing left (Bakhtin-Volochinov 1988, 35- 36).

Bakhtin values the speech, the enunciation, which, in turn, has no individual nature. Thus, it is connected to the historical-ideological conditions of classes in society. “The word is the ideological phenomenon par excellence. (...) It is the purest and most sensitive medium of social intercourse” (Bakhtin-Volochinov 1988, 36). The word is a neural sign, which fits in different spheres and follows every ideological creation.

According to Bakhtin (2000), it is through dialogism that the meaning of a discourse is constructed and a language is established. Also according to him, reported by Fiorin (2006), dialogism establishes a verbal interaction between different social classes through language, words full of meaning and ideological marks. In this manner, communication can happen.

[...] every statement is dialogical. Therefore, dialogism is the real mode of functioning of language; it is the constitutive principle of the statement. Every statement is constituted from another statement; it is a reply to another statement (Fiorin 2006, 24).

According to Brait (1997, p. 98), “dialogism refers to the relations that are installed between the self and the other in the discursive processes historically established by subjects that, in turn, establish themselves and are established by these discourses”.

Bakhtin (1997) presents two ways of thinking about dialogism: the dialogue between interlocutors and the dialogue between discourses. Facing the condition of the other in the register of subjectivity: the reaction of the word to the already spoken word, the linkage of the previous statements. The dialogical relation presupposes a creative boiling state that needs to be awakened. According to Velmezova (2005, 76), “borders exist to be surpassed”. This exchange happens because the resumes of the other’s discourse are disrupted and produce other unpredictable meanings.

Regarding the concept of dialogism, Bakhtin affirms that it retakes something already placed and produces meanings that are materialized in the discourse. Through alliances and ruptures, the voices alternate old and new meanings, always marked by effects of anteriority and transformation. Therefore, there are no limits to a dialogical discourse, because it always generates questions and, consequently, answers, leaving gaps to originate other discourses.

A significant enunciation proposes a reply, according to Marchezan (2006, 117), of agreement, appreciation or discrepancy. The enunciation can be understood when confronted with its own words and the words of others. Therefore, statements are understood when they awaken ideologies in an individual.

Dialoguing with the culture of others means to open questions to the other and, at the same time, to seek answers, in the other, to our own interpellations, discovering, in this manner, new possibilities of meaning (Zavala 2009, 153). A text is always dialoguing with other texts. Thus, in the Bakhtinian view, dialogue is social, because it can always be reformulated. Also according to Bakhtin, every genre is dialogical.

## 2. ADVERTISING AS A MEANS OF COMMUNICATION

Advertising is a strong means of communication with society, since it emits a message and there is a receiver that receives and assimilates it. Advertising has to fulfill its social responsibilities and its main purpose, which is to communicate.

Communication as an influencer of ideologies is constantly encouraging a positioning, which makes companies more and more convinced that they are imposing positive actions. “Advertising sets itself the task of supplying information about particular products and promoting their sale. In principle this ‘objective’ function is still its fundamental purpose” (Baudrillard 1997, 174).

According to Baudrillard (1997), advertising, although persuasive and subjected to the laws of sale and profit, is democratic, since it is offered to all. Only the merchandise is sold; advertising is offered.

As reported by Tavares (2005), advertising is a paid message that, through rational and emotional appeals, uses linguistic and stylistic resources of ordering, persuasion and seduction. Advertising promotes products, goods and services and establishes the popularity and credibility of a brand among the consuming public. However, it cannot create demand by itself and fully satisfy the customer if the product, good or service

does not meet quality requirements or the customer's expectations. The informative function of advertising has the purpose of establishing a communication relationship between potential consumers and products, goods or services capable of satisfying social needs.

The main function of advertising is to attract consumers in order to make merchandises or services more desirable. The main task of advertising is to grow in the public the desire for merchandises. According to Tavares (2005, p. 126), "advertising produces and uses values, knowledge and naturalizes the desires of consumption, making them basic needs, symbolizing them through the ideology of acceptance and belonging, shared by all as an ideal of existence".

The symbolic value is produced in people's imaginary. The merchandise only competes to achieve its exchange value and, as it becomes an image, it also becomes a sign. Baudrillard (1997) says that, in order to become an object of consumption, it is necessary that the object becomes a sign. Therefore, the consumer does not drink beer; he drinks Brahma.

Nowadays, the values, in billions of dollars, assumed by several brands are due to their products, goods and services, but manly to advertising. Many companies might lose all of their patrimony and still keep a millionaire patrimony thanks to their valuable brands. Among the eight most expensive brands in the world (Coca-Cola,<sup>3</sup> Microsoft,<sup>4</sup> IBM,<sup>5</sup> GE,<sup>6</sup> In-

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3 Coca-Cola is the best-selling brand of soda in the world. It is produced by The Coca-Cola Company, headquartered in Atlanta, USA. A história da Coca-Cola. Available at: <<http://www.cocacolabrazil.com.br/sobre-a-coca-cola-brasil/a-historia-da-coca-cola-brasil>>. Accessed on: 19 Oct. 2016.

4 Microsoft is an American transnational corporation headquartered in Redmond, Washington, that develops, produces, licenses, supports and sells computer software, electronic products, computers and personal services. Microsoft – Institucional. Available at: <<https://www.microsoft.com/pt-br/about/nossa-companhia.aspx>>. Accessed on: 19 Oct. 2016.

5 IBM: International Business Machines (IBM) is a company in the United States focused in the field of Informatics. Sobre a IBM. Available at: <<https://www.ibm.com/ibm/br/pt/?lnk=fsi-saib-brpt>>. Accessed on: 19 Oct. 2016.

6 GE: General Electric Company, also known as GE, is an American multinational service and technology company. Sobre a GE. Available at: <<https://www.ge.com/br/sobre>>. Accessed on: 19 Oct. 2016.

tel Inside,<sup>7</sup> Walt Disney,<sup>8</sup> McDonald's<sup>9</sup> and Nokia,<sup>10</sup> in this order), in four of them, the brands are worth more than the companies themselves.

Undoubtedly, advertising has the power to add value to products, goods, services and brands. Without advertising, none of this would be what it actually is or would have the value it has. It is the art of advertising that makes the consumer see magic and enchantment (Bucci 2002, 57).

Currently, the public has various products, goods and services available; at this point, the lack of knowledge of their qualities, information or technological complexity makes the choice even more difficult. Consequently, the choice of the consumers for the best product, good or service happens through the advertising communication, mediated by its discourse.

The use of the advertising discourse as a communication tool supports an argumentation that leads the receiver to be reached by the attention of the sender in relation to the object. Therefore, advertising imposes, in the lines and between the lines, values, myths, ideals and other symbolic elaborations, using the own resources of the language, which serves as its vehicle (Tavares 2005).

Thus, the advertising discourse, through a more suggestive communication, shows an addition of values aggregated to the product, good or service that makes it superior to other brands, capturing the consumer's attention while at the same time directing him to make the ideal choice. This is a remarkable characteristic in the advertising discourse.

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7 Intel Inside is a multinational company that produces integrated circuits such as microprocessors and other chipsets. *Visão geral sobre a empresa Intel Inside*. Available at: <[www.intel.com.br/content/www/pt/pt/company-overview/company-overview.html](http://www.intel.com.br/content/www/pt/pt/company-overview/company-overview.html)>. Accessed on: 19 Oct. 2016.

8 Walt Disney: The Walt Disney Company, also known as Disney, is an American multinational mass media company headquartered at Walt Disney Studios, in Burbank, California. It is one of the largest media and entertainment conglomerates in the world. *Walt Disney Company - About*. Available at: <<https://thewaltdisneycompany.com/about/>>. Accessed on: 19 Oct. 2016.

9 McDonald's is the world's biggest chain of hamburger fast food restaurants, serving in 119 countries through 35,000 locations. Founded in 1955, in Illinois, USA. *McDonald's - Quem somos*. Available at: <<http://www.mcdonalds.com.br/>>. Accessed on: 19 Oct. 2016.

10 Nokia: Nokia Corporation, known as Nokia, is a Finnish multinational telecommunications and technology company, founded in 1865. *Nokia Company - About us*. Available at: <<http://company.nokia.com/en/about-us/our-company>>. Accessed on: 19 Oct. 2016.

### 3. THE ADVERTISING DISCOURSE IN BRAHMA'S ADVERTISEMENT "IMAGINE THE PARTY"

The optimistic campaign created by the África agency for Brahma was based on the expression "imagine in the world cup", very reverberated in Brazil. The advertisement, called "imagine the party", refers to the 2014 World Cup hosted in Brazil.

In general, the use of the expression "imagine in the world cup" was associated with security and infrastructure issues that the country was suffering and still suffers. Many Brazilians faced the event with pessimism and distrust since Brazil was announced as host country of the 2014 World Cup. People wondered if that would be the best time and if Brazil would even be ready to host the World Cup in 2014. "A discourse is always a situated message, produced by someone and addressed to someone" (Verón 1980, 77).

Throughout the advertisement "Imagine the Party", released in September 2012, the discourse was elaborated as a message to the pessimists and lists the reasons that would make the country host the so-called "best world cup ever made", a sentence that was even said by the current President, Dilma Rousseff. "The whole of the discourse on needs is based on a naive anthropology: that of the natural propensity to happiness" (Baudrillard 1995, p. 47). The advertising discourse influences the individual. It carries psychological, sociological, anthropological elements and uses its own language. All this in order to satisfy the advertisers and lead the consumers to strongly desire some product, good or service to the point of making this people work to satisfy their desire at any price, turning this desire into a real need (Bigal 1999).

The advertising discourse is one of the instruments of social control and, in order to efficiently fulfill its function, it simulates equalitarianism and removes the indicators of authority and power from the structure of the surface, replacing them with the language of seduction with the purpose of producing consumption (Carvalho 1996, 11).

The advertising discourse of Brahma's advertisement – "Imagine the party" – uses an encouraging communication, and not direct manipulation. It is composed of stylistic and argumentative resources, designed to better transmit the ideas. According to Tavares (2005), the speech itself is a communicative resource that well illustrates the advertising model of discourse, since, through the speech, the argumentation of imposed ideas to convince the public occurs.

The difference is in the level of awareness of the used resources and, thus, advertising is characterized by the rational



use of such instruments to convince, modify and maintain the opinion and perception of the target public relative to a particular idea, product or brand (Tavares 2005, 11)

The persuasion of the advertising discourse present in Brahma's advertisement consist in the appeal to the consumer's emotion. In order to prove what is affirmed when trying to reverse the expectation about the event, Brahma's advertisement does not make a merely proud and patriotic discourse, rather it shows a remarkably appropriateness to the positioning of a beer brand. It is all a matter of manipulation strategy to gain the public. This centuries old model proposed by Aristotle<sup>11</sup> is based on emotional, rational and institutional rhetoric. For Aristotle, the deliberative style is impregnated in every discourse that aims to convince, persuade or modify some opinion or idea in order to obtain a reaction from the receiver (Tavares 2005).

Regarding the advertising discourse of Brahma's advertisement, with all the effects of production well elaborated, modern and attractive, the focus is undoubtedly the interaction with its public, that is, all the discourse was produced to hold the attention. The public, as a thinking, active, critic subject and holder of opinions, ideologies and memories, consequently participates in the provocation of senses.

The image plays an important role in building the persuasive argumentation of the advertisement. Along with words, it forms a meaningful whole through the visual and textual presentation of the product.

The advertising image is overloaded with all types of cultural codes. Therefore, the advertisement will always have a common meaning that satisfy the public, without losing its essence. The advertising text is, by its very nature, a deliberative text.

The advertising discourse in Brahma's advertisement – “imagine the party” – is structured in the ludic indicative model, since this discourse is implicitly represented in the form of ideal, dream and desire of power. Thus, an ability to manipulate and influence is precisely presented by inserting the optimistic message of the brand, using cultural artifacts impregnated in the daily life of Brazilians.

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<sup>11</sup> Aristotle: Greek philosopher, Plato's student and professor of Alexander, the Great. His writings comprehend various subjects, such as physics, metaphysics, the laws of poetry and drama, music, logic, rhetoric, government, ethics, biology, and zoology. Along with Plato and Socrates, Aristotle is seen as one of the founders of Western philosophy. Aristóteles Biografia. Available at: <<http://www.pucsp.br/pos/cesima/schenberg/alunos/pauloser-gio/biografia.html>>. Accessed on: 19 Oct. 2016.

Advertisements magically emphasize the meaning of a power that legitimates itself by the order of a spectacle, in which the receiver plays a role and follows a script, which are to be a consumer (identity) and a consumption context as a statement of belonging, idolatry, control and social acceptance. (Tavares 2005, 21)

Therefore, Brahma's advertisement "Imagine the Party" appropriated the expression "imagine in the world cup", which was repeatedly said by Brazilians concerning the social issues that were occurring and still occur in Brazil. Thus, Brahma's advertisement discourse exhibited at all times the potential that Brazil possessed to do something that would go down in history, that is, the best world cup ever made and the biggest party ever seen on the planet. Because of this, every pessimistic view is despised, becoming too small compared to what the whole event could provide for Brazil and the Brazilians.

### 3.1. THE ADVERTISING IMAGES IN BRAHMA'S ADVERTISEMENT "IMAGINE THE PARTY"

The images reinforce the writing for being easy and quick to read, so that they complement while supporting the writing. The image plays an important role in building the persuasive argumentation of the advertisement. Along with words, it forms a meaningful whole through the visual and textual presentation of the product. Dondis (2003) states that the activity of looking or seeing is a process that requires little energy and that there is a strong tendency to visual information in human behavior. As a result, advertisers use many visual elements in order to make the advertisements more attractive and persuasive.

According to Martins, (1997, 12), "The correct use of words, the argument used to convince the reader, the coherent relation between image/language, the objectivity and originality of the content are special care to present the product in an attractive way".

In this advertisement, the images have the function of reinforcing what the verbal language affirms, in a relation of complementarity between image and text, since the visual elements are the main responsible for bringing the public closer to the brand, creating an immediate identification with it and with the desire to consume. This is because the advertising activity of the commercial intends to persuade the receiver and create something that can be quickly identified by the public. Therefore, the advertisement, by materializing in verbal and visual texts, generates discourse through creative strategies.

The images produced by the advertising agency in this beer brand advertisement were analyzed in order to verify the appropriation of optimistic elements of the Brazilian social imaginary, aiming to encourage the optimistic view about the event, since Brazilians are considered too much optimistic. Among a social context of inequality, suffering and political, economic and sociocultural needs, they still manage to have animation for everything, even more about soccer, parties and Carnival, which are considered the main passions of Brazilian people.

Baudrillard (1995) says that advertising has not only the task of informing the consumer about the characteristics of products to promote their sale, since this objective function of advertising is far beyond its primary function. Thus, the very existence of advertising images as a second consumer product, along with the objects advertised by them, makes everyone consume a category and its image at the same time.

Barthes (1987) says, on the character of advertising images, that they make available some functional equivalents of the myth. The author uses the term myth to designate signification deprived its historical and political meanings, which give rise to ideological meanings, just as in advertising. To the author, myths and advertising images often solve social contradictions, provide identity models and enhance the current social order.

Brahma's advertisement begins with the image of a hallway full of trophies of soccer championships, won by Brazil. In the ceiling of this place, it is possible to see illuminations that form the image of a soccer field. As it becomes brighter and closer, it is possible to see, in the center of this place, a samba player dressed for Carnival, dancing the samba and transmitting joy as if she was on the avenue in a parade with the samba school and its drums beating to the rhythm of Carnival (Figure 1).

**figure 1**  
Initial scene  
Source: Brahma's  
advertisement,  
2014.



The raw material of advertising and the media comes from elements of the imaginary: representations, world conceptions, values, interpretations of reality, that is, a symbolic universe. This means that advertising messages are built around the association between symbolic elements and the products and brands. This is how the effectiveness of advertising is accomplished.

The dimension of the advertising message as a consumable good and image is consequence of its relation with the media, which means that both complement each other by constituting a strategy of economic and symbolic self-promotion, in which the media and advertising nourish each other.

In the next image of the advertisement, soccer is portrayed with party, excitement and much passion, as if Brazil had won a world title. Until this part of the commercial, the two greatest passions of Brazilians were highlighted: soccer and Carnival (Figures 2 and 3).

**figure 2**

Soccer.

Source: Brahma's advertisement, 2014.



**figure 3**

Carnival.

Source: Brahma's advertisement, 2014.



According to Fiorin (2006), the Bakhtinian theory prioritizes social voices as well as individual voices, and the discourse can be produced from different points of view. In the next part, the advertisement presents a criticism to the pessimistic view about the event, which many people had concerning the holding of a World Cup in Brazil in 2014.

Baudrillard explains about the construction of meanings in advertising images:

We are certainly susceptible to the reassurance advertising offers by supplying an image that is never negative, but we are equally affected by advertising as a fantastic manifestation of a society capable of swamping the mere necessity of products in superfluous images: advertising as a show, a game, a *mise en scène*. (Baudrillard 1997, 181)

The posture adopted by Brahma gave this brand a position that totally differs from that adopted by part of the population and considered pessimistic until then. This advertisement tried to incorporate certain images that intend to associate its product with socially desirable characteristics. The advertisement was further promoted as it uses the image of an admired Brazilian soccer personality with success, social approval and fame: the former soccer player nicknamed as Ronaldo Fenômeno<sup>12</sup> for being a high-level athlete and worldly known in the history of soccer.

In this context, Rojek (2008, 201) points out the power that the image of a celebrity has in the perspective of convincing part of the society:

Celebrity culture is therefore partly the expression of a cultural axis organized around abstract desire. It is an essential tool of commodification since it embodies desire. In particular, it provides consumers with compelling standards of emulation. On the other hand, the distance between celebrity and fan, and the constant innovation in celebrity culture, redouble the abstract quality in mass desire.

The fact that celebrities appear in advertisements induce the feeling of being close to the idol because, most of the time, they are personalities admired by the public.

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<sup>12</sup> Ronaldo Luís Nazário de Lima, better known as Ronaldo Fenômeno, is a former Brazilian soccer player who played as a striker and is considered one of the best and best-known players in Brazilian and world football history. Ronaldo Fenômeno – História de vida. Available at: <<http://esporte.ig.com.br/futebol/ronaldo/11237863664000.html>>. Accessed on: 19 Oct. 2016.

**figure 4**  
Pessimists.  
Source: Brahma's  
advertisement,  
2014.



The advertisement portrays the main problems that may lead Brazil not to make “the best world cup”, according to the pessimistic view, as it is said in the commercial (Figure 4). Later, the advertisement begins to show that the optimistic view is much more recommended in this case, since Brazil is the country of soccer and makes the best classics, and it is also the country of Carnival and makes the best parties. In a very optimistic, artistic and idealistic way, the advertisement divulges, for example, that the airports will be crowded, but of fanatical soccer fans; the stadiums will be filled with excited supporters and incredible athletes, as if violence had never been present in this place; and traffic would be chaotic, but caused by traffic jams of electric trios animating the parties. That is, at that moment, everyone will be anesthetized and with no time for pessimism, since it is the biggest party that could happen in Brazil. It is possible for the country to stop for a month to live only the world cup and forget about the problems that happen in Brazilian cities every day (Figures 5 and 6).

**figure 5**  
Electric trios.  
Source: Brahma's  
advertisement,  
2014.



**figure 6**  
Supporters.  
Source: Brahma's  
advertisement,  
2014.



According to Bouer (2006), alcoholic beverages are considered an element of socialization, justifying their consumption in moments of leisure. Thus, Pinsky (2009) points out alcoholic beverages are consumed worldwide in a large scale, since their social use is present in almost all social gatherings.

Situations that characterize the cultural interests of leisure are parties, meeting with friends in bars, familiar environments and sporting events, especially soccer games and situations involving the spectators of this sport.

Thus, when the spectator watches the images of Brahma's advertisement on television, he tends to associate the consumption of this beer with leisure whenever he is in a situation or environment similar to the scenes experienced in the commercial, also when he seeks for pleasant sensations, such as those presented in the announcement (Pinsky 2009).

In the final part of the advertisement, a request is made to the public: let everyone imagine how the beaches will be, the cities, Brazil in general, that is, it generates the suggestion that all places will be in celebration and, wherever there is a party, there is Brahma (Figures 7 and 8).

The advertisement shows that Brahma beer is part of every party. Therefore, we can imagine the celebration that Brazil, the country of the parties, will make when hosting the world cup and, in case of winning the championship for the sixth time, the country will make the biggest party ever seen on the planet, such as the advertisement highlights (Figure 9).

**figure 7**  
Beaches. Source:  
Brahma's  
advertisement,  
2014.



**figure 8**  
Cities. Source: Brahma's  
advertisement,  
2014.



**figure 9**  
Soccer fans. Source: Brahma's  
advertisement,  
2014.



It is also noticed a strong concern to assign a certain sense of national pride to people who uses the product, linked to values of happiness, animation, joy, victory and, at the same time, values that are in the dimension of the sensitive, the impalpable.

Thus, the advertising messages of this commercial are intensely transmitted to the public that, being a consumer or not, is surrendered to the excess of representations and ideologies manipulated by these messages.



This means that there was an intensification of what Baudrillard (1997) suggests. The character of playfulness, spectacle and staging takes place, in association with images filled with representations in which the very staging of the actors makes the advertising spectacle more intense. This scenario is widened because the form of communication suggested by the advertising agency presents an attempt to simulate a certain reality created by them, in which the actors appear in relaxed situations and with great happiness.

After the economic transformations of the late nineteenth century, the idea of an informative advertising was replaced by the conceptualization of advertisements characterized by appeals to consumers' emotions, as Ortiz (1991, 175) says: "Modern advertisement is no longer based on the utility of the presented goods, but is directed straight to the imagination, the desires".

Words and images play a fundamental role in constructing the meanings of a message. It is very common to use images to expose a thought or an idea instead of verbalizing it. Therefore, advertising uses very much this resource. Through images, it is possible to create smart, creative and persuasive advertisements, based on consumption, which is the ultimate goal of every advertiser.

Using images for advertising is a very advantageous resource, since visual perception is quick, fast and remarkable, reading is natural and the visual, sometimes, has universal character. However, the verbal content and the arrangement of the text in the scenes also contributes to the meaning of the messages conveyed by the advertisements. Thus, advertising uses much of this successful union between words and images.

Both advertising and the media use sophisticated visual and sound technologies as well as an arsenal of social representations. This makes both of them achieve their marketing effectiveness and it also makes advertising production have the characteristic of the cultural process developed in capitalism. Thus, advertising is a mirror of the culture in which it is inserted and at the same time it portrays the social values and ideals of the historical moment in which it was produced.

#### 4. PARODY

According to Linda Hutcheon, the etymological origin of this term comes from the Greek noun "parodia", which does not only mean "counter-song", as it is claimed by most of the theorists. The element *odos* of the word means "song" or "to sing"; however, the prefix *para* has to meanings in Greek: one, more common, is "against" or "opposition" and the other, a less cited meaning, is "beside". This second meaning

suggests agreement or intimacy rather than contrast. Therefore, according to Linda Hutcheon (1989, 48):

Even in terms of formal structure, the doubleness of the root suggests the need for more neutral terms of discussion. There is nothing in *parodia* that necessitates the inclusion of a concept of ridicule, as there is, for instance, in the joke or *burla* of burlesque. Parody, then, in its ironic “trans-contextualization” and inversion, is repetition with difference. A critical distance is implied between the backgrounded text being parodied and the new incorporating work, a distance usually signaled by irony.

It is Bakhtin’s theory, if not always its practice, that allows parody to be seen as a form of “double-directed” discourse (Hutcheon 1989, 93). Parody has the function of problematizing, inverting and questioning the model on which it is established. In discourse, parody has the capacity to invert the ideological structure, thus breaking socially imposed models, promoting the questioning. Still according to Hutcheon (1989, 48):

A critical distance is implied between the backgrounded text being parodied and the new incorporating work, a distance usually signaled by irony. But this irony can be playful as well as belittling; it can be critically constructive as well as destructive.

In the Bakhtinian view, parody constitutes one of the forms of carnivalization, so that the relation between these categories becomes evident: both challenge and subvert dogmas and official discourses, proposing different, polyphonic “cultural voices”. To Fiorin (2006, 97):

Parody is ambivalent. There is a bivocality in it: the voices of the parodist and the parodied. The serious voice is mocked and, at the same time, a joy is affirmed with another voice. With this, the discourse of authority is denied and the relativity of things is affirmed.

The moment of parody is exactly when the perception of the lack of something new reaches its limit of saturation. The parodist is the one who notices and comprehends that ideologies need to be questioned and reformulated.

It is important to notice that parody is not a discourse characterized by an empty and deconstructionist criticism. The parodist can see the gaps and suggest new ideas and convictions that confront the existing

ideology. To Hutcheon (1989, 50):

In some ways, parody might be said to resemble metaphor. Both require that the decoder construct a second meaning through inferences about surface statements and supplement the foreground with acknowledgement and knowledge of a backgrounded context.

Since parody only has a meaning if the reader knows the parodied text, it contributes to the reevaluation of the texts it parodies. Thus, parody allows the critical analysis of previous discourses and establishes a continuity. Hutcheon (1989, 96) argues that:

This paradox of legalized though unofficial subversion is characteristic of all parodic discourse insofar as parody posits, as a prerequisite to its very existence, a certain institutionalization which entails the acknowledgement of recognizable, stable forms and conventions. These function as norms or as rules which can – and therefore, of course, shall – be broken. The parodic text is granted a special license to transgress the limits of convention, but, as in the carnival, it can do so only temporarily and only within the controlled confines authorized by the text parodied – that is, quite simply, within the confines dictated by “recognizability”.

The most interesting aspect of parody is that, although questioning, it does not bring ready-made answers. In fact, it leads the reader to make a reflection, as it makes the model open.

## **5. THE EMERGENCE OF THE PARODY OF BRAHMA'S ADVERTISEMENT**

In the beginning of February 2014, the advertisement gained a parody produced by the Bahian cineaste Livio Maynard. The original video of the advertisement builds an optimistic discourse about the 2014 World Cup. However, the version that so much reverberated in the social networks brings real images exposing the problems in Brazil, in contrast to the text said by the campaign. The narration and some scenes from the original advertisement were kept in the parody to make the comparison even more evident. The video has already had over 40 thousand

views<sup>13</sup> since being posted on *Vimeo*<sup>14</sup>, in the beginning of February 2014. After the repercussion of this production, the video was eventually removed from *Vimeo*, the platform on which it was originally posted, but remains available for watching on *Youtube*<sup>15</sup> and reverberates on most of the social networks.

This is not the first time the public appropriates an advertisement to discuss Brazil's problems. In 2013, for example, *Fiat's*<sup>16</sup> advertisement "Come to the Street" also gained a rereading of the protesters. This campaign, which convened a public mobilization to cheer for the Brazilian soccer team, ended up gaining a militant tone and became the anthem of demonstrations, especially in São Paulo, against the increase in the public transportation fare.

Every statement is social and establishes a reply. According to the Bakhtinian concept, it is the union of subject, time and space.

As reported by Fiorin (2006, 32):

[...] a statement is constituted in relation to the statements that precede it and succeed it in the communication chain, a statement requests an answer, an answer that does not yet exist. It always expects an active responsive comprehension, it is built for an answer, be it an agreement or a refutation.

When a parody appears, especially referring to the advertising pieces, it deeply contributes, since it is an easily memorizable genre because much of what is contained in it, it is already known and, most of times, it is of public domain. Thus, it helps to establish the name of the product, its ideology and its socio-historical content.

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13 View: The ability to see something or to be seen from a particular place. Term widely used nowadays by interactive users of the international Internet network. English Oxford Living Dictionaries. Available at: <<https://en.oxforddictionaries.com/definition/view>>. Accessed on: 21 Jun. 2017.

14 Vimeo is a digital video sharing website on the Internet. Vimeo – Sobre o Vimeo. Available at: <<https://vimeo.com/about>>. Accessed on: 19 Oct. 2016.

15 Youtube is a website that allows internet users to watch and share digital videos. Youtube – Sobre o Youtube. Available at: <<https://www.youtube.com/yt/about/pt-BR/>>. Accessed on: 19 Oct. 2016.

16 Fiat is one of the brands of Fiat Chrysler Automobiles, one of the biggest automobile manufacturers in the world, headquartered in the city of Turin, northern Italy. Fiat – Institucional. Available at: <<http://www.fiat.com.br/institucional.html>>. Accessed on: 19 Oct. 2016.

## 5.1. THE PARODY CREATING A NEW DISCOURSE

The parody that pleased the public is argumentative and seeks, through the re-signification of what is common sense and public domain, to transmit a knowledge from another. In the parody analyzed in this study, although the narrator's speech remains the same as in the official Brahma's advertisement, it is used at all times different images that parody each other in several ways, presenting a different point of view. The parody of the advertisement "Imagine the Party" is ambivalent. In it, the common and critical senses emerge and are exposed through real images, taken from the most popular news programs in the country. Therefore, their recognition by the public becomes easy, since they are tragic, daily and current occurrences of Brazil.

At first, the parody begins with the same image presented in the advertisement: the image of a hallway full of trophies of soccer championships won by Brazil, with a ceiling of illuminations that form the image of a soccer field, and in the middle of the place, a samba player dressed for Carnival, dancing the samba and transmitting joy as if she was in a parade on the avenue. Thus, the parody reaffirms what the advertisement highlights: Brazil is known for its passion for soccer and Carnival. "Parody is a form of auto-referentiality, (sic) but that does not mean that it has no ideological implications" (Hutcheon 1989, 41).

In the next image of the video of the parody, the parties are portrayed as they are actually showed daily in the country's news, that is, with violence and insecurity. The parody shows filming of parties that ended in tragedies; they are powerful images, shocking because they are real. At that moment, the parody instigates the public to think about the real motives that could really interfere with the realization of the event in the country at that time, since people in Brazil usually do not have security even when they are having fun at a party, whether at Carnival, *réveillon*<sup>17</sup> or at a soccer stadium, watching a match of their team. Many tragedies such as fights, sexual violence, theft, robbery and deaths occur in the country during these events (Figures 10, 11 and 12). The public security does not work even in normal times, so "imagine at the world cup". This view is created and transmitted to the public, in the form of social criticism, not specifically to the event, but to the state in which the country is, with much to be achieved, solved, changed and organized. The questioning is raised: would the moment not be to plan and organize *the house*, to later receive *the visit*?

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17 Réveillon: a night-time celebration, especially a feast traditionally held after midnight on New Year. English Oxford Living Dictionaries. Available at: <<https://en.oxforddictionaries.com/definition/réveillon>>. Accessed on: 25 Jun. 2017.

**figure 10**  
Violence in the  
stadiums.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



**figure 11**  
Violence.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



**figure 12**  
Fights.  
Source: Parody  
of Brahma's  
advertisement,  
2014.

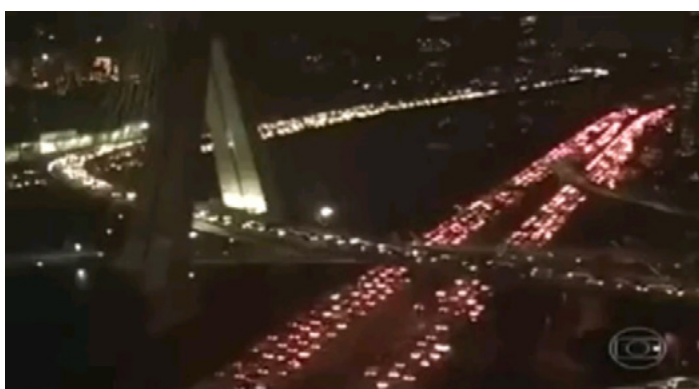


In its next part, the parody shows images of overcrowding faced every day by Brazilians, whether on crowded subways, on the streets with the chaotic traffic of big cities, or at the airports filled with passengers without information (Figures 13, 14, 15 and 16).

**figure 13**  
Overcrowding.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



**figure 14**  
Chaotic traffic.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



**figure 15**  
Airports.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



**figure 16**  
Passengers.  
Source: Parody  
of Brahma's  
advertisement,  
2014.



At that moment, images of the country's beaches are also presented, showing how they are used and left by the population, with much trash, dirt and impurity on the beaches' sand and waterfront (Figures 17, 18 and 19). After this, until the end the video shows moments of conflicts with the police that have occurred in the streets, which look more like urban wars (Figure 20).

**figure 17**

Beaches.

Source: Parody of Brahma's advertisement, 2014.



**figure 18**

Dirt on the beaches.

Source: Parody of Brahma's advertisement, 2014.



**figure 19**

Trash in the cities. Source: Parody of Brahma's advertisement, 2014.



**figure 20**

Conflicts with the police. Source: Parody of Brahma's advertisement, 2014.





During the exhibition of the images in the video of the parody, the reproduction of Brahma's advertisement narration remains the same, thereby generating an ironic discourse. While the narration makes an appeal to the spectator: "imagine the beaches; imagine the cities; imagine Brazil; imagine the party", the images seen by the spectators are frighteningly real and immediately lead the public to wonder if it would actually be the best party ever seen and if Brazil would really be ready to host and realize that event at that moment. "Irony participates in parodic discourse as a strategy, which allows the decoder to interpret and evaluate" (Hutcheon 1989, 47). Therefore, the parody creates a new discourse – with critical content – and presents a new point of view to the public.

Parody should not always be seen as a category that aims at deconstructing and ridiculing previous discourses. In fact, according to the researcher Linda Hutcheon (1989), parody is characterized by a voice that proposes to repeat critically, thus signaling a discourse that marks difference instead of similarity. Therefore, criticism does not have to be necessarily present in the form of a mocker laughter for a text to be considered a parody.

In the parody under analysis, the original and real images can be found inverted, extended or reduced, according to the intentions of the creator. Thanks to this set of images, the meaning is changed, since it presents a new possibility of reading. Thus, the parody creates a new discourse and a new view about the country and the event, since it retakes the video of Brahma's advertisement in an inverted way, destroying to build the new.

It is also noteworthy that the importance of recognizing the official advertisement is essential for the complete understanding of the parody. Brahma's advertisement has a very positive and optimistic view of the event in the country and it is also very encouraging and motivating. In fact, it denotes animation and enjoyment because the excitement about Brazil hosting the biggest football event in the world cannot be measured in the population, since Brazil is considered the country of soccer, Carnival and parties, as it is presented in the advertisement.

Regarding the created parody, the renovation and transformation of the discourse transmits a new meaning within another sphere. This leads those who watch it to think, analyze and reflect, in a rational and realistic way, about the social problems that Brazilians face every day and how far this worldly popular event could even bring some important benefit if it were held in Brazil at that time, in such a splendid form as it appears in Brahma's advertisement. "Admittedly, as a form of criticism, parody has the advantage of being both a re-creation and a creation, making criticism into a kind of active exploration of form" (Hutcheon 1989, 70).

Therefore, the parody reproduces a shock by presenting a different position on the subject. Such a shock is easily noticed by the reader, who is the central element of this type of discourse, since he activates his memory and establishes new meanings and expectations with the images presented in the video of the parody. Another interesting aspect of the parody of Brahma's advertisement is that, by containing another discourse within itself, it usually talks about what that other discourse (that of the official advertisement) left unsaid and highlights the fact that it was not said. The criticism to the too optimistic view transmitted in the official advertisement is present at all times, always showing that people should not remain alienated to this subject, to the socio-historical context, and just close their eyes to what actually happens in Brazil, without editing or fantasies. Under this approach, it leads the public to reflect about the social problems of the country. Thus, parody allows a critical review of the discourses, which promotes the maintenance and emergence of further discourses.

## FINAL CONSIDERATIONS

In this analysis it was found that, according to Bakhtin, every discourse is dialogic because dialogism is constitutive of language. Since the discourse of one is inscribed in the discourse of the other, and knowing that dialogism are relations between statements, it can be affirmed that discourses are dialogic because they result from the collision of different views; however, only one point of view is presented. The analyzed videos show different perspectives that confront and collide with each other, manifesting different positions on the same subject, since each one of the videos has a dominant concept present in its discourse.

Since parody is a discourse that emits a position, an opinion, what is said must always refer to what has already been said, because the parodic discourse never diverges from the influence exerted by the parodied piece. In the analyzed parody, it was possible to verify the presence of a dominant point of view in the discourse, thus confirming the assertion that parody dialogues and emits opinion. Therefore, the presence of dialogism in the parody genre is certified.

Both artistic processes – advertisement and parody – aims at the search for new readings; new meanings; new ways of knowing and being known. When the public encounters the parody of Brahma's advertisement "Imagine the Party", not only the product becomes known, but also the ideology, both of the public and the society, of the publicizing vehicle, that is, of every subject involved in communication, as well as the entire socio-historical content.

Therefore, it is concluded that parody allows a critical review of discourses, consequently promoting their maintenance. The public, by comprehending the meaning of what is said or what is meant to say, is responsible for completing and applying it, that is, it has the autonomy to agree or disagree with the proposed discourse. Thus, what has been seen or heard will always reflect and respond to further discourses. In this way, the parodied text is always valued and perpetuated, even when the parodist criticizes, mocks or ridicules. Parody walks from the torturing criticism to the implicit appreciation of the parodied contents.

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## **CAMILA DE ARAÚJO BERALDO LUDOVICE**

Holds a degree in Letters-Enablement in Portuguese and English from the University of Franca (Unifran), has a Master's Degree in Linguistics and a PhD in Linguistics and Portuguese Language from FCLAR - Unesp (Araraquara). She is currently a permanent lecturer at the Postgraduate Program in Linguistics (Master's) at the University of Franca and professor of the Literature course. Areas of work and knowledge: Linguistics, Bakhtinian Studies, Discourse Analysis, Semiotics, Language and Latin Literature.

### **translation**

Luíza Junqueira

Carneiro

**received**

09.09.2016

**accepted**

11.01.2016



## **LAYD GLAUCE FONTANEZI NOGUEIRA**

Has a degree in Letters - Qualification in Portuguese and English; Bachelor of Business Administration and Specialization in Linguistic and Literary Studies from the University of Franca (Unifran). She is currently a state school teacher; languages and technical courses - CTEC of the University of Franca. Has experience in the area of Letters, Linguistics and Communication.