

Between contractual and polemical: value and representation in marketing narratives

Entre o contratual e o polêmico: valor e representatividade nas narrativas mercadológicas

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Abstract: *In the contemporary network media configuration, discourses previously consolidated by authorized voices, which were built by unidirectional relations, change to a horizontal dimension, among the proliferation of subjects, which position themselves in the narrative dispute. Ordinary individuals and organized social groups, whose visibility used to be low, have had their competence of enunciation extended. Therefore, it increases the incidence of opposite discourses. Facing this risk, important brands get back their authority position in advertisement, adopting the strategy of assuming polemical values in their narratives as a way to achieve visibility. Some examples of this power structure are analyzed from the perspective of social semiotics, based on Greimas' semiotics.*

Keywords: *sociosemiotics; strategy; polemics; networks; brands.*

Resumo: *Na configuração midiática contemporânea em rede, discursos antes consolidados por vozes autorizadas que eram construídas a partir de relações unidirecionais são alterados para uma dimensão horizontal em meio à proliferação de sujeitos que passam a se posicionar na disputa de narrativas. Indivíduos comuns e grupos sociais organizados que costumavam desfrutar de baixa visibilidade têm sua competência de enunciação estendida. Aumenta, assim, a incidência de discursos opostos. Diante desse risco, importantes marcas retomam sua posição de*

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autoridade na publicidade, adotando a estratégia de assumir valores polêmicos em suas narrativas como modo de atingir visibilidade. Exemplos dessa estrutura de poder são analisados sob a perspectiva da sociosemiótica, baseada na teoria semiótica de Greimas.

Palavras-chave: *sociosemiótica; estratégia; polêmica; redes; marcas.*

Narrative, value and interaction

As an instrument of building meanings and circulating values in social environments, the creation of a narrative plays an important role in the field of communication studies, especially in the advertisement and media discourse. Among many possibilities of entering the fabric of meaning, there is the semiotics of action, studied by A. J. Greimas. Creating a canonic scheme, the intellectual proposes a narrative grammar which examines the syntactic and semantic positions between subject and valued object, created in paths of research, permeated by states of soul and mind, as well as processes of convincing and persuasion. In this path of exchanges, passages and transformations called narrative of junction, Greimas deals with the human subject as the one looking for value that becomes in relation with the other and with the significant objects in the world, projecting the idea of interaction, that we see develop recently in the works of Eric Landowski (2005).

Concentrating in the studies of social practices, in the field of social semiotics, Landowski dedicates himself to the treatment of semiotics of action in the field of “inter-action”, creating a theoretic formulation in which he creates regimen of interaction that go through filling a determining role in the composition of meaning. We go towards the conditions of production of meaning, surpassing the first notion of semiotics of text and reaching the ideas of situation and act, in which the meaning is treated in and by the experience and the immediate dimension of sensitivity. In this perspective, the notion of value, central as pre-set element of mediation in narratives of *junction*, surpasses the outlines of exchange relationships and starts considering the relationships of reciprocity and reflexivity, in which no value is given beforehand, but whose meaning (and value is meaning) arrives in the moment of interaction, in situation or in act.

By proposing the observation of these different types of interaction, Landowski widens the classical model of Greimas’ narrative, developing,

in complementarity and opposition to this model, what he called regimen of unity. By proposing the expansion of the initial model, the author puts in perspective the different “degrees of risk” that the subjects take on their own action of building meaning.

Thus, it considers in the regimen of interaction and meaning of scheduling, oriented by the principle of regularity, routine, manifestation of controlled risk. In opposition to this regimen, he postulates the regimen of accident or assent, guided by the principle of unpredictability or pure risk. These two regimens, contrary among themselves, are built in the passages through sub contrary axes, in which we localize the regimen of interaction of adjustment, founded by the principle of sensitivity and the regimen of interaction of manipulation or strategy, guided by intentionality. Both manipulation and adjustment follow open models of interaction, in which things cannot go exactly as planned, coexisting, therefore, with uncertainty and comprising a certain amount of risk observed in modalizations and modulations that involve different competences of subjects in interaction. In the strategy, it is about cognitive competences that can be modalized; in the adjustment, esthetic competences come in, competences that the subject already has and that do not depend on external mediation. Two types of interaction are established: the contractual and the contact.

In advertisement narratives, manipulation or strategy and scheduling constitute regimens of interaction and meaning that fill centrality, once they are based in an economy of exchanged founded in the mediation of a valuable object. Despite they work in a dynamic relationship of complementarity with other regimens, often propelled by them, these two regimens occupy the place of orchestrator of meanings, fitting a digression about their ways of structuring, coming from manipulation.

Regarding the implication with programming, in which values that lead interaction are regular, inscribed within a physical or symbolic causality, manipulation foresees the transformation of the subject of state,

considering as a subject that has a project, that knows what he wants and interacts with the destinator through negotiation and contracts.

The contractual and affective dimension in which base the advertisement narratives in their task of creating a subject in relation with values established in circulation develops within consensual and polemical relationships.

Inside these relationships, the motivations of subject are highlighted in its interpretative path, that can have two types: critical motivation and consensual motivation (CIACO, 2013, p. 149-150).

The critical motivation is founded in a type of interaction in which the subject is called to make decisions, make choices, resetting the meanings that involve his daily actions, acting, thus, in the re-signification of the world around him. It is this type of motivation that orients the transformations of instituted habits, creating new forms, forms of being, feeling in social, going through values inscribed in objects. It is here that especially accentuates the path of destinators, that play with the offer of products and services that are presented as “innovative”, as well as the edification or alteration of costumes in social. The critical motivation moves, in its essence, the volitive character of the subject in the relationship with identity or economic values. Therefore, in the complex overdetermination of a “wanting to do” to “be” are localized in the strategic mechanism of seduction; from wanting to do to have, it is the strategic mechanism of temptation.

Otherwise, the consensual motivation is based in the recurrence of narrative paths, in which we only update a fiduciary relationship already experimented, very common, for instance, in cases of reiteration of beliefs crystalized that commonly orient actions. This process corresponds to fixation and strengthening of established thematic roles, acting in paths of loyalty of consumption in which brands usually benefit. The consensual motivation orients the subject in relation with value through the modality of “should”, articulated in a “should do” to “be/have”. In the board of reiteration in which support the stereotypical discourses, the

deontic modality of “should-be” operates in a way of emptying meaning of everything that is different.

Concentrating in dynamics of strategy and motivation, following the subjectivating perspective of Landowski, what matters to us is to deal with mechanisms of opening manipulation, putting in perspective the communication of values that only gain meaning in and by interaction. That implies approaching contractual relationships and, overall, polemical relationships that are in the basis of this meaning regime.

As a textual manifestation that explores values linked to beliefs, habits and tastes that circulate in the social, advertisement shows itself as a fertile terrain for the approach of the main issues that orient this work. In which way advertisement strategies, based mainly in relationships of exchange and mediation, are being structured (or re-structured) in a scenario of network communication that is increasingly counting with the participation of different subjects in complex processes of enunciation; how these enunciative subjects interact in environments of visibility, operating in the problematization and/or recognition of different discourses endowed with specific power structures.

In order to get deep into this discussion, we chose as object of analysis a set of commercial narratives that gained a wide repercussion from the polemical dimension, dealing with themes referring to values and representation in social, as the imposition of body standards and sexual diversity. The main objective is to understand how these mechanisms of enunciation come about in tensions between the contractual and polemical structures that orient these narratives and how their subjects have been acting in the relationships of interaction and meaning.

Polemic in visibility

The economic, political and social transformations in the last decades, in addition to the advances in social network communication and its effects on participative potentiality, have been pointing towards reflections

around the creation of meanings around issues of identity and subjective representation in different social groups in public spaces and in visibility. In this direction, discourses consolidated by authorized voices in different social fields which were edified from unidirectional relations, predominant until then, began to face the perspective of horizontality through the proliferation of voices that began positioning themselves in the dispute for narratives.

In this action, the competence of enunciation extended to common subjects and organized social groups gains perspective, as collectives, NGOs, unions, that used to have few or no visibility. Invested in the visibility that, in a discursive level, validates discourses in the social level, these subjects begin to occupy roles in the most diverse enunciative scenes, acting as actors-destinators - or even co-authors - in the messages in circulation.

Moving values in a form of interaction that seeks to speak directly with the receiver, in the molds of a me-you relationship, the advertisement discourse is shown as an important place of manifestation of these paths. As we know, such discourse tends to play with the construction and consolidation of stereotypes, betting on symbolic model constructions that act in relation with what the subject has with himself and with the social. However, such models, as well as the concepts and notions instituted around them, do not correspond necessarily to absolute truths, but to structures that act in the reduction and neutralization of differences. The massive reiteration of these images in the level of visibility tends to make us see them as the only truth to be followed, putting aside other forms of perception.

If, on one hand, the advertisement discourse operates with hegemonic models that are fed in continuity, on the other, the possibility of proliferation of opposed discourses has gained strength through the increasing presence of subjects that assume their enunciative capacity in the occupation of spaces recognized of visibility in paths of promotion of wider discourses given in the axis of negation through contrary and

contradictory categories. While making different values visible, these subjects begin to act in the re-signification of these values, de-constructing them through decisional criticism.

In the manifestation of what we can call counter-discourses, it is important to reinforce the forms of expression used, that call attention in the figurative level to the tour de force created in the field of enunciation. Among these modes of expression are the tradition performatic actions of protesting, individually or collectively, graffiti and parodies, even the so-called internet memes, which, as a way of communication and interaction nowadays, quickly spread on the net, reaching a wider audience.

Through the different occurrences that we see being added nowadays, in a way of forming a discursive referential chain, we highlight the ad of a product in the cosmetic industry for the body (Image 1) that had a strong repercussion in the polemic dimension.

Image 1 - Billboard of the advertisement campaign Protein World (2016) in the London underground.



Source: <http://www.dailymail.co.uk/femail/article-3386576/Protein-World-s-New-Year-New-advert-slim-women-bikinis-sparks-fury.html>.

Image 2 - Performance in front of the Protein World ad.



Source: <http://www.stylist.co.uk/life/the-best-and-funniest-takedowns-beach-body-ready-adverts-campaigns-bikini-photos>.

Image 3 - Manifestation in the social network.



Source: <http://www.thehippocollective.com/2015/05/25/billboard-beauties-sky-high-sexist-advertising-and-why-big-business-just-dont-get-it>.

It is Protein World's advertisement campaign, which, by spreading posters on the London subway with messages about a stereotypical body standard, suffered rough criticism from the passerby's, who manifested

in loco with direct interference in the posters, later shared on the internet in social media, blogs and different posts, resulting even in a protest on Hyde Park.

The advertisement piece that caused such reaction had its narrative structured around a questioning enunciation: “Are you beach body ready?”. The sentence was followed by the picture of a model in a bikini, showing a tanned body and a defined waist, pointing standards nearly unattainable for most people, posing beside the advertised product: a supplement for losing weight presented as the solution to get the beach body.

By glorifying an idealized model of body, not fortuitously female, the advertisement piece was target of criticism from users, which, in its majority, did not see themselves represented and felt embarrassed facing the harassment of the narrative, which named as apt to go to European beaches in the upcoming summer only the bodies who fit the standard. Accusing the company of body shaming³, many users manifested themselves directly in the same enunciative space of the brand, rewriting the proposed sentence with other sentences as: “Every body’s ready”, “you are wonderful as you are”, “your body is not merchandise”, etc. The movement of response did not take long to spread around the internet, with great adhesion, occupying platforms of petition requesting the company to immediately take down the posters - and overall, the main social media, as Twitter, Instagram and Facebook, where users built exclusive pages to give voice to their critical positions.

Using different resources and forms of expression - artistic interventions in the posters, performances in loco or on the internet, parodies (Images 2 and 3), exploring humor as element of double isotopy, and protests - the recipient begins, then, to exert their interpretative path in the field of visibility. Manifesting other values in the sphere of validation of discourses through their critical motivation, the recipient begins to act as destination in the re-operation of the meanings built, and, thus, in its re-signification.

3 Name given to the practices that people are led to be ashamed or embarrassed about their bodies.

Even though the institutions of advertisement regulation defended that the ad did not contain grave offenses towards the general target audience, counting with other representative entities, which named the group of critics to the ad as “extreme”, and even in the feminist movement, which positioned against the critics saying that the woman is not as vulnerable, the controversy resulted in the prohibition, on behalf of the London city hall, of the exposition in public spaces as the subway, of advertisements that promote stereotypical images considered harmful to the public health, such as that ad from Protein World.

Throughout all this movement of proliferation of voices in the public space and visibility, it is important to reinforce the occurrence of an expressive raise in sales of the advertised product. What would be considered by some a contradiction unveils, in fact, a phenomenon that is not strange to the market, enabling us to reach the field of strategies.

Strategic actions in the re-signification of values

The accentuation of the phenomenon of participation, observed in the taking of voice from enunciation instances on behalf of recipients, takes us to reflections about the ways of presenting the regimen of interaction and the meaning of manipulation. With the advance of the digital network of communication, the issue that arises surpasses the standard of a centralized, unidirectional manipulation, putting in perspective the possibility of effective action of each interactor, which also fills the position of manipulator in the negotiation of meanings.

In this scenario, which orients the structure of a new market economy, the strategy of many brands to keep active has been bringing their narratives towards the point of view of diversity, going towards visibility instead of denying it.

A symbolic example of companies that walk towards this direction is the beer industry, as we can observe in a news report published on *Folha de São Paulo* on October, 23th, 2016 in the market section, having as headline the following sentence: “Beer brands distance themselves from the stereotype of the woman in a bikini” (MENA, 2016). The text of the

news report puts in discussion the process of transformation in the way of interaction of the brands with the customer in the current scenario, highlighting the case of beer brands that, for many years, explored the stereotype of the objectification of the female body. It highlights as re-orientation of this narrative Itaipava's advertisement campaign, brand from the Petropolis group, that, after suffering harsh criticism from sectors of society in general, and, more specifically, feminist groups, felt obligated to re-direction its narrative under the risk of losing market. The same challenge was taken by another big brand of the field, Skol: after the 2015's carnival campaign, with the title "leave the NO at home", the brand suffered a massive amount of criticism regarding their posture, considered sexist, manifested by many memes, parodies, etc. and they've decided to re-orient their narrative. In Itaipava's case, the campaign in question tries to abandon the model of exploring the female body, taken as a consumption object in association with the product, adopted in many previous campaigns led by a female character called Verão (Summer), known for her physical attributes (Image 4). Without abandoning the character - which, according to company statistics, significantly contributed for the leverage in sales -, the new narrative of the brand brings her fully dressed, leading an enunciative scene beside a popular rapper, who sings the qualities of the drink (Image 5).

Instead of focusing on gross comparisons between the female body and the drink, having as main resource the emphasis on erotic parts of the body, the advertisement piece formulates a fantastic narrative in which the lead character Verão casually shares the scene with the popular rapper and other secondary characters (Image 6), who act in the "histórias de Verão" (Summer stories), filled with lots of beer.

Image 4 - Advertisement poster. Campaign “Verão é nosso” (Summer is ours”), from the group Petrópolis.



Source: <http://adnews.com.br/public/img/noticias/ck/images/ita.JPG>.

Images 5 and 6 of the advertisement piece (Tribo)Verão sempre vence - Summer always wins (2016), from the Petrópolis group.



Source: <https://www.youtube.com/watch?v=Wj6l0iZTUDI>.

In the action of re-directing the brand, occurs, in fact, as the news report says, a distance from the stereotype of the objectified woman, so exhaustingly explored by the beer industry in other occasions and that

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seems to not have popularity anymore, to give way to a diverse mode of female presence, which allow us to say that a step was taken towards the re-signification of values. However, it is important to reinforce the fact that, in this case, even without the appeal of the bikini, reinforced by sexualized poses, there is still an association to the product with the woman figure. More than that, the persistence of the objectified body becomes clear in the final scene of the advertisement - therefore, very impactful - when the character herself makes a gesture mentioning her gluts, directing the gaze towards them (Image 6). Throughout the film, other women in bikini were shown in a wide frame, since the scenario, not fortuitously, is a beach.

Adhering to the strategy of re-directing value, a set of narratives developed through actions of communication of traditional brands can be observed. It is the case of Natura, a strong representation in the cosmetic sector that, in 2015, put their products in daily scenes reproduced in the soap opera *Babilônia*, broadcasted by Rede Globo de Televisão. The action of *merchandising* or *product placement* would not have anything different if the story did not present, amongst their lead characters, a homosexual elderly couple, played by two of the most acclaimed Brazilian actresses, Fernando Montenegro and Natália Timberg.

Since the initial scenes, receiving an impact due to the first episode, the channel showed a public display of affection among them, including a kiss on the lips. The scene caused a great repercussion, especially on social media, creating a stir on blogs, newspapers and magazines from different segments of the market. In this case, we highlight *Exame* magazine, a business magazine, with the headline: "Congressman Marco Feliciano (PSC-SP) is mobilizing a boycott to Natura" In a message in his personal Facebook page (Image 7), the politician, who belongs to the religious group in congress, ask people to stop buying and selling products of the brand until they withdrew the official sponsorship to Rede Globo's soap opera.

On the same day, the newspaper specialized in the communication and marketing department called *Meio e Mensagem* said: "Natura

responds to Babilônia's controversy: Sponsor of the soap opera, brand says they accept plurality and values tolerance". Days before, congressmen from the religious group already published a note rejecting the soap opera, inviting people to boycott the channel.

Image 7 - Marco Feliciano's post inviting people to boycott the brand Natura.



Source: www.facebook.com/PastorMarcoFeliciano/photos.

Shortly after, still in 2015, on Valentine's day, Boticário, Natura's competitor and a giant company in the cosmetic sector in Brazil, invested on an advertisement campaign whose main theme was the celebration of diversity in the ways of loving. In the advertisement film, published on network TV and on YouTube, the discursive strategy seeks to promote the adhesion of the recipient from a narrative created in two sequential steps: in the first 30 seconds, the actors appear on scenes buying gifts on Boticário stores. The editing of the video alternates the characters, with different characteristics: first, a young man, then, a young woman, later an older woman and an older man, suggesting that these duos would become couples. In the second part of the video, the actors come to their partners house to meet them on Valentine's day, when they reveal gay and straight couples with age differences between the two (Image 8). Operating with actions of the expected and the unexpected, the

narrative leads the viewer to believe that the end of the story would be a gift exchange between the conventional couples, presented beforehand, to, in a second moment, explore the surprise of diversity and then, call attention to the message lead by their products. The whole film is supported by the instrumental version of the popular song “Toda forma de amor”, by Lulu Santos and Ronaldo Bastos, highlighting the excerpt “E a gente vai à luta/E conhece a dor/Consideramos justa toda forma de amor”, acting as reinforcement in the credibility and validation of the narrative.

Image 8 - Frames of the film by Boticário's brand, when couples in diverse formations meet to celebrate Valentine's day (2015).



Source: <https://www.youtube.com/watch?v=p4b8BMnolDI>.

In this action, the brand makes a strategic use of the context of debate over homosexuality, since the advertisement had the background of the approval of a law allowing the civil union between same sex couples in the United States, with big repercussion on media, especially digital networks, with the viralization of a filter with rainbow colors applied on profile pictures.

Such action can be seen, however, as a strategy of positioning the brand in the market of narratives, once one of their main competitors, Natura, had started this conversation when sponsoring the soap opera Babilônia.

As it often happens when minority segments gain visibility in positive social spaces, the piece gained a reaction from groups wanting to assure the status quo. In addition to internet quotations and complaints at Conar, gaining less visibility, the reactions included, once again, invitations from the religious group at Congress through the minister Silas Malafaia, who, acting strongly on social media, was in charge, this time, of the call to action to boycott the brand.

However, according to many posts, there were some adhesions to the boycott, but later the results in sales for the brand were positive, in this case, propelled precisely due to the controversy.

Seeking to equally build positions in the market, other big brands of the sector, such as Avon, for example, have been following the strategy of building more diverse narratives regarding representation, trying to assert their place - or non-place, since this strategy of positioning, as all massive action, runs the risk of, instead of setting them apart, acting leveling the speeches, going back to the initial point, of reiteration and consensus.

Strategy and risk

Following the recent social transformation, within the dialogic perspective in which are localized the volitive subjects of manipulation, observed, then, adding a set of advertisement narratives that, instead of focusing essentially in crystalized stereotypical discourses, began to create wider narratives as social representation, betting in a bigger diversity in the promotion of alterities. In this perspective, they seek to approach forms of expression and lifestyles that are out of the standard, commonly configured by the exhaustive reiteration promoted by this own speech.

This action, that implies a re-structure of narratives in question, it can be more well analyzed through a deepening of the characteristic

of discontinuity of manipulation in the formation of regimens of interaction and meaning. It is precisely in the discontinuum, in which strategies and negotiations of contracts are established, the risk is localized, conducting the principle of opening the manipulation in the creation of senses. Incorporating models of subjectivity and representativity that weren't viable until then can, in a context of social-cultural transformations, add value to brands, but such action is not linked to the path of adhesion or not to the recipient, which implies assuming degrees of risk in the interaction.

In this perspective, the main task of the recipients in the creation of meanings is acting in the mediation of risk, used not as a vector of transformation, but as a business strategy that aims the assurance and expansion of the commercial action, promoting its continuity.

Everything given around the circulation of values that were not created by the recipients in question, nor presented in an injunctive way to the recipients, both acting in relation of the presupposition. Before, they are values of the social absorbed by these recipients, that begin to play with values of the recipient, which, in turn, is a subject that acts through a "want to do", as we've previously mentioned.

Landowski (2005, p. 12) says that the main orientation of interaction for manipulation consists in "[...] Firstly attribute, or recognize in the other a desire and, then, look for their motivations and reasons for acting". In this perspective, the destinator shows knowledge of values of the recipient and begins to negotiate with them. However, recognizing the other as a volitive subject does not necessarily mean attributing autonomy. What is at stake in this relationship are principles of intentionality, in the strategic field. In this direction, the academic concludes: "[...] "If the strategy proposes to recognize the desire of the other [...] It is only to find the best way of manipulation, of taking possession over their actions, motivations and reasons, eventually the most secret ones".⁴

4 The original: "[...] en premier lieu attribuer, ou reconnaître à l'autre une 'volonté' et, à part de là, chercher à peser sur ses motivations et ses raisons d'agir". "[...] si le stratège s'astreint à reconnaître le vouloir d'autrui [...] c'est uniquement en vue de mieux pouvoir le manipuler,

Final considerations

According to Greimas, each and every narrative structure lay in a controversial structure that, in turn, fills the role of an anti-subject widely present in the collective imaginary and acting in the construction of meaning. In discursive configurations, subject and anti-subject can manifest themselves through presence and absence relations. These relations are figurativized through structuring visibility games in power relations that move speeches that are effective in the social, especially in advertisement narratives. In this tour de force, the action of making contrary speeches invisible in an environment commonly oriented by the reiteration of unique models of perception, can certainly get the expected success, the same way giving them visibility can call attention to the narrative in an unusual way, configuring, then, different strategies for promotion of consumption. The phenomenon is not new; in fact, it is very recurring in history of advertisement: alluding to other's qualities to call attention to oneself.

As we can see, everything happens in the field of interaction by strategy, in which we develop contractual and controversial relations, fundamented in relations of veridiction and fiducia that sustain the narratives in circulation socially.

Aiming to attend market values, the narrative program of every advertisement action follows the dynamic of security, oriented by a series of auxiliary programs focused on risk evaluation and control. Distancing or reducing any risk that may threaten the multiplication or even the conservation of investments constitutes, thus, the attribution of a so-called strategic doing. Within this scope, there are studies of prognostic, analysis and market tendencies, developed through behavioral studies that seek to anticipate necessities and desires of customers inserted there. In this path of analysis of values in circulation, consumer profiles are drafted, molding the path of images in the world that gain

de prendre plus sûrement prise sur lui en agissant sur ses motivations et ses raisons, éventuellement les plus secrètes.”

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representation in the ways of being and feeling, celebrated in the advertisement discourse.

In this direction, we verified, in the highlighted narratives, a movement of incorporation of small alterations in the models of subjectivity previously standardized and reiterated, pointing towards actions of re-signification of values. Walking between the expected and the unexpected, we see a movement not of great rupture, but of gradual adaptations in the figurative lines of carved lifestyles, revealing the strategic action of destinators in question, as shown in the case of Itaipava brewery and O Boticário.

The issue that seems to be relevant to us in these cases points towards the action of destinators in the space-time axis of enunciation, in the level of discursive manifestation. More than following the social time, of socio-economic and cultural transformations inherent to the advertisement discourse, it is about a concentrated effort in the understanding of the timing of movement of the images at stake in the enunciative scene. Therefore, the temporality acted in convocation of figurative coating of values. If, on one hand, the delay of this action creates room not only for competitors, but also for the recipient, that, invested in its interpretative path, launched in visibility, can manifest contrary positions - often, in a hostile manner, shared mainly through digital media - on the other, getting ahead of oneself can distance consumers that did not reach or do not recognize the path of re-structuration of unilateral discourses, offering bigger risks to brands. In this perspective, it seems to us that the stronger destinators, brands with solid action power, tend to bet on bigger risks in the path of incorporation of diverse values, while others put themselves as tolerant subjects, admitting any difference, neutralizing the debate. In the big picture, all of them seem to unite in the path of adhesion of the polemic discourses with the - if we can't say, for now, only - main goal of reverting themselves in their favor, therefore, generating income. That does not exclude, however, the occurrence of eventual profound change, not only superficial, in their ways of presence as for a real engagement regarding diversity. Through transformations in social

that we've talked about, that seems to be, in fact, the way to follow in the constellation of prudence, through which the market narratives seem to orient themselves. That would be reflected in the structural conception of each brand, figurativized in its action practices in the market that go beyond sales in itself. For example, in its politics of access and handling sustainable resources and human resources, which directly reflects in the issue of employability geared towards the diversity that the brand wants to represent.

The investigation about the contractual and controversial dimension around the issue of values and representativity in the advertisement discourse puts this research in extension, given that not only their recipients are interlocutors in their discourses, but the weave of network space creates a series of connections with other destinators and recipients, potentializing significant and re-significant conflicts and/or encounters. What implies saying that it is not only about clarifying the way media or the advertisement discourse interact through manipulation or strategy, but who are the actors of this manipulation in this path of presupposition that have been assuming defined outlines of showing itself increasingly through the image of the recipient, invested in means and resources of expression to exercise the interpretative path in mediatic and social visibility that makes the discourse *be*.

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