

## Como as mulheres são representadas na publicidade? Avaliando a atitude dos consumidores no Brasil

### How Are Women Represented in Advertising? Evaluating consumers' attitude in Brazil

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**Resumo:** *Este artigo objetiva analisar como os entrevistados expressam suas avaliações sobre as representações das mulheres em peças publicitárias que foram denunciadas ao CONAR. Realizaram-se três grupos focais com um total de 22 participantes e cerca de 180 minutos de material gravado. Para a análise das falas dos participantes, foi utilizado o Sistema de Avaliação (MARTIN; WHITE, 2005). Os resultados indicam uma forte presença de desrespeito, ironia, ofensas, injúrias e constrangimentos nas peças publicitárias analisadas. Este estudo contribui para reflexões sobre as práticas publicitárias, pois mostra que peças publicitárias que apresentam mulheres em cenários de inferioridade e desrespeito tendem a ser rejeitadas pelos consumidores.*

**Palavras-chave:** *Publicidade; consumidores; atitude; mulheres; Brasil.*

**Abstract:** *This article aims to analyze how interviewees express their evaluations about the representations of women in advertising pieces that were the object of denunciations to the Brazilian Advertising Self-regulation Council*

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(CONAR). *We conducted three focus groups with a total of 22 participants and around 180 minutes of recorded material. For the analysis of the participants' speech, we used the Appraisal System (MARTIN; WHITE, 2005). Results indicate a strong presence of disrespect, irony, offenses, insults and constraints in the advertising pieces analyzed. This study contributes to the reflections on advertising practices, as it shows that pieces of advertisement presenting women in scenarios of inferiority and disrespect tend to be disliked by consumers.*

**Keywords:** Advertising; Consumers; Attitude; Women; Brazil.

## Introduction

Advertising is an activity carried out to stimulate the consumption of goods and services as well as reinforce concepts and ideas using a variety of resources. In view of its scope and reach, disorderly practices in this area such as misleading or abusive advertising, which pose a risk of harm to society, have required a regulatory function with a view of inhibiting such damages. This function in Brazil is the responsibility of the Brazilian Advertising Self-regulation Council (CONAR). CONAR has computed a growth of 87.5% from 2006 to 2016 of judged cases related to denounced chauvinism in advertising pieces (BEZERRA, 2017).

This context, which is not restricted to the national scope, has not gone unnoticed by academia. The first critical texts related to gender stereotypes in commercial advertising began to emerge throughout the 1960s (FULMER, 1969). In the 1970s, scientific publications focusing on disrespect and abuses with such stereotypes were increasing, especially when it came to stereotyped women (COURTNEY; LOCKERETZ, 1971; GOFFMAN, 1976; LULL; HANSON; MARX, 1977; NAPOLI; MURGOLO-POORE; BOUDVILLE, 2003). In the 1980s, despite some exceptions, women were usually portrayed in advertisements as sex divas, happy housewives, and dependents of their husbands (MCARTHUR; RESKO, 1975; WHIPPLE; COURTNEY, 1985; GILLY, 1988; MOREIRA; FLECK, 2021).

Currently, the image of vulnerable and submissive women is still present in commercial advertising; this reality can be perceived, for example, in commercials related to cleaning products and household appliances. Advertising myopia in the 1980s and 1990s also sought to expose the image of women in other variations such as beverages and goods and services that synthesize status (automobiles, boats and travel). The lack of insight on the part of the advertisers means that they did not realize that the consumers demanded a break in these stereotypes (KAPOOR; MUNJAL, 2019), nor did they ignore the fact that women are not noticed in commercial advertisements (INSTITUTO PATRÍCIA GALVÃO, 2014).

However, we cannot deny the occasional advances resulting from more recent events, such as the Glass Lion: The Lion for Change, at the emblematic Cannes International Festival of Creativity, in 2015, an award established to specifically recognize pieces that challenge gender prejudice, and break stereotypes of men and women rooted in advertising messages (CANNES LION, 2020). Academic research also points to these advances (SCUSSEL; DELLAGNELO, 2018), suggesting that companies are more attentive not to associate their brands with chauvinism and other stereotypes (NEGREIROS, 2016).

Although there have been changes in the representations of women in advertising campaigns, this has not happened in all sectors (MOREIRA; FLECK, 2021), and there is still a long way to go. Starting from the premise that marketing exerts a strong influence on the construction of female beauty standards, Sirqueira, Gomes and Chaves (2021, p. 420) identified that women in general agree that “the female body is instrumentalized in advertising pieces, and is often, treated as an object to meet the demand of the media in the promotion of their products and even to present a certain product”.

Our objective is to analyze the way in which the interviewees express their evaluations about the representations of women in advertising pieces that are the object of denunciations to CONAR. This study adopts the evaluation system (MARTIN; WHITE, 2005) as a methodological resource, having the speeches of the participants of three focal groups as an object of analysis. The article is structured in five sections: Introduction, theoretical foundation; methodological procedures; data analysis; and the final considerations.

## **Advertising and consumption**

In the majority of European countries, studies related to the disrespect of women by advertising agencies show that women do not hold command posts at these companies, nor are they involved in the creation of advertisements (AYHAN, 2010). In the United States, this reality is similar, as there is evidence of horizontal and vertical segregation in the

major agencies (BOULTON, 2013). Leadership positions are already thought of as being for men. Thus, from the outset it is not possible to predict the creation from the female point of view (GROW; DENG, 2014). Veiled strategies are created for this to occur when the extended working hours of creation do not meet work-family compatibility (MALLIA, 2009). Therefore, if a woman wishes to occupy this type of position, she knows that she should, even if in an unofficial way, abdicate from maternity even though she will still have difficulties in gaining a directive or creation role in such agencies.

Women account for 56% of the advertising labor market, but only 33% are directly related to the breeding sector while about 10% hold management positions in Spanish agencies (MARTÍN; BELÉNDEZ; HERNÁNDEZ, 2007). Women occupy 76.7% of administrative positions, but only 47% of intermediate/upper management positions (BOSMAN, 2005). In Brazilian agencies, the scene is reproduced in a similar way. To be part of the national advertising universe, many women also end up trying to masculinize themselves and even reproducing a stereotype that discriminates women even more. The following description is a way they find to preserve their careers: they shut up and do not question nor get into any type of logic and simply maintain this behavior (DIP, 2017). This rule is suggested as being present all over the world (PHELAN; RUDMAN, 2010).

Some examples of how this segregating and chauvinist reality is present in advertising are: (a) it does not use actresses or characters representative of Brazilian society, with biotypes that are consistent with national culture (INSTITUTO PATRÍCIA GALVÃO, 2014); (b) it is unaware that times have changed and that women are consuming beer – for every three men who drink it, there is a woman with the same consumption profile; and 10 million of women drink alcoholic beverages once or more per week, compared to 25 million men with the same consumption rate (IBGE, 2013); (c) there is no room in the creative environment for the female audience as pieces with a positive female contribution do not routinely appear (AYHAN, 2010;

DIP, 2017); and (d) it uses a strategy supported by helplessness when it exploits female self-esteem. The idea is usually to suggest physical gains, conditioned to the consumption of some aesthetic product. In related studies that confront common models and women, the self-esteem effect is perceptible through a simple comparison strategy (WILCOX; LAIRD, 2000).

The issue highlights the myopia of the advertising universe, which makes a clear mistake in offending its consumers. To illustrate this, in the period from 2006 to 2016, the denunciations that became legal cases related to chauvinism judged by CONAR grew 87.5% (BEZERRA, 2017).

The massive presence of men in the creation universe prevented advertisers from perceiving opportunities that were often related to women themselves (IVY; VAGNONI, 1997). This myopia brought a series of problems to the agencies. The advertising pieces could be more effective and present better results if they also considered the women's point of view (BROYLES; GROW, 2008).

This scenario was explored through publications that revealed the abuses related to stereotypes and practices of sexism. The Theory of Ambivalent Sexism indicates that there is commonly a perverse component in sexism, a polarization between hostility and benevolence (GLICK; FISKE, 1996).

When women do not play a traditional role – women at home, dependent on the protection of men, or as a sexual object (ZOTOS; TSICHLA, 2014) – they are perceived as hostile because they represent a challenge to male power. When women are seen as sexy and less competent than men, they are perceived as benevolent. This second view builds a pattern of inferiority and subservience for women (GLICK; FISKE, 1996). In an extended way, advertising discourses present an incomplete woman exposed in parts and without an identity (ZOTOS; TSICHLA, 2014), an aspect that has recently changed as women achieve more representation (GRAU; ZOTOS, 2016).

To counteract the perceived “lack of adjustment” in the activity involving gender marking and leadership, they must convey their ambition and ability to lead. This would be the situation in business when expectations are oriented toward visions of confident, competent male leaders and friendly, people-oriented leaders (EAGLY; KARAU, 2002).

It is worth noting that this issue is related to the prescription of all variants of stereotypes: there is a validity period for how men and women should behave (being assertive, competitive and independent, among others things) (EAGLY; KARAU, 2002). Besides prescribed notions, stereotypes are also outlawed since what counts for one gender is usually censored for another (RUDMAN *et al.*, 2012).

Dominant male traits (controlling and arrogant) are outlawed for women but tolerated for men. Likewise, negative female traits (e.g. weak and naive) are outlawed for men but tolerated for women. The roles of prescribed and outlawed traits for genders were laid as women must have interpersonal sensitivity, gentility, modesty, and sociability, whereas intensified prescriptions and proscriptions for men reflected the traditional emphases on strength, momentum, assertiveness, and self-sufficiency (PRENTICE; CARRANZA, 2002). From these examples, it seems likely that the proscriptions serve to reinforce the intended roles for each gender and also to explain, for example, why competent women should be viewed as socially unattractive (RUDMAN *et al.*, 2012) Additionally, it can serve as a justification for consolidating women’s absence at strategic command posts, both in personal life and in organizations.

However, this framework, to a certain extent, changes when repositioned for an internet context in online advertising such as in the case of social networks. The internet has enabled the consumer to play an active role in the context of sending and receiving messages. Therefore, groups considered as minorities have a new ‘voice’ option, including deliberate about the effects of advertising.

Progress towards breaking with stereotypes of women in advertising has taken place, albeit at a slow pace. Gabriel (2019) analyzes posters for Skol beer, which circulated at different times, finding changes from a sexist pattern to a more feminist pattern; however, he observed that this change was motivated, in addition to ethical and moral reasons, by economic issues. In the same direction, Candido, Lourenço and Sakoda (2022) researched the transformations of female representations in advertising pieces and attributed the changes in the beer industry to feminist critics. The authors observed that feminist critiques had such repercussions that they mobilized supporters not directly involved in the dispute, such as regulatory agencies.

### **Methodological procedures**

This study uses the technique focal group to gather the empirical material and, in a complementary way, considers the videos of advertising articles denounced at CONAR. The research corpus is the result of the participation of 22 people with attributed fictitious names in three focus groups held in June and July 2017 with an average duration of 1 hour in each group. Two groups were attended by seven people and one was composed of eight participants who were not informed that the projected pieces had been the subject of consumer complaints. The sessions were recorded and transcribed, totaling 21 typed pages.

The films were presented in blocks of three commercials reported and at each stage the debate took place. The procedure was standardized for all groups, with the same process of moderation. The videos reported are as follows:

- Schin's homage to the most interesting bars in Brazil;
- Axe – two attractive girls and one lucky guy;
- Bons Business – Compadre Washington;
- BomBril – All Brazilians are divas;
- Fiat Wolverine;
- Old Spice – The Call;



- Tixan Ypê – the power of the multiplication woman and the power of the persuasive woman;
- Crystal – Surnames;
- Dignity Group and Multiple Opus Integrated Communication – Hate Eggplant;
- Quasar, O Boticário – Sniffers;
- New Peugeot 208 – Wacky Race;
- Have your first time with Devassa;
- Axe – The end of the world;
- The São Paulo Daily – Oil Change;
- Top Scenes – Arezzo Mania;
- Gisele Bündchen – Hope teaches;
- Activa – Fruit Nectar.

The advertising pieces presented to the participants of the study were selected from the CONAR website in the category of complaints about respect while considering the temporal cut from May 2012 to May 2017. Our choice is justified due to our objective, which refers to the advertising pieces that were the subject of complaints to CONAR. While acknowledging that there have been changes and advances in the representations of women after 2017, we focus on knowing how the interviewed women express their evaluations about the representations of women in advertising pieces that are the object of denunciations by stereotyped representations.

This category contains 211 reported advertisements, 59 of which include an allusion to chauvinism or disrespect toward women. Of these, 17 were selected for this study as their videos were accessible, which made it possible to project them in the focus groups in order to encourage participants to express themselves regarding the subject.

For the analysis of the participants' speech, a theoretical clipping of the assumptions of the Theory of the System of Accessibility, or Appraisal System (MARTIN; WHITE, 2005) was adopted, which allows for interpretation of the evaluative positions of the speech enunciator.

The Appraisal System is composed of three interactional domains: (i) attitude, allusive to feelings, judgments and evaluations; (ii) engagement, sources of attitude and the role of voices over discourse opinions; and (iii) graduation, intensity of feelings in the oral or written environment. For this study, we focus on the subsystem “attitude”, which is divided into three types: affection (linked to emotions, feelings), judgment (moral evaluations) and appreciation (related to the object in its form and presentation). This clipping is justified by the central place that the attitude occupies in the evaluation process as it is responsible for “our feelings, including emotional reactions, judgments of behavior and evaluation of things” (MARTIN; WHITE, 2005, p. 94).

### **Presentation of results**

People, in making their linguistic choices to evaluate other people, objects and situations, express their beliefs, values and worldviews, as well as the ideology and culture of the context in which they live in (MARTIN; WHITE, 2005). In this interpretation, we analyze the speeches of the participants seeking to identify the semantic resources mobilized to express their affective evaluations (emotions), behavior (ethics/morals) and appreciation of things (aesthetics).

The analysis of the empirical material was developed based on the attitude subsystem of the Appraisal System, as shown in Figure 1.

Table 1: Attitude subsystem

Dimension	Characterization	Indicators – Examples
AFFECTION (emotions)	(in) happiness (in) satisfaction (in) safety	Sadness, anger, happiness, love, hate Boredom, pleasure, displeasure Welfare, displeasure, anxiety, fear, mistrust
JUDGEMENT (human behavior)	Social Estimate Social Sanction	Admiration, criticism, self-esteem, normality, tenacity, capacity Norms and standards, moral and religious precepts, ethics, veracity, honesty
APPRECIATION (object)	Reaction Composition Valuation	Impact expectations Balance, elaboration, complexity Innovation, authenticity, relevance

Source: based on Martin and White (2005).

### Affection

The analysis of the advertising pieces, in the dimension of affection, sought expressions of the interviewees that indicated positive or negative feelings about the advertising pieces. These expressions are indicative of happiness or unhappiness, dissatisfaction or satisfaction, insecurity or safety and may be explicit (represented at the lexical level by adjectives, verbs, adverbs and nominalizations) or implicit (in ideational meanings) (MARTIN; WHITE, 2005).

In 2014, the advertising piece “Tixan Ypê, powerful as you” carried out a campaign that was denounced by disrespect to the image of women. In their lines, women persuaded (blackmailed) their spouses to do some daily activities. The idea was to show the strength of the woman; “after all, the cleaning product was really powerful” (Debora). Focus group participants assessed that the commercial background was precisely to insert the woman in a pejorative context. Debora’s comment reveals her dissatisfaction with the way woman is treated in the commercial.

I see them putting the woman in the ad with sensational power that the woman really has, but in a very subtle way puts the Tixan Ipê in. In other words, who is the message for? The message is for women. The woman is sensational. It is great so you go there to wash clothes (Debora).

The background of the piece is the power of the woman, but the product is for heavy house cleaning.

In 2015, CONAR also received the denunciation of a BomBril commercial as disrespectful. It was the campaign “Every woman is a diva, and every man is a diva-gar (playing with the word “devagar” in Portuguese, meaning “slow”)”. The dialogue between the actresses makes it clear that women were born to shine, and the singer Ivete Sangalo comments: “My love, we burn out at work, we are successful all day and we still leave the house shining”, and adds that “every Brazilian woman is a diva”. Hilda and Debora express their dissatisfaction with the stereotyping that reinforces the sexual division of labor.

In the BomBril advertisement, I see two things that really bother me. The first is that it refers to how a woman takes better care of the house than a man does. I do not like these terms: a woman is better than a man and a man is better than a woman. And the other thing is that she says that the man helps at home. I do not see any work of the woman when she goes, for example, to the farm and she will develop some activities. For me, it is not help, it is a job, just like the man who develops activities in the domestic environment is not an aid. He lives there in the house just as the woman does, so why is it only the woman who has to be responsible for this and the man only helps [...] (Hilda).

I think it bothers me a lot because it reaffirms that women do the cleaning much better than men. It reaffirms that women have to do it. And it says that even with all the products, the man will do less, so he does not do it and continues to leave that job for the woman. This reinforces the sexual division of labor (Debora).

The commercials by Axe deodorant are known for their male appeal, and the piece that evokes a Noah harnessing women was no different. Maria expressed her displeasure:

I have a very big problem with these Axe ads because I think they are all extremely sexist. I agree that it's a delight to see so many wonderful men gathered in one advertisement, but I think that's extremely chauvinist. I'm the type that maybe if I went to a supermarket to buy something for my husband I would not buy Axe because it's chauvinist, this advertisement is ridiculous, [...]. They want to reach a male audience so they fill the advertising with women [...] (Maria).

In advertising pieces, humor acts as a 'backdrop' to a veiled context in Brazilian advertising. The veiled disrespect in the form of chauvinism is recurrent in advertising pieces, but it already faces resistance on the part of those consumers who do not identify with this practice, as expressed in Paul's testimony: "I found that related to Axe deodorant, if I were a woman I would have felt offended because in addition to being sexist, the ad is comparing woman to an animal" (Paulo).

### **Judgment: disapproval**

The judgment dimension is observed in expressions of admiration or criticism, and approval or condemnation. For this dimension, we seek to identify evaluative resources, either positive or negative, that express approval or condemnation of advertising pieces for their suitability (or not) to social norms (ethics and morality). This dimension is subdivided into two types: social esteem and social sanction. Social esteem comprises normality, capacity and tenacity (how resolute people are). Social sanction comprises property (ethics) and veracity (honesty) (MARTIN; WHITE, 2005).

The participants expressed their disapproval with some commercials. Debora, for example, says that the commercials leave a subliminal message that can be seen when one reads "between the lines", which suggests a judgment of honesty.

All of these commercials have a separatist vision regarding the battle of the sexes. You can see that in the car and beer commercials it is the man who is doing something and in the commercials of Ipê and BomBril it is the woman who is doing something. So even the advertisements, no matter

how much everybody stays there without prejudice, raising the flag, bring this in their backgrounds. If you read between the lines, it was exactly that; the woman is still to be home taking care of the home, taking care of her husband, taking care of the children and still dresses sexy all the time, wearing lingerie up and down. This is not the case with the man. The man will drink and have a better car. He is the one who understands the car better, so I see this context between the lines as the battle of the sexes. [...]. It is the same thing with racism and homophobia (Debora).

From the BomBril commercial “All Brazilians are divas”, one can imply that cleaning the house is women’s responsibility as men are not able to perform such household chores. Because men are slow, it is up to women to perform the housekeeping activities. This order functions as an “immense symbolic machine that tends to ratify the male domination upon which it is based”. It seeks to divide work and assign activities to the sexes, opposing assemblies or markets which are reserved for men while the house is reserved for women; or rather the interior of the house along with the man, the salon, and the woman is with the stable, water, and vegetables (BOURDIEU, 2002). “By saying that women are much better at cleaning, the commercial takes men away from this task and reinforces the stereotype that women should be the only ones responsible for the care of their homes and their children” (FABRIS, 2017, p. 1).

Atália expresses her disapproval with the commercial “Tixan Ypê – the power of the multiplication woman” to perceive another perverse aspect from the point of view of veiled chauvinism: women, in addition to having to wear lingerie to reach their goals at home, have their bills paid by their husbands: “You see that in the beginning she is in clothes and she is not able to achieve anything. Then she goes and takes off her clothes and with the seductive power she gets what she wants”. That is, they have not yet achieved financial independence.

### **Appreciation: Depreciation and devaluation**

The appreciation dimension focuses on the object of the evaluation and not the subject that evaluates it. It can be positive or negative and direct or implicit. In this dimension, one can appreciate objects, performances, things, and materials that are not related to feelings, thus not referring to social behavior. It is the appreciation of the form, aesthetics, impact and presentation of the evaluated object. This dimension comprises three variables: reaction, composition and valuation (MARTIN; WHITE, 2005).

Regarding the assessment, the testimonies reveal that the object of evaluation, that is, the analyzed advertising pieces, is inconsistent and unreasonable since it distorts the attention of the product to the protagonist women. This is true for the beer commercials as well, which are known for their high doses of sexist and derogatory appeals in their portrayals of women. It is also true regarding ads for deodorants, automobiles, and so on, which follow the same logic of creating a stereotyped view of consumer genres. In some cases, as in Abigail's statement, the participant's assumption evidences a focus action on the actress's image and not on the importance of the product. "The woman drew more attention than the message itself" (Abigail).

Noemi considered the same for the campaign "Top Scenes – Arezzo Mania" in which the actress Debora Falabella was the "meaningless" protagonist.

The one of Arezzo even loses the meaning sometimes due to so much movement. Those women that appear, sometimes get away from the objective which was bags or shoes. You miss the meaning and you see the image of the woman dancing all the time, sensual movements, and the goal itself of the product is lost (Naomi).

In 2011, Hope went through a similar situation with the commercial "Hope Teaches" starring model Gisele Bündchen. The evaluation of the participants regarding this ad is one of devaluation of the aesthetic resources used to promote the product. This is because they understand

that the commercial centralizes a situation where women, in order to reach their objectives with their spouses, must take advantage of physical and sensual attributes, especially when their credit card exceeds its limit. “And it kind of goes against the idea. If every woman is beautiful by nature then why do they need to be in panties and a bra? Why can it not be in clothes?!” (Mirian).

Instead of focusing on the attribute of the brand or even on the qualities of the items covered, the commercial abused the actress’s exposure in sensual movements, diverting from the qualities of the product advertised.

### **Discussion and concluding remarks**

In this study, we analyzed the expressions of participants from three focus groups on their evaluations of the representations of women in 17 advertising pieces that were denounced at CONAR. The evaluations of the participants regarding the affection dimension showed dissatisfaction with the offenses in the representations of women, a chauvinist and stereotyped view. As for the judgment dimension, the participants expressed disapproval of the commercials, mainly considering that the pieces violated moral and ethical precepts. When considering the type of attitude classified as appreciation, we observed that the participants pointed to the depreciation or devaluation of the pieces because they focused more on women-related aspects than the importance of the products themselves.

The participants’ evaluations point to the myopia of the advertising universe, or even to an advertising strategy of ignoring women as potential consumers. However, denunciations converted into processes can undermine this type of strategy, something that is increasing (DIP, 2017; BEZERRA, 2017). One of the factors to be analyzed on this subject is the findings of Ivy and Vagnoni, 1997 on the massive presence of men in the area of the creation of advertising agencies, which can contribute to the maintenance of sexist and chauvinist advertisements that collaborate on advertising problems (GLICK; FISKE, 1996).



When analyzing the expressions of the participants on advertising pieces targeted by denunciations, this study found that the representations of women refer to a traditional role (being at home, being dependent on men's protection, and being a sexual object) and without identity, corroborating Zotos and Tsihla (2014). At the same time, such representations show them as subservient, according to Glick and Fiske (1996). These representations, in turn, were evaluated by the participants in a negative way, with no dimension of the "attitude" receiving positive attributes.

In this evaluation, it is understood that the "frame" differs from the so-called "mirror" strategy, which reflects the context of material and symbolic culture (HOLBROOK; BATRA, 1987; POLLAY, 1987). Rather than being informative, advertising pieces are a meaningful practice (MCCRACKEN, 1986). The results indicate a strong presence of disrespect, irony, offenses, insults and constraints in the advertising pieces analyzed. In this way, agencies create helpless women, weakening their self-esteem, which can have implications such as boycotts of products and brands.

It is also noticeable that there is a long way to go in adjusting and balancing 'freedom of expression' and 'political correctness'. There are examples of this discourse in recent publications that reflect the advertisers and journalists' points of view, such as the collection 'Pensadores da Liberdade' – Freedom Thinkers in our translation (BUENO, 2015).

When considering the entire context, it is necessary to question the reason that leads announcers and advertisers to use discursive resources like cynicism, sarcasm and offenses which are usually associated with humor. Humor and offenses are able to increase attention and preference for advertising (WEINBERGER; GULAS, 1992), and create a more positive and emotional bond with the brand itself (BATRA; RAY, 1986), especially with low involvement products such as commodities (CHUNG; ZHAO, 2003). However, it is understood that there are limits to these practices and the results presented here suggest that they can be

harmful not only to viewers and spectators, but also to advertisers and their products and brands since advertisements can generate negative reactions from both male and female consumers.

Unlike other studies (CANDIDO, LOURENÇO, SAKODA, 2021), our research focused on women's interpretations of advertisements denounced for reproducing stereotypes, not focusing on the changes that have occurred, although we recognize that feminist claims and their supporters have the capacity to bring about effective changes over time.

This study contributes to the reflections on advertising practices. We believe there is significant progress in identifying specific traits of offenses and disrespect in advertising. They are subtle practices such as hostility, superiority, malice aggression, scorn or depreciation of social content (SHABBIR; THWAITES, 2007) and offensive humor (BEARD, 2008). When using the evaluation system, we point to a very appropriate analysis technique in the marketing area. Thus, we suggest future research use this tool to analyze marketing strategies, advertising speeches and organizational communication strategies.

The time frame of the research may be a limitation, since from 2017 onwards, there were occasional changes in advertising in relation to the representation of women. This field of studies can benefit from the results of research focusing on these advances. Such research could focus on effective changes in advertising, for example, to investigate whether femvertising is effectively capable of deconstructing the aesthetic standards related to the representation of women in advertising for companies in the alcoholic beverage industry.

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