

## The sleeping giant comes to the street: enunciative constructs Johnnie Walker and Fiat during the 2013 Brazilian manifestations

### O gigante adormecido vem pra rua: construções enunciativas de Johnnie Walker e Fiat durante as manifestações brasileiras de 2013

### El gigante dormido trata de calle: enunciativa construye Johnnie Walker y Fiat durante los 2013 manifestaciones brasileñas

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**Abstract** *This research aims to understand the enunciative and thus discursive and interactional processes in the use of syncretic and audiovisual materiality of the advertisements of the brands Johnnie Walker and Fiat. Two main points will be investigated: the context of audiovisual advertising production and the seizures of meaning guided by enunciative processes and by new enunciative (pro) positions. The methodological basis is guided by the studies of French Semiotics.*

**Keywords:** *Brazilian Demonstrations; Meaning; Enunciative Positions; Audiovisual*

**Resumo** *Esta investigação se propõe a entender os processos enunciativos, e, portanto, discursivos e interacionais no uso da materialidade sincrética e audiovisual de anúncios publicitários das marcas Johnnie Walker e Fiat. Serão investigados dois pontos principais: o contexto de produção dos audiovisuais publicitários e as apreensões de sentido pautadas por processos enunciativos e novas (pro) posições enunciativas. A base metodológica guia-se pelos estudos da Semiótica francesa.*

**Palavras-chave:** *Manifestações Brasileiras; Sentido; Posições Enunciativas; Audiovisual*

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**Resumen** *Esta investigación tiene como objetivo comprender los procesos de enunciación y el uso de este modo discursivo e interaccional de la materialidad sincrética y audiovisual de los anuncios publicitarios de las marcas Johnnie Walker y Fiat. Dos puntos principales serán investigados: el contexto de la producción publicitaria audiovisual y aprehensiones de sentido guiadas por procesos enunciativos y nuevas (pro) posiciones enunciativas. La base metodológica está guiada por los estudios de la Semiótica francesa.*

**Palabras-clave:** *Manifestaciones Brasileñas; Sentido; Posiciones Enunciativas; Audiovisual*

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## **The enunciated: on the one hand football, on the other the bus fares**

The months of June and July 2013, in Brazil, were marked by demonstrations in diverse cities. The other countries of the world were gazing at this country. At that time, the *Copa das Confederações* [Confederations Cup] took place, a test-event for the near Football World Cup, organised by FIFA (Federação Internacional de Futebol Associado [International Football Federation]). These demonstrations showed a different organisational reality; they began together on the social networks and in principle, their objective was to question the abusive rise of public transport fares.

In this first moment, citizens of São Paulo and of Rio de Janeiro organised themselves and manifested themselves about the question of the fares – inspired by the *Movimento Passe Livre* [Free Fare Movement] – but without a declared leadership, on the contrary, in a decentralised way. “The mobilisations were always very much broader than the *Movimento Passe Livre* – which never had the intention to be the owner of any of them – and they definitely broke out in cities and regions where there had never been any activities of the movement” (MARICATO, 2013: 17).

The demonstrations took larger proportions, they were moved by the thousands of messages and invitations which multiplied themselves via the internet; “although most of the young demonstrators used the internet in order to arrange the protests, the issues continue being produced by the communication monopolies”, concludes Maricato (2013: 72). The author explains that at the same time at which the internet configures itself as a “space of interaction between individuals”, it is also mediated on the one hand by the consumption market, on the other hand by the “intelligence” of the governments. In the middle of this scenario, the mobilisations spread to the other Brazilian capitals and still continue to have repercussions.

Now that this period is contextualised, the objective of this article is not only to deal with the Brazilian demonstrations, but to identify and describe the diverse subjects and enunciative positions in mediatic texts

in this period of the demonstrations or during the *Jornada de Junho*<sup>2</sup> [Days of June]. Therefore the choice of the *corpus* we established were two TV advertisements of different advertisers – Fiat and Johnnie Walker – which were vehiculated on the social networks and on visualisation sites as a kind of clip of the demonstrations. What we propose is to search the meaning of this re-contextualised audiovisual, to plunge into the universe of this semiotic object and to understand it on the basis of its signification. Greimas (1976: 11-16) affirmed that signification defines the human world, “it can only be called ‘human’ to the extent that it signifies something”, and that which signifies will be situated by the one who is interested – the semiotician – in the level of perception, by the description of the sensitive qualities of such object given in a determined context. Thus we have a semiotic object which is understood: by its signification given in a context by a discourse or by organised propositions “the main function of which is ‘to re-produce’ and to ‘re-create’ (the author underlines) reality” (FONTANILLE, 2007: 16).

According to the *Dictionary of Semiotics*, effect of meaning signifies:

- 1) “impression of ‘reality’ produced by our senses, when they enter in contact with the meaning, that is to say, with a subjacent semiotics”; 2) “the term ‘meaning’ understood as ‘effect of meaning’, unique reality apprehensible, but which cannot be apprehended in an immediate way”<sup>3</sup>; 3) the effect of meaning corresponds to the semiosis, act situated on the level of the enunciation and of its manifestation which is the enunciated-discourse” (GREIMAS & COURTÉS, 2008: 155-156).

The meaning we search brings us near to concepts linked to the discursive structures, to those through which the addressee – in this *corpus* the advertising brands and the subjects who made the audiovisuais, which were mounted on the basis of the advertising films of the brands

<sup>2</sup> In the collection of articles entitled “Cidades Rebeldes: Passe Livre e as manifestações que tomaram as ruas do Brasil” [Rebellious Cities: Free Fare and the demonstrations which took Brazil’s streets], published by *Carta Maior* [Brazilian website], various researchers use this term in order to refer to the demonstrations which occurred in Brazil, mainly during the month of June 2013.

<sup>3</sup> O *Dicionário de Semiótica* [Dictionary of Semiotics] (2008, p. 155) explains that semantics is not the description of the meaning, but the construction which, aiming to produce a representation of the signification, will only be considered validated to the extent that it will be able to provoke an effect of comparable meaning.

and the pictures of the demonstrations, available – involves the values which were disposed for the production of a discourse, by the delegation to another subject: the subject of the enunciation. Fiorin (2005: 31) teaches that “the first meaning of enunciation is that of the act producer of the enunciated”.

In the *Dicionário de Semiótica* (2008: 147-148) [*Dictionary of Semiotics*]<sup>4</sup> the theorists Greimas & Courtès explain that the enunciation is the place of the generation of the discourse; it is the place where the “putting into discourse” occurs, where there is a retaking of the narrative structures which transform themselves into discursive structures. For the transformation of the use of languages into discourse, the first instance to be observed in the enunciation is the person category. The constitutive condition of this category is constructed by the dialogue, in the reversibility of the roles I/you. “The I is the individual who enunciates a discourse; the you is the individual to whom the I addresses; the here is the place of the I” (FIORIN, 2005: 55). The I, who enunciates, is added to the instance which produces the discourse, in a given specialty and correlate temporality. “[...] Because the enunciation is the place of the establishment of the subject and the subject is the point of reference of the spatial-temporal relationships; it is the place of the *ego, hic et nunc*” (FIORIN, 2005: 42).

A transitive orientation is incumbent on the subject of the enunciation, Fiorin continues (2005: 42), “an act to view the world”, what Greimas calls founding intentionality of the enunciation. The point is to perceive the enunciation as an enunciated-discourse, the function of which is intentionality. This intention configures itself in the relation between the communication actants, the I, on the one hand, the enunciator, and the you, he establishes in the discourse, the enunciatee. From the semiotic viewpoint, it is possible to reconstruct the enunciation from the reconstruction, that is to say, from the generation act of the enunciated through catalysis operations. “Catalysis is the explanation which is effectuated thanks to the

<sup>4</sup> In the entries *enunciação* [enunciation] and *enunciado* [enunciated] of the *Dicionário de Semiótica* [Dictionary of Semiotics] (2008, p.166-170)

relations of presupposition that the elements which are manifest in the discourse maintain with those which are implicit” (FIORIN, 2005: 32).

These implicit elements together with the other explicit features are the marks which are left in the discourse and which allow us to reconstruct the trajectory traced by the enunciator, so that the interpretative doing of the enunciatee is being processed. Fiorin (2008:138) explains that “the enunciator and the enunciatee are the author and the reader, but not the real author and reader, in flesh and bones, but the implicit author and reader, that is to say, an image of the author and of the reader which is constructed by the text”.

Let us come back to the object: how can we describe the subjects of the enunciated: addresser/addressee and pass over to the enunciative positions, of enunciator-enunciatee? The enunciated are different; therefore we must speak about each of them. The first, the advertisement entitled “The giant is no longer asleep. Keep Walking, Brasil”<sup>5</sup> of Johnnie Walker, has as its addressee the brand of alcoholic beverage itself (imported, produced in Scotland) and brings a Brazilian thematics in its video. The second, of the car producer Fiat, also a television advertisement entitled “#Vemprarua”<sup>6</sup> [Come to the streets], contextually vehiculated during the period of the *Copa das Confederações* [Confederations Cup]. The advertisements we cite present an institutional character, in which the thematics are not focused on the product to be sold, but on the very propagation of the company and of its identity, that is to say, of its brand. Now we can begin reflecting about the utilisation of these two advertisements for the creation of a third audiovisual, with pictures of these two campaigns and pictures of the demonstrations.

## **Describing the audiovisuais**

The audiovisual of the world famous whisky producer Johnnie Walker, became known as “O gigante não está mais adormecido. Keep Walk-

<sup>5</sup> Available on <<http://www.youtube.com/watch?v=0QTn-WfDFY8>>. Access on August 2013.

<sup>6</sup> Available on <<http://www.youtube.com/watch?v=0QTn-WfDFY8>>. Access on August 2013.

ing, Brasil” [The giant is no longer asleep Keep walking, Brazil]<sup>7</sup>. This advertisement was among the five which were selected in the Grand Prix of the Festival of Cannes; and it was the first of a series of advertising films which brought “theme-countries” in a campaign of the brand. According to information, which was propagated during the period of the vehiculaion of the campaign, (first semester of 2012) the inspiration for the film was an indigenous legend which speaks about “the sleeping giant in the Baía de Guanabara” [Bay of Guanabara] in Rio de Janeiro.

The television viewer assists the visual concretisation of the metaphor of the giant’s awakening: formed by the Pedra da Gávea [Gávea Stone: an impressive granite mountain in the Gávea District] (head), Pão de Açúcar [Sugar Loaf Mountain] (feet), Pedra Bonita [Pretty Stone: mountain overlooking the city], Corcovado [Corcovado Mountain with the statue of the Cristo Redentor – Christ the Redeemer], Morro Dois Irmãos [Two Brothers Hill] and Lagoa Rodrigo de Freitas [Rodrigo de Freitas Lake] (body), all of them touristic points of the city. The advertising ends with the sentence, the motto of the campaign: “The giant is no longer asleep. Keep walking, Brazil”, discursively it refers to an economic thematic, of growth, at the same time in which it appears as a stimulus of the brand at this moment Brazil is going through.

The advertising film of Fiat, which was vehiculated in the first semester of 2013, thus a year after the Johnnie Walker campaign and nearer to the period of the demonstrations, proposes a discursive relationship between the consumers, inviting them to the streets and those who most understand about the streets: as it is affirmed by the off voice and the signature of the film: Fiat. The main thematic of the campaign was the Confederations Cup; it was a kind of invitation, with music and lyrics, which was created by the group *O Rappa* [a group of Brazilians hooked on reggae, dub, rap and samba; their music speaks about the realities of *favela* life], exclusively for the film, which said at every moment: “Come

<sup>7</sup> More information can be found on the site of the agência Neogama at the address <[http://neogamabbb.com.br/johnnie\\_walker.html](http://neogamabbb.com.br/johnnie_walker.html)>.

to the street, the street is the Brazil's biggest *arquibancada* [rows of seats in a stadium]”.

The campaign ended up becoming the hymn of the marches and mobilisations all over Brazil. Newspapers and sites published that it is for this reason that the campaign was taken off air before it was foreseen. “Fiat elaborated the campaign *Vem Pra Rua* [Come to the streets] with the unique and exclusive focus on the Cup and on the cheerfulness and passion football awakens in the Brazilians. It inserts itself into a broad communication platform in order to celebrate the many sporting moments which Brazil is experiencing in the present time and in the coming years”, the company defended itself in a note<sup>8</sup>.

The third audiovisual<sup>9</sup> is a version of the two other advertising films, which was vehiculated on the social networks and visualisation sites and which brings a compilation of these videos with pictures of the demonstrations. They enhance: the theme-song “*Vem pra rua*” [Come to the streets], of the Fiat advertisement, in its lyrics; it says that people should participate, “go to the streets, because the party is here, it is time to support, Brazil will be giant, as big as it was never seen”. It is as if the song narrated the trajectory of the supporter, inclusively the colours which most appear in the video are the green and the yellow, there are flags, supporters with t-shirts of the Brazilian national football team and of the central district of a big city, taken by people who are supporting.

Before we exploit the analyses through the enunciator and the enunciatee' images which are fixed in the enunciated, we must say that the enunciatee's convocation to read and interpret the discourse-enunciated proposed by the enunciator (addressee) is evident only when the discursive structures are analysed. Through the knowledge of the instances of the establishment of the subject, with the people, spaces and times, we will know this discourse-enunciated. The reception context is inserted in the enunciative construction and its understanding is fundamental in

<sup>8</sup> Available on <<http://exame.abril.com.br/marketing/noticias/campanha-vem-pra-rua-nao-saira-do-ar-diz-fiat>>. Access on August 2013.

<sup>9</sup> Can be visualised at the following addresses: <<http://www.youtube.com/watch?v=nf9VS144asM>> and <[http://www.youtube.com/watch?v=-91Zlr\\_u67I](http://www.youtube.com/watch?v=-91Zlr_u67I)>.

terms of apprehension of the meaning the enunciator puts to the enunciatee. It is about the processing of meaning and the projected pictures of the subjects that we are going to discuss.

### **Enunciative positions in the audiovisuals: subjects, times, spaces**

In the establishment of the subjects of the audiovisual it is convenient to discuss about the narrator, the one endowed with a *must and can do* qualified by the enunciator in order to conduct the enunciated and effectuate the delegations of voices to the actants, the interlocutors of the discourse. In the audiovisual, they present themselves as possibilities to that implicit narrator, who does not show himself, does not introduce himself or we have an explicit narrator in other sequences. This implicit/explicit narrator is the very camera, which either hides itself as mediation tool, between that which is being narrated and to whom it is narrating itself, now “it gains life” and starts telling the story in its own way. And this occurs through the pictorial aspect of the scene that is to say, through the movements of the camera and through the edition or montage. In these configurations, the subject of the enunciation is delegating the role of the narrator to the camera. This narrator confounds himself with the very camera which captures the narrated.

According to Arlindo Machado, the camera-narrator, the delegate of the enunciator can assume the viewpoint of an “all-seeing subject narrator and take all the pictures and sounds considered important for the full visualisation and audition of the story” (MACHADO, 2000: 101). This narrator apprehends what happens – like an observer with total focalisation –, he is omniscient and omnipresent, he knows more than the actants, he knows the feelings and thoughts of each of them and he introduces them by means of their choices. This position of the explicit narrator the camera assumes conveys an effect of subjectivity meaning and very often it introduces itself together with an off narration, either through the voice of one of the actants or through the characterised voice of a narrator who does not participate in the narrative which is being told.

In the Johnie Walker and Fiat audiovisuals we analysed, we have similar narrations proposed by the camera-narrator. In the Johnnie Walker audiovisual, the camera follows the unrolling of the giant's actions, asleep before, awake afterwards. The pictures put us near the expressions of the actants, of fear, of admiration, of the following of the staged moment. There is a sort of "balancing" proposed by the montage, on the one hand, with scenes, in open general plan, which lead the television viewers to experience the space of the touristic points of Rio de Janeiro, of Brazil, of stones that roll or burst when the giant awakes, on the other hand scenes which are nearer to the actants, to those who experience this awakening.

According to the *Dictionary* (2008: 176-178), in semiotic terms, space<sup>10</sup> can be understood from the *geometric*, *psycho-physiologic* or *socio-cultural* viewpoint and define itself according to its visual properties. Whereas spatialisation is "one of the components of the discursivisation, which enables the application of a temporal organisation in the discourse-enunciated" (*idem*: 176), "the localisation would be one of the proceedings of this spatialisation, defined as space *elsewhere* or space *here* (enunciative space)" (*idem*: 295). According to Coelho (2000: 77), if we take literature, the spaces can have an aesthetic function like those environments which serve as a scenario to the action and which do not act on it, although they are being described with rich details, or as a pragmatic function, when the elements which serve as an instrument for the development of the narrative action, for example, to provoke, to accelerate, to reconnect or to modify the action of the actants; they help to characterise them by describing the environment in which they live or by creating a propitious atmosphere during the unrolling of the action. The spaces which are brought by the advertisements are different. In the Johnnie Walker film, the enunciator distances itself from the enunciated and establishes a space of the *else-*

<sup>10</sup> The following entries: *especialização* [spatialisation], *espaço* [space], *localização* [localisation], *espaço-temporal* [space-temporal] and *proxêmica* [proxemic] were researched in the *Dicionário de Semiótica* [Dictionary of Semiotics] (2008).

where, when it presents us *Brasil* with “z”. Whereas in the Fiat advertisement, the object, the product of the advertisement, the car, is there in the streets, with the people, the space, which is established, is that of the *here*, or of the now, that of the presentification of the experienced meaning brought by the music.

Although there is no *off* narration during the Johnnie Walker advertising film, it contributes to the meaning – understanding it on the basis of the syncretism of the visual, sonorous and verbal languages – an instrumental music, an increasing soundtrack, which intensifies the suspense of what was going to happen from the awakening of the stones which transform themselves into the giant, culminating with the end of the film. The audiovisual advertisement finishes with the picture of the giant with his whole body in the Baía de Guanabara [Guanabara Bay] and the lyrics: “The giant is no longer asleep”, followed by a black screen and the lyrics with yellow fonts: “Keep Walking, Brazil”, finalised with the brand Johnnie Walker. By means of the legend of the giant, they use *Brasil* with “z”, that international one, with an economic position on the external market.

This meaning is marked by the slogan of the brand, which is translated as “*Continue caminhando*” [“Go on walking”] but it delimits the space referred to by the campaign. “*Continue caminhando, Brasil*” [“Go on walking, Brazil”]. The verb in the gerund proposes an aspectualised meaning, that is to say, it is intensified, not by the finished action of a “walk”, but by an action which is prolonged, which already began and will “*continuar*” [go on], as the slogan says. In the *Dictionary of Semiotics* we have a signification for the entry *aspectualisation*:

[...] the *aspect* is introduced in linguistics as “point of view about the action”, susceptible of manifesting itself in the form of autonomous grammatical morphemes. By attempting to explicate the actancial structure, which is subjacent to the manifestation of the different “aspects”, we were led to introduce an actant *observer* in this discursive configuration, to whom the action, which is carried out by a subject installed in the discourse, seems like a process, that is to say, like a “march”, a development” (DICIONÁRIO DE SEMIÓTICA, 2008: 39).

This action will still manifest itself in the time of the enunciated. It is convenient to discuss on these effects of meaning, which are created by temporality with the interest in the involvement of the other, of the television viewer. Medola (2001: 84) says that the effects of meaning “[...] similar to the experiences of temporality which are experimented in the natural world, promote a larger involvement of the enunciatee through the identification mechanisms”. Therefore we will try to reflect how these moments appear in the audiovisuals, mainly relating Fiat’s advertising film and the audiovisual which was mounted with pictures of the demonstrations. The audiovisual we cited involves a manipulating subject, the very brand, in the processing of meaning that uses its rationality with its own judgments and its value systems.

Nevertheless, since the audiovisual is a montage with the music-theme of the Fiat advertisement and with pictures of the demonstrations, it takes again the strategies used by the brand, now with new judgments and new systems of values. The “*Vem pra rua*” [Come to the streets] together with the pictures of the demonstrations establishes the present time of the enunciation and of the enunciated: Confederations Cup. More than this, the “*Vem pra rua*”, before in the advertisement with “*Quem entende de rua*” [Who understands something about the streets] (such as it is narrated by the audiovisual), transforms itself into “*Vem pra rua*” and joins the others in the social mobilisations all over Brazil. The pictures of the advertisement of people who are together, watching the games, dancing, of the cars in the streets, are replaced by people in the demonstrations, by pictures which are near the posters with their demands.

As Landowski reminds us of, the logic of manipulation establishes strategies of *have* the other *do*:

To interact this way is in the first place to attribute or to recognise in the other a *will* and, from there, to seek to weigh his motivations and his reasons to act: it is to attempt to have him want this more than that, so that – of his own free will or on the contrary, as we say, “the death of the spirit” – he could not want to execute what we planned for him (LANDOWSKI, 2005: 12).

How this *have* the other *do* establishes itself from enunciated which superimpose themselves. Fiat's want and that of its interlocutors is not the same want of the subject who is responsible for the vehiculation of the audiovisual, which was edited and mounted on the basis of the Johnnie Walker and Fiat audiovisuals. But can we really affirm that the strategy which was used formerly is still there, that the meaning remains crystallised? We understand this meaning of the two audiovisuals as experienced, even if it was mounted afterwards; maybe this has been the main meaning the subjects sought for the audiovisual with the pictures of the demonstrations. The time of the one and of the other *do*, be it experienced, be it participating, presents a meaning to the television viewer that it is that of this experiencing and participating. The same objective of the audiovisual invites to the demonstrations.

Thus we have the manipulating of the discursive subjects following the regimes of interaction and meanings Eric Landowski proposes, which puts the subjects in relation to each other, in their trajectories of possibilities; it is the proceeding of adjustment, in a new quest of meaning. According to what the author leads us to reflect about:

For this reason Greimas invents, or reinvents the *aesthesis*, the *sensibility*, the *body*, finally the very conditions of what we call on our part the *adjustment*: in favour of some accident which will allow the negation or the surpassing of the programmes which are fixed previously, this will be the passage from daily life marked by a maximum of security possible and comparatively by insignificance and boredom, for "another" life in which the relationships between the actants will have nothing secure, but in which, in counterpart, they will make sense (LANDOWSKI, 2005: 33).

Thus following this methodology, we understand that the comprehension and apprehension of the effects of meaning of our object passes by another interactive process, not only by the manipulation proceeding but by another one, whose relations with the natural world give us the experience every day. We are referring to the proceeding of adjustment, whose interaction between the involved subjects is not given only by communication – be it persuasive through messages, modal values or objects of value – but, above all, through *contact*.

Landowski (2005: 21-22) explains that in this interaction the modal competence is no more than that which guides the interactants, it is an interaction between equals, in which the parties co-order their respective dynamics about the way of *do together* and he completes that it is an interaction of *to feel* reciprocally, different from the so-called modal competence, which the author baptises as *aesthesis competence*. The interaction which was founded on a *make believe* before – based on persuasion, between the intelligences – will now ground on the *make feel* based on the contagion between sensibilities

This establishment of the *aesthesis competence* of the *make feel* the other, which foresees the interaction, occurs in the space of the screen, of the audiovisual. We went out from the presupposition of an actuation of the viewer with the imagetic environment (his actuation) which corresponds to the very project of signification, which was established (updated) by the situation proposed between the actant and who watches. Fechine explains that the subject is responsible for the transformation of his/her state, “by switching on television in order to put himself/herself in contact with the televisual flux, an operation in which a pleasure or a form of ‘taste’ is produced which are identified here with the own experience to usufruct the same programme” (2003: 105). Both advertisements evolve towards such proposition in their processing of meaning. About these discursive interactions, which are processed in the enunciated of the media in general, Oliveira (2010: 4) teaches us that they “[...] can be thought in the processing of the enunciative structuring which signifies them in and through the act of establishing the subjects in the experience of meaning producers. Assuming that the meaning is never entirely given to them, since they have always a kind of participation in its construction [...]”.

Both advertising films assume such meaning when they propose this participative interaction in the experience of watching them, of entering a discursive relationship. This same interaction is “required” by the audiovisual that was mounted with the pictures of the demonstration, since it proposes this experience of the experienced lived, of the being in the world, of the participating in a social mobilisation.

## Accident or conclusion?

We emphasise here that the sharing between the subject enunciator and the enunciatee is given in the interaction by a feeling through the establishment of the enunciatee's meanings. This is processed in this interaction through the "dialogue" with the television viewer; it is obtained from the exploitation of the syncretic televisual language, but also from the discursive choices. This sharing still leads us to propose that the edition and the montage of the advertising films in the audiovisural with pictures of the demonstrations characterise another proceeding Landowski describes: the accident. The author explains that in this regime, the subject can take the initiative again:

Instead of continuing to do how he does only because one day, another one or he himself, stipulated, a long time ago, that it would be like this that it would be done from then on, he can suddenly – doubtlessly in favour of some accident – be led to stop for a moment to accomplish mechanically and in all confidence the same syntagm, to lift the glance, to see himself carrying it out, to question himself once about the reasons of its "necessity", and suddenly to perceive that he could act differently. And even decide finally to do it in another way from now on – also with good reasons, but different of course, at the same time in substance and for its status, of the way which motivated his faithfulness to the instituted use up to then (LANDOWSKI, 2005: 18).

With the possibility that an accident can break with the normality of this apprehension and make a new meaning for it appear, "the instantaneous establishment of a new 'state of things'", such as Greimas affirms (2002, p. 73). This new state of things leads the subject enunciatee of the advertising media to enunciator subject, re-contextualising the first enunciated and making appear a new meaning, now, aggregated to the Brazilian demonstrations.

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