102 - WOMAN´S IMAGE IN BRAZILIAN ADVERTISING YESTERDAY AND TODAY

CÍNTIA GUIMARÃES DE SOUSA;
DOSTOIEWSKI MARIATT DE OLIVEIRA CHAMPAGNATTE;
DANIELE RIBEIRO FORTUNA
UNIVERSIDADE UNIGRANRIO – DUQUE DE CAXIAS – RIO DE JANEIRO – BRASIL
drfortuna@hotmail.com

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INTRODUCTION

This article intends to conduct a study of the female body image in the decade from 1950 and advertising these days in Brazilian advertising, using as a basis three models of different products. Is drawn a parallel between dating ads of the 1950s and today's announcements, all published in journals of their respective eras.

Without forgetting the main advertising goal is to sell, convince or entertain your message receiver, which in this case we speak of women, we will speak of female language and analyze the ads, based on the Aristotelian scheme of copywriting, followed by larger of the ads in Brazilian journals, applying its four stages in the studied models.

In Brazil, in 1950, the woman was primarily a homemaker, mother or wife. Hardly had some identity and should always demonstrate submission to a male figure, either the father or the husband. Very few had some sort of paid work, devoting only to the home. Currently, the woman entered the labor market, occupying several positions. In addition, according to Carvalho (2003, p. 24), "women play the protective function / provider of family needs and the home, making the picture of domesticity (the domus, 'home'). This does not mean, however, bear the burden material home, or pay for expenses, but with the work of leaving home, choosing and buying; it is the official buyer ". In this case, most of the advertising aims to reach the consumer woman, not just products for themselves but for the whole family and the house.

However, although women have occupied an even more prominent role in society, advertising does not appear to have updated this image. The female body is still portrayed in a similar way to the 1950s. To prove this hypothesis, we will analyze three ads published in magazines of the 50s and three current. First, however, we will make brief remarks on women in Brazilian advertising.

SEX FRAGILE IN ADVERTISING

In the early twentieth century, the advertising was made still embryonic in Brazil. Advertisement at that time did not have a different language, there was no concern about the textual structure. In fact, the words were simply thrown and the service features or products were listed, a technique known as stacking, which made them polluted and burdened.

Over time, the textual and image techniques have developed, which implied a concern with the concept of advertising. The ads started to present the 'secondary' gains of products, that is, a hair dye serves not only to color, but also to make them more beautiful and bright.

Well after the beginning of the century, already in the 1950s, after several changes undergone by advertising, when textual buildings, appropriate languages for each type of public began to be taken into consideration, it was noticed that when the ad or part spoke the "same language" of your target audience, the return was greater and hence the success of the product / service as well.

Although women were in a subordinate role in society, their presence has always been constant in advertising. Even with the change of this role and use of specific strategies to reach the female audience, its image in the Brazilian advertising was not updated.

According to Nelly Carvalho (2006, p. 25), Raoul Smith says that female language has some key features, such as using different lexical items, enhancers and the constant support adherence questions or confirmation. That is, to the authors, making use of these devices, message persuasiveness will be much more effective, usually being used in ads for this target.

According to Carvalho (2003, p. 25), it is common in advertising targeting sex. Concerning women, for example, it is this segmentation that "defines the correlation sex / speech which, according to Raoul Smith (...) allows you to identify in female language some key features".

Brazilian advertising, as well as woman, has evolved, reached achievements and became known as a synonym for creativity won award-winning worldwide campaigns. In fact, Brazilian advertising is now a reference in the matter. However, as stated earlier, and we can prove through the comparative analysis of ads, woman´s body is still portrayed basically in two ways: as a sensuous object or connected to household chores.

ANALYSIS OF PARTS

For the analysis of the parts was chosen the Aristotelian scheme of speech, already used as standard in the 50s and which can also be found in today's announcements, but as the cost of major announcements has increased, due to the routine of the dynamics of consumers, and the limited space of the messages has become more stringent, the phases of the speech can still be viewed, but summarized or in juxtaposed forms, as we can see in today's announcements.

According to Aristotle (quoted Carrascoza, 2004) in Chapter XIII of Book II of the rhetoric art, a coherent logical and formal speech should have four basic steps: exordium, narration, evidence and peroration. The first step, the exordium or title, is given in the introduction speech, in which "one begins by expressing input just what is meant" (CARRASCOZA, 2004, p. 31); the second stage, narration, is where discourse mentions the known facts while demonstrates qualities of the product; already in the third stage, the evidence, it shows technical characteristics of the product. Finally, the peroration, which is the epilogue, consists of four phases: the first consisting of well provide the listener on our behalf; the second, amplify or attenuate what was said; the third, excite the passions in the listener; the fourth a recap - "saying, heard, you are familiar with the matter, judge" (CARRASCOZA, 2004, p. 31).

The first ad sells the brand Fracalanza pans. The image in black and white, it is a drawing of a young woman, aged 20 to 30 years, which appears to be middle-class, wearing a dress and an apron. It has a well-groomed hair and holds a kettle. She is standing near a stove, on top of which are two more pots. It seems to serve as an example to the entire target audience of the product, housewives: a good woman should cook for her family, but she should not neglect her appearance in any way, because her husband to come, will only be satisfied if he finds the table set and a presentable woman. Also, she seems to feel comfortable

with the laundry and kitchen. Her body is tilted slightly to the side of the stove, revealing intimacy with the appliance.

Building on the Aristotelian speech, we have four very visible speech steps: Exordium - "It is a pleasure to use stainless steel cookware"

Narration - "It is a pleasure to cook with stainless steel cookware; They are always bright, and do not give the lowest labor for cleaning! "

Evidence - "The stainless steel cookware Fracalanza bring the guarantee of a reputable brand for its quality products."

Peroration - "The best present: useful and enjoyable appliance stainless steel kitchen"

The title relates pleasure with pans. Narration reinforces this idea, using the word 'brilliant' and the expression 'minor work'. Tests confirm the quality of the product. Finally, peroration reinforces that the products would be a useful gift for women. It should be noted the word 'gift': to the woman of the 50s, receiving pans can be a great pleasure.

In the second ad, the product is the powder soap "Rinso". The design is colorful and brings a woman who appears to be middle-aged, with a pink dress with white balls. It also features a white apron over clothing. On her face, a smile seems to show happiness. She is in front of a tank filled with water and laundry detergent. With one hand holds the powdered soap box "Rinso", and with the another, a piece of cloth that is half immersed in water. The tank seems to be an extent of the housewife's body, such intimacy and happiness she shows feel in that situation.

Analyzing ad text, we can once again identify the four stages of the Aristotelian model:

Exordium - Joy in the tank!

Narration - "Now is the revolutionary granulated soap made especially for:

1. Wash with half the work
2. Leave the whitest clothes
3. Save more clothes

Evidence - The announcement presents an explanatory framework with the text "See how easy" with the testimony of a housewife, Ms. Sebastiana Telles de Souza who lived in Voluntários da pátria street, 1427. A box shows three steps with the titles "Put sauce", "Give a scrubbed" and "Put on the line." Described in the box there are all the details of each stage of the correct use of the product.

Peroration - "Rinso washes best due to a super foamy sauce!", “Do not cost more than acommon soap" and "In addition to all the advantages, a small package of Rinso washes so many clothes as 2 pieces of 250 g common soap."

The ad text is more descriptive than the previous, but its title is quite revealing: associates housework to happiness ("Joy in the tank!"). It is also worth noting the testimony housewife, resident of the neighborhood of Botafogo in Rio de Janeiro. It demonstrates that the product would be really helpful for middle-class housewives of Rio de Janeiro.

The third and final 1950 ad brings a black and white drawing of a woman holding a broom, a feather duster and what looks like a mop. She is wearing a dress, is well groomed and with a smile on her face. Seems to be young. Near her feet, it is a large vacuum cleaner. Above it, the brand name - Arno - written in bold letters.

Again, we can identify the Aristotelian speech in the ad text:

Exordium: "I am modern... I use vacuum cleaner ARNO"

Narration: Referring to the broom, the rag and the mop, the speech of the character is as follows: "This belongs to pre-history of cleaning!"

Evidence: A box illustrates the background scenes that would be required if the vacuum cleaner is not used, as well as up, down and beating carpets, tasks that require great effort.

Peroration: "End the 'dance' of dust" - the word dance referring to the scenes shown in the box where the cleaning movements refer to the act of dancing.

The title relates to the use of modern vacuum cleaner, revealing that only a modern woman would use a device like that. The peroration, although reinforces this idea, associates the act of cleaning the house for fun - 'end with dancing dust' - and the usual routine of the housewife of the 1950s.

We can notice that the environment, women and the structure of the ads are very similar. All women appear to belong to the middle class, which is the public targeted by the ads. They use clear language and try to approach the reality of housewives of the time. There is not a lot of creativity in the elaboration of ads. It is important to say that the words used are 'pleasure', 'joy', 'dance', in order to show how household chores can be enjoyable.

Although women´s image has been updated on current advertisements with regard to clothing and be accompanied by the man in the home, in other respects, the meaning seems to be the same.

The choice of today's announcements was due to the choices made in relation to advertisements from the 50. Thus, we believe that the comparison can be performed more effectively, allowing us to more clearly identify similarities and differences.

The first announcement is the brand of Tramontina cookware. It shows a man and a well-dressed woman in the kitchen. The picture is colorful and the predominant tone is beige, a color that refers to classic, to elegance. Man is bent over a pot, smelling the food that is inside it. His face reveals satisfaction. On his side, we see a woman with a hand on her hip and the other holding a glass of wine. In her face, a happy smile. In her body, a beautiful dress without apron. The Aristotelian scheme still appears:

Exordium - "Your home with you"

Narration - "As to enjoy a wine, you must use the right glass to make a good dish, it is critical to have stainless pans Tramontina."

Proof - "With them, you value the taste of each ingredient, and flavor of every moment."

Peroration - "Your house feels, experiences, enjoying with you."

In this ad, we see a greater concern with the setting, a sophisticated layout, all to bring the piece a more elegant tone. Currently, it is not always the women who take care of their own homes, a portion, usually Class A or B, hire day laborers or maids to carry out the care home because they work and can afford to "outsource their labour". The presence of man in the kitchen is not as unprecedented and make dinner and dress well for her husband have a romantic air and no obligation as 60 years ago.

The title reinforces the importance of home. Already the narration, modernizes the image of women, which now consumes alcoholic drink normally, without this being seen negatively. Evidence associate pots not only the quality of the dish, but at the pleasure of the moment. The woman, as well as the pots, is also part of the house and of the kitchen, so the house 'feels' and 'enjoys' with you.

The second announcement brings color photo of three girls, who are embraced and laughing and that probably just pass the entrance exam to college and experience the first day experience at the university when, in general, there is a game in which all freshmen have their clothes and painted bodies. Three young, cheerful and happy young women celebrating the beginning of a new stage of their lives. It is a soap powder Omo advertising, suggesting that after the game, they - or their mothers

– will wash their clothes with the product.

The Aristotelian speech is still visible, but in a much more condensed form:

Exordium - "Get into college is good"

Narration - "New OMO progress with bleach system"

Proof - "Eliminates the use of bleach."

Peroration - "Because getting dirty is good"

Among the changes that we can see, we have the clothes, necks, arms and bellies on display, and the main thing is the sense of freedom that the image of girls transmits, as in 1950 was not encouraged women to study, much less reaching higher education. It is worth mentioning the fact that three girls are not three guys. In this sense, we can say that, while the current woman, a kind of fun is allowed ("because getting dirty is good"), which was forbidden earlier, is left to her the task of 'wash whiter' with the help of Omo.

The third ad shows the Bombril brand. It is a color picture of the actress Marisa Orth, dressed for Carnival. Marisa costume is a red dress, very short and just. The outfit also includes feathers and several bottles of cleaning products Bombril. Next to Marisa, in inferior position to her and as if worshiping her appears the image of Carlos Moreno, poster boy of the brand between 1978 and 2004. Moreno is dressed as a typical trickster: red and white striped blouse, white pants and hat. He also holds a tambourine. Both seem happy, as if they were enjoying the Carnival. On the left side of the piece, at the bottom, we see the symbol of São Paulo samba school Vai Vai.

The speech style is Aristotelian. Her steps are more summarized and not so evident, and may even be superimposed:

Exordium - "Women evolved"

Narration - "Evolved are so women"

Proof - "Shine at work, at home and still shining spare time to shine in the avenue."

Peroration - "Women Shine. A tribute of Bombril and Go-go Brazilian women ".

The text shows the relationship between change, brightness and cleanliness. To be an evolved woman, we need to shine at work and also at home. If time permits, she can also have fun. It is important to note the presence of actress Marisa Orth in the ad. For a long time, she took part of a sitcom in which she played the part of a stupid woman and sometimes sexy. Her image was marked by this character. It sounds interesting also that the male character rightly revere the actress. In addition, the sexy, shiny, with the backdrop of a packed cleaners fantasy is an important element because it reinforces some stereotypes of the female image in the Brazilian advertising: housewife, sexual object and that does not always have her intellectual attributes valued.

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Cintia Guimarães de Sousa

Endereço: Rua Larissa, 52 – Jardim Primavera – Duque de Caxias - RJ - CEP: 25215-290

WOMAN´S IMAGE IN BRAZILIAN ADVERTISING YESTERDAY AND TODAY

ABSTRACT

This paper aims to present and illustrate how the image of women has been used for decades by Brazilian advertising. Although women have come out of a subordinate position in which her fate was decided by the man - her father, and later her husband - to occupy different spaces in society, the way her body image is portrayed in Brazilian ads does not changed completely. Advertising has always made use of the female image. The incipient beginning of advertising in Brazil, when there was still a concern about textual techniques, about the correct use of the image and the definition of a concept that would provide a good product sale, the woman's body has appeared in ads. If only figuratively, it was part of the image related to the product. With time and with the change of woman's role in society, it was revealed that she was the official buyer of the family, making it also a direct consumer. In this sense, the woman has always been the target of various types of campaigns. However, it continues to be portrayed basically in two ways: as a sexual object and linked to household chores. To prove this statement, we will analyze the image and the text of three ads from the 1950s and three current ads. The analysis is based on the Aristotelian model of speech.

KEYWORDS: Brazilian advertising, body, feminine image

UNE IMAGE FEMME DANS LA PUBLICITÉ ET HIER AUJOURD'HUI BRÉSILIEN

RÉSUMÉ

Ce document vise à présenter et d'illustrer comment l'image des femmes a été utilisé pendant des décennies par la publicité brésilienne. Bien que les femmes ont de sortir d'une position subordonnée dans laquelle son sort a été décidé par l'homme - le père, puis le mari - à occuper différents espaces dans la société, la façon dont votre image corporelle est dépeint dans les annonces brésiliens ne Il a complètement changé. Publicité a toujours fait usage de l'image féminine. Le début naissante de la publicité au Brésil, où il y avait toujours une préoccupation avec des techniques textuelles, avec l'utilisation correcte de l'image et de la définition d'un concept qui donnerait une bonne vente du produit, le corps de la femme est apparue dans des publicités. Si seulement au sens figuré, il faisait partie de l'image en rapport avec le produit. Avec le temps et avec le rôle de la femme de changement dans la société, il a été révélé qu'elle était l'acheteur officiel de la famille, ce qui en fait aussi un consommateur direct. En ce sens, la femme a toujours été la cible de divers types de campagnes. Cependant, il continue à être dépeint essentiellement de deux façons: comme un objet sexuel et lié à des tâches ménagères. Pour prouver cette affirmation, nous allons analyser l'image et le texte des trois annonces des années 1950 et trois annonces actuelles. L'analyse est basée sur le modèle aristotélicien de la parole.

MOTS-CLES: La publicité brésilienne, corps, image féminine.

LA IMAGEN DELA LA MUJER EN LA PUBLICIDAD BRASILEÑA AYER Y HOY

RESUMEN

Este documento tiene como objetivo presentar e ilustrar cómo la imagen de las mujeres se ha utilizado durante décadas por la publicidad brasileña. Aunque las mujeres han salido de una situación de subordinación en la que su destino era decidido por el hombre - el padre, y más tarde su marido - para ocupar diferentes espacios en la sociedad, la manera en que su imagen corporal es retratada en anuncios brasileños no Cambió por completo. La publicidad siempre ha hecho uso de la imagen femenina. El comienzo incipiente de la publicidad en Brasil, cuando todavía había una preocupación con las técnicas de texto,

con el uso correcto de la imagen y la definición de un concepto que proporcionaría una buena venta de productos, el cuerpo de la mujer ha aparecido en anuncios. Si tan sólo como aparición, que era parte de la imagen en relación con el producto. Con el tiempo y con el papel de la mujer de cambio en la sociedad, se reveló que ella era el comprador oficial de la familia, por lo que es también una consumidora directa. En este sentido, la mujer ha sido siempre el objetivo de varios tipos de campañas. Sin embargo, continúa siendo retratada básicamente de dos maneras: como un objeto sexual y vinculada a las tareas del hogar. Para demostrar esta afirmación, vamos a analizar la imagen y el texto de tres anuncios de la década de 1950 y tres anuncios actuales. El análisis se basa en el modelo aristotélico del discurso.

PALABRAS- CLAVE: Publicidad brasileña, cuerpo, imagen femenina

A IMAGEM DA MULHER NA PUBLICIDADE BRASILEIRA ONTEM E HOJE

RESUMO

Este trabalho visa a apresentar e ilustrar como a imagem da mulher vem sendo utilizada há décadas pela publicidade brasileira. Apesar de a mulher ter saído de uma posição de subalternidade, na qual seu destino era decidido pelo homem – a pai e, posteriormente, o marido - para ocupar diferentes espaços na sociedade, a forma como sua imagem corporal é retratada nos anúncios brasileiros não se modificou completamente. A publicidade sempre fez uso da imagem feminina. No início ainda incipiente da publicidade no Brasil, quando não havia ainda uma preocupação com técnicas textuais, com a utilização correta da imagem e com a delimitação de um conceito que proporcionasse uma boa venda do produto, o corpo da mulher já aparecia nos anúncios. Ainda que fosse apenas de forma figurativa, fazia parte da imagem relacionada com o produto. Com o tempo e com a modificação do papel da mulher na sociedade, foi possível perceber que ela era compradora oficial da família, tornando-se também uma consumidora direta. Nesse sentido, a mulher sempre foi alvo de campanhas de diversos tipos. Entretanto, continua sendo retratada basicamente de duas formas: como objeto sexual e ligada a afazeres domésticos. Para comprovar esta afirmação, analisaremos a imagem e o texto de três anúncios da década de 1950 e três anúncios atuais. A análise será baseada no modelo aristotélico de discurso.

PALAVRAS-CHAVE: Publicidade brasileira, corpo, imagem feminina.