ABSTRACT
Objective: to understand the meanings of the image of women in speeches of beer ads in Brazil. Method: discourse analysis of French line in the analytical reflective process in two commercials of beer, dated 1910 and 2006, accessed through the internet with female images printed. Results: the image of women in advertising in 1910 yielded senses of seduction and freedom, and in 2006 produced senses of seduction, daring and body provocation. Desire and pleasure represented by women and alcohol, both “products” of desire and consumption to men. The social and political transformation of society enabled Brazilian women to win the right to vote (1930) and emancipation of their sexuality (1960). Conclusion: the senses of the female image in beer commercials have suffered discrete transformations, but keeping in both periods sensuality and seduction.

Descriptors: Ethanol; Advertising; Women.
INTRODUCTION

Literature points out that advertising on alcohol influences people, especially the youth, to the abusive consumption of this psychoactive substance, by being associated with sporting events and contents of humor. The content of advertising messages and advertisements influence the decision making process in people to consume alcohol because one may identify with situations that involve humor, eroticism, sports, parties, which are associated with nice and funny moments, triggering memories and positive affective responses (such as approving the advertising), increasing the likelihood of an early and intense consumption.

Prevails in Brazil since 1996 legislation n° 9294 that restricts the placement of advertisements linking alcohol to sports, driving, healthy performance of any activity, images or ideas of social status or sexuality. However, one still observes a media speech with informative content associated with eroticism, with a predominance of the female image. It is understood as an act of publicity the disclosing of facts or information regarding something or someone, making them public. Propaganda is understood as a way to spread an idea, a set of determined values with the purpose of persuading the public with one’s intention to adopt or adhere to this idea or values.

Considering the social, historical and cultural transformations society is suffering, this study aims to understand the meanings of the female image in the discourses of beer commercials in Brazil.

METHOD

Theoretical study, using French line Discourse Analysis (DA) in the reflective-analytical process of two beer commercials, dating from 1910 and 2003. AD, considered a theoretical and methodological framework, seeks to “understand how symbolic objects produce meanings”, so to understand the advertising discourse, it is necessary to understand how the beer ad considered symbolic material produces senses and how this symbolic object is stricken with “significance to and by the subject.”

The subject in the AD is not understood as a being who has a particular existence in the world, individualized, but rather considered a social, historical, decentered, fragmented and split subject by ideology and historical unconscious, because their speeches are translated and determined by other and earlier discourses. “The voice of this subject reveals the social place, therefore, it expresses a range of other voices that comprise a given reality.”

The speech is not only understood as an information transmitter between sender and receiver, they are rather “words” that involve “effects of meaning between speakers”, produced under certain conditions, present in the ways of saying it, providing clues, traces and requiring the analyst to seize them for the construction of discursive processes of signification. We seek to understand the directions on the non-verbal language (visual) that permeate the beer ad, which is entered in a social, ideological, produced, modified and historically marked space, where subjects are constructed. Thus the media discourse of beer advertising is also characterized as a socio-historical object.

Understanding the way the image of women in beer commercials need to relate these “words” with its externality, ie in their production conditions. Production conditions involve the subject and the situation, which are narrow sensed, that is, the immediate context. In a broad sense, the production conditions involve the socio-historical and ideological backgrounds. The immediate background considered in this study relates to the place in which the advertisements were broadcasted, or in magazines and posters, in 1910 and 2006, respectively. The broad background brings to the effects of meaning elements deriving from the organizational development of the society as well as the production of events, ie the story.

In the process of analysis and interpretation we seek to support the understanding of women’s role in history, especially in the periods in which the advertisements were made, trying to capture the ideologies present. The corpus consists of two beer commercials being considered texts printed images. An old image was printed in a magazine in 1910 and the other, more current, was printed on poster in 2006, but both transmitted over the Internet. They were accessed from online sources, ie internet sites

RESULTS

In beer advertising, women have their
identity signified by the visual language, which is the materiality of discourse. It is noticed that in both figures, the female body is inserted with evidence, which allows to infer that the media discourse seeks to achieve strategically their intended effects, ie, sell the product and create a need for the public to get it as a form of conquest, which provides consumer power, pleasure, social status and other desires.

Figure 1 corresponding to commercial aired by the magazine in 1910 shows the image of a charming woman with a candid and alluring look, subtly directed toward consumers and a demure attitude. This contrasts with a garment that covers her entire body, marking their bountiful breasts appear; also, the color of the dress is red, which draws the attention. The ad also refers to the spirit of freedom, independence and decision considering that the woman is alone, she is drinking beer, and in the background, there is a picture of the open sea.

The body of the woman in this picture is transformed into an instrument of language seduction, of freedom and of liberation.

Figure 1. Poster advertising beer. Brazil, 1910

Figure 2 it is an advertising campaign of 2006 in which there is an utterance of the image of women and her body, more explicitly with an alluring and suggestive look. The posture of the woman appears to be more daring, provocative, calling the attention of the consumer by a gestural code (through pointing the beer can, which is larger and is ahead of the woman’s face, giving an understanding of: - “it is you! “), identifying him and customizing the offering. Sensuality is associated with desire and pleasure, uniting women and alcohol, both products “of conquest and consumption for males. We can noticed that the images of the beer can and the bottle are more emphasized, considering their size in relation to the image of women, allowing us to understand the priority of beer in people’s lives, especially in moments of leisure.

This illustration also shows an image of a beach background, allowing us to understand a media message of relaxation, entertainment and freedom. Generally if the advertisements refer to panoramas of beach, as they associate summer season, plenty of sunshine and warm feeling to the consumption of beer, naturalizing this relationship through ideological mechanism.

Furthermore, this advertisement can also strengthen the social imaginary that the woman is available as “object of desire and consumption goods” in pleasant moments of fun, recreation and relaxation, along with the beer.
DISCUSSION

Historically, women’s image wavered between the sacred and the profane. Ideologically, this contradicts the image of women, sometimes sacred, sometimes profane, it was reinforced in the period of Christianity.16

The identity of women as reproductive, mother, caregiver16, caste, fragile, submissive and dominated by males (breadwinner), dispossessed of pleasures and desires, and their sexuality tightly controlled, countered with another image, ie, the profane. This interpretation agrees with the study that analyzes the stereotypes of the female figure in beer commercials, portrayed as a woman, mother and wife, and sensual harlot, reflecting a demure figure and sometimes sexualized.17

The profane image, stemming from the religious discourse of the myth of Eve, sinful, for seducing Adam and urging him to sin, offering him the apple (here we can refer to the analogy of the beer can offered to the consumer), it also triggers on both the awakening of desire and sexuality, associating sexuality to original sin16. The media discourse apprehended by the reader uncritically, but naturalized and evident in his imagination, creates similarities between beer to be consumed and women to be desired. Therefore, the advertisement not only offers drink, but the woman should be “consumed” by generating pleasure and satisfaction to the male gender.18-9

Thus, the image of Figure 1 evokes the model of woman-Eva, therefore, women of that era followed such a model, sought an emancipated sexuality, free of male domination16-17. Internationally, in the early twentieth century, while women of middle socioeconomic class dedicated to the care of home and husband, the lower class worked at home and in the industry. But the inflationary process and the increase in the cost of living triggered strikes and demonstrations turning women as the “queen of home” in salaried, plus the emergence of various professions such as telephone operators, typists, secretaries, teachers, nurses and others.20

In the late nineteenth century, despite the Brazilian political transformations between the transition from monarchical to the republican movement and the emergence of female emancipation in Western society, the Brazilian women of the early twentieth century failed to perform basic transformations able to reverse the subordination provided since the discovery of the country16. The quest to achieve social and civil rights of women demanded arduous struggles, expressed also in fashion in the late 1910s, reflecting senses of freedom through shorter skirts, exposed arms and appreciation of the female body shapes, evidenced by light fabrics and soft fall.20

The advent of industrialization also led to the emancipation of females, by hiring this labor in the industrial labor market.

Through Brazilian history, it was only after the Revolution of 1930 that began a process of social change and political empowerment, winning the right to the vote, minimizing the situation of subordination and marginalization in which the women lived. From the 60s, the social movement of women’s liberation allowed the emancipation of women’s sexuality, freeing them from the role of the home owner, wife and mother, giving them the chance to decide on their own body.16

In Brazil, the 70s and 80s were marked by claims of public policy, in order to ensure equal rights to men and women in the dimensions of access to work and health as well as resolutions on the issue of violence against women. From the 90s to present days, the feminist movement has struggled to win outstanding locations in the areas of politics, economy, culture, and education among
others, proving the competence and intellectual capacity of women. Unfortunately, the media, through the advertisements, has portrayed an image of the female that is incongruous with the current social role assumed by women.21

Literature emphasizes that the dominant discursive practices produced and broadcast by the media reiterate dominant values over the women, so beer commercials are permeated by produced and reproduced social representations legitimizing the dominant ideology. Thus, the social representations of the female figure expressing young, beautiful, slim, modern, dynamic, independent, sexually desirable, sensual and friendly women.18-9

In Brazilian advertising of alcoholic beverages, the female image is usually embedded in a context of beach, summer, vacation, parties, bar, sporting events, which are associated to situations of pleasure.22. The media exposure of women in beaches, bars or when she appears away from home, allows us to associate it with the idea of sexual pleasure, entertainment and freedom.

In relation to the operability of alcohol advertisements, strategically they seek not only an association between nice, beautiful and erotic picture with the consumption of their product, but also the need to create positive and affective memories objectifying consumer’s decisions. In this correlation, such advertisements work with themes of pleasure and satisfaction of popular imagination, ie, beauty, health, status, power and sex, mediated by neurotransmitters that act in the reward system, involving pleasure and positive reinforcement. Whenever a person is exposed to situations or environments that resemble the media scenes, the person will associate alcohol consumption with pleasure.11

The advertising and marketing aim to achieve the common sense, which allows to infer that there is a dominant discursive and socially constructed meaning assigned to women. The beer alone does not create the social imaginary power of sale, but to be associated with values of the women becomes an object of desire and consumption. Thus, female bodies acquire specific meanings and values, making it a desirable object, which enables us to reflect whom this exhibition is really encouraging.19

Thus, it is understood that advertising remains an effective mechanism of persuasion of people to alcohol consumption, which may infer that there is an ideological discourse of blaming only the consumer for their decisions and choices, absent the government and beer industries for damage to health. Studies show, regardless of cultural, social and economic determinants, that both in Brazil and some other countries, the system of self-regulation of alcohol advertisements is ineffective to their purposes, which consist in protecting vulnerable groups, avoiding messages boosters to the irresponsible and excessive alcohol consumption.9,25

It is understood that advertisements acquire and assume social and political relevance in both the construction and deconstruction of image representations of the contemporary woman.19

**FINAL REMARKS**

Given the objective of this study, the image of women in beer commercials has suffered discrete transformations according to the social and historical background, however some senses have remained and only their intensities were different. The sensuality and seduction remained in the two advertisements, and the former was more implicit. However, what is sought to emphasize is that in beer commercials there are values and meanings embodied by society.

It is noticed that the female identity has undergone some changes, ie, occupying positions of submission, caregiver, dispossessed of desires, to the emancipated, possessed of desire and sensuality. It is observed that women struggle to take a social place to be recognized for their competence attributes before males.

Given the above, this study points to the need for government policies that seek strategies using educational propaganda in preventing the use of alcohol, but other actions associated with communication, education and information on the harmful consequences of such problems.

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