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**EVOÉ PERNAMBUCO:
THE POWER OF THE
POPULAR CARNIVAL
PARTY FOR THE
REAFFIRMATION OF
BEING BASED ON FOLK
COMMUNICATION**

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Abstract: In this work, the processes of reaffirmation of being were investigated through communicational studies in the context of street carnival in Recife and Olinda. This is an exploratory research of qualitative methods. The theoretical contribution was built from bibliographical studies on the cultural consumer and popular culture with the support of authors such as Patricia Martin and Luis de Sá Martino. In addition to studies on the history of the secular party with a main contribution from the research of Leonardo Dantas from Pernambuco, contents that were interspersed with the theory of folk communication, disseminated by Luiz Beltrão, whose thesis was the guide for the construction of this work. The results point to the notion that despite the attempt to commodify the party, the people retain their intelligence from popular communication.

Keywords: Folk communication; popular culture; art; carnival; opinion leader.

INTRODUCTION

“Who is really a good Pernambucan waits for the year and joins in the fun”. The verses written by Luiz Bandeira have been sung for decades in the streets of Recife and Olinda because they symbolize the popular feeling, after all, Carnival can be described as a rite without an owner, a party that belongs to the people. Because of this, this party can be characterized as a truly popular show that is rocked by songs like Bandeira’s that demonstrate popular expression. It is in this context that carnival becomes part of the object of study carried out by Luiz Beltrão in the 20th century.

Folk communication is communication carried out at a popular level that takes place independently of the will of the elite classes and the mass media, analyzing communication processes in rural and urban contexts. She studies the culturally marginalized groups that

act as agents of contestation of social norms and values and that, in the case of carnival, find in the party the propitious environment to express themselves. This article aims to study the processes of reaffirmation of being through the consumption of popular festivities, with the main contribution being the study of folk communicational processes present in the street carnival in Recife and Olinda.

As a first step, the motivation behind cultural consumption will be explained from an anthropological and communicational logic of what represents the cultural being, which moves in search of the realization and the non-disappearance of cultural customs such as the carnival party. Then, based on the processes of dichotomies studied by Beltrão, the elements of history and the struggle of the people for leadership will be observed, bringing up issues such as the taking over of public space through art and the process of popular communication. Finally, a study will be carried out that seeks to observe the folk communication processes - in greater evidence, the opinion leader - in the context of the carnival celebrations in Recife and Olinda.

All these factors show the way that a question appears: it is notable that carnival is a rich object of study for folk communication, after all, it involves the people and a secular tradition that renews itself but does not cease to exist (DANTAS, 2019). Therefore, when considering that the party is essentially a folk-communication process, the following question arises: what are the folk-communication processes of the carnival in Recife and Olinda that make the process of popular resistance happen?

In view of this, the work has as the main objective to identify the elements of the folk communicational processes in the street carnival of Recife and Olinda. Following from its specific objectives: a) understand the

role of the cultural consumer as resistance; b) analysis of the dichotomy explained by Beltrão in current times; c) identify folk communication processes in the context of the popular festival. For this reason, from the general and specific objectives of the study, it was observed that the qualitative methods were the best indicated for the construction of the text.

The present study is classified as exploratory, since its objective is to provide greater familiarity with the theme. Another important factor in choosing the method was its flexible nature. As it deals with popular communication, it is understood that it is a theme supported by other areas, such as anthropology and sociology - in addition to communication - and, for this reason, requires more adaptable planning, with the possibility of more than one investigative resource of sources. In addition, due to the social situation of the coronavirus epidemic, which resulted in the cancellation of the party in 2021 and 2022, unstructured interviews were carried out with the perspective of helping to cover any possible gap that remained in the people's view of the popular celebration. This was done based on the conversation of representatives of three groups: a) individual who participates in the popular festival without being directly inserted in the organization or with a privileged view; b) Individual who has a favored view of carnival - either because of their location or because of direct participation in a block or *troça*; c) individual who participates in the popular festival being directly inserted in the organization or with a privileged view.

THE CONSUMPTION OF POPULAR FESTIVALS AS A REAFFIRMATION OF BEING

Carnival, since its origin, was a celebration communicated through "word of mouth" (BELTRÃO, 2014). This popular festival is loved

by thousands and can be considered a cultural manifestation. From an anthropological point of view, the word culture became scientific with Franz Boas. Valuable for Luiz Beltrão's research, Boas (1947) observes culture from its multiple diversity and not as a single object that relies on biological and physical traits, building his research focused on cultural plurality, investigating each group for its individuality (COSTA, 2010).

Studying concepts such as culture in the context of the Brazilian territory is a delicate topic, since the multiculturalism of Brazil comes from the meeting of different peoples, each one coming from a different cultural space (FERRETI, 2007). In its construction, it is observed that Brazil has grown based on dichotomies, where a part of the population will always be on the sidelines (BELTRÃO, 2014). The consequence of these dichotomous forces becomes clear when one observes that, from the 20th century onwards, the cultural industry gained strength from the incentives offered by the government. However, this incentive was not proportional to all regions, creating a hegemonic culture in the south of the country, responsible until today for the centralization of power in the means of production and information (PARREIRA, VIEIRA, 2019).

The direct consequence of this is manifested in a portion of the population that needs to find ways to reaffirm itself and it does so through the regional culture, which survives from the conservation of its intelligence through the informal means of communication that the elite tends to ignore or consider common. (BELTRÃO, 2014). Boas (1947) explains that these groups/communities do this obstinately, resisting cultural imperialism, because culture works as a factor of approximation (ARANHA, MARTINS, 2009). It is from the first socialization nuclei that the individual begins to form his idea of "being" (BOAS,

1947).

In the current context, minorities from different origins tend to gather and organize themselves into groups that isolate themselves from society because they cannot find ways of recognition and social insertion (COSTA, 2010). From this perspective, it is observed that when the street carnival emerged, it was frowned upon by the elite as it represents a celebration born in communities that were direct victims of enslavement processes (PALMEIRA and PACHECO, 2013). This party is a form of artistic manifestation, because it was formed at some point (historical conjunction), by someone, in some place (temporal circumstances, materials, climate) (SABRA, internet) and whoever is part of it is qualified as a cultural consumer. To understand it, it is necessary, first of all, to understand the cultural industry.

The cultural industry was part of the studies of the Frankfurt School, whose objective was to understand the relationship between modernity and its problems, underlining characteristics of culture and everyday life in social issues. However, the term became popular in the hands of Adorno and Horkheimer, with the *Dialectics of Enlightenment* (MARTINO, 2012). The way to define the term cultural industry involved a study on culture, art and society. Based on this academic framework, Adorno and Horkheimer argue that the cultural industry is the product of the search for instrumental reason through the technical domain of culture. This became clear when, still in the seventeenth century, with the Gutenberg press, serial production and marketing of literature began to exist (ANTUNES, 2011). I.e, culture became a product when it was transformed through technology. In this sense, Martino (2012) adds that the definition of cultural industry is not only related to those who come from art, but also to the set of institutions

linked to production, such as newspapers, advertising agencies and publishing houses.

The arrival of industry is linked to the creation of industrial cities. They, in turn, led to the creation of the term “mass” to define the people living in these cities. The term was created by the elite in a pejorative way to designate the agglomerations in these cities. In this line of thought, mass culture is the product of the cultural industry, since production is not aimed at building individual identity or critical thinking. Its only activity is the transformation of culture into merchandise for quick consumption, leaving the general public stuck with just getting to know the creations offered by the industry. The consequence of this is based on the fact that the people are swallowed by the uniformity imposed by what is produced by the cultural industry (COSTA, 2010),

In Martino's view (2012), the cultural industry supplants desires in one's own being based on the demand for products in a process that changes rapidly, which ends up causing people to lose their sense of identity. In a contrary movement, the people end up looking for options outside the machine to exercise their protagonism (MARTINO, 2012). This phenomenon occurs because it is through consumption that people feel that they belong to society, they consume as a matter of “being”. By doing so, he transforms the entire consumption process into a cultural act (BARBOSA, 2006) motivated by issues such as emotion and desire (CAMPBELL, 2006).

At this point, Campbell (2006) points out how consumption trends quickly change, especially with world globalization, where things are increasingly connected. This factor added to the cultural hegemony and power of the communication machines always linked to the same group of individuals - the elite -, people lose their sense of identity, since

the general public is stuck only knowing the creations of the culture of mass and what this elite class that holds the power of production considers profitable: the process of appropriating popular culture and its commodification. It is clear, then, that it was necessary for the people to seek new places, outside the cultural industry, to operate (MARTINO, 2012).

One of the many forms of existential reaffirmation based on meaning is through the consumption of popular festivals (MARQUES DE MELO, 2008). The carnival is one of several shelters that the people take for themselves. This is because it is a cultural manifestation with popular means of communication, which every year takes thousands of people to the streets in search of the reaffirmation of their identities. During the field research process, based on unstructured interviews, it was possible to observe that the ritual is more than a question of identity, it is a question of freedom and inversion of order. That said, it is extremely important to remember that people who attend events such as Carnival can be defined as the cultural consumers, who are individuals who avidly consume art, books, music and cultural events (MARTIN, 2007).

Bearing in mind that the individual consumes because he identifies himself, the author of this work sought, through interviews, reports that could deny or strengthen this argument. The cultural consumption of artistic manifestations such as blocks and troças happens because people identify with what this artistic manifestation defends or because it is a habit that has been passed down through generations. In the documentary shown by Rede Globo Nordeste in February 2022 about the 90 years of Homem da Meia Noite, it was observed how people grow up within the blocks and troças, getting to know everyone, this creates an identification because it is part of the first home of influence (the family),

as advocated by Boas (1947). However, this consumption motivated by identification does not only affect the individual who grew up close to a carnival artistic manifestation.

BIPARTITE BRAZIL, DICHOTOMIES AND THE POPULAR PARTY

Folk communication is the only eminently Brazilian theory of communication. Studying folk communication theory, especially when you live in a state like Pernambuco with a vast popular culture, is essential. This is because it contains explanations for issues such as the disparity in investment in communication, art and culture between Brazilian states (BELTRÃO, 2014). It is from it that one truly knows the communication that runs from the streets, which is from the people who do not have a media voice and do not correspond to Eurocentrist standards.

For the construction of this article, the Beltranian studies carried out for the creation of folk communicational theory were of fundamental importance. Thus, it was possible to use, as a basis, one of the first steps taken by the theorist, which involved a look at the Brazil of the past in order to understand the communicational disparities that plague the country. Beltrão (2014) guided his research on this part in the light of studies by Freyre (1961), who argued that Brazilian education went through a process of antagonisms: European culture and indigenous culture; the European and the African; the Catholic and the heretic; the Jesuit and the farmer. Therefore, such dichotomies can be seen as the cradle of the eminently Brazilian multiculturalism (MARQUES DE MELO, 2008).

It is important to remember that, unlike the studies by Freyre (1961), those produced by Luiz Beltrão (2014) are not focused on popular culture, but on the means of communication existing in popular environments. (LOPES; MENEZES; RODRIGUES, 2018). It is for

this reason that the theories disseminated by the two Pernambuco differ in terms of the heterogeneity of Brazil, since the communicator sees differences as a disaggregating factor, while the sociologist states that Brazilian social diversity is what best characterizes the nation (BUENO; RAMOS, 2012).

In the context of this article, the author sought traces of this disparity in the history of carnival in Recife and Olinda. The history of these festivities began in the 18th century, thanks to Antônio Morais e Silva. The author of the first Dictionary of the Portuguese Language landed in Recife in the middle of the century as a fugitive from the inquisition, bringing Portuguese customs, among them, the carnival game. This way of celebrating distanced itself from the Renaissance customs of Italy, and can be defined as a street game that often led to disorder wherever it went, with the use of instruments that were found indoors, such as flour, eggs, manioc flour. and water (DANTAS, 2019). The dynamics of the party, as it represented a period of freedom, meant that the Shrovetide game ended up becoming popular with the slaves (MARCENA, 2011).

With the turn of the century, the Shrovetide party evolved into a street celebration that pleased the working classes of the cities and began to have a face-to-face course: streets, squares, bridges and churches - once despised by the elite segments. In other words, the social inversion that the party offered to the people was such that it turned them into masters of the street. In response to popular protagonism, the upper classes began to covet the party for themselves. For this to happen, a movement was made by the elite and their means of production so that Shrovetide was criminalized and a carnival, strictly speaking the Italian way of holding the party, was implemented (ARAÚJO, 2018).

The desire for a more elite carnival made

groups of people from the wealthier classes seek to create a new identity for the party, similar to the balls of the Italian Renaissance. At that moment, it became clear that the elite x people dichotomy, when dealing with the carnival theme, could be reduced to a search for protagonism of the elite classes, since the inversion of the order provided during the days of carnival was displeasing.

To achieve this goal, the elite used its power in the cultural industry to promote a carnival in which only members of hegemonic groups had space, with the creation of clubs, societies and dances with prerequisites ranging from possessing grammatical power to even the use of naturalistic theory in attempts to criminalize the party (ARAÚJO, 2018). This was done with the help of the Secretary of State and Chief of Public Security at the turn of the 20th century. In an official document, it strictly prohibited the exhibition of African customs such as drumming and fighting dances, based on the argument that the miscegenation of the population presented disadvantages in view of the need for the state to be civilized (DANTAS, 2019).

In contrast to the habits of the elite, the resistance of the people was the cause of the non-disappearance of carnival from the streets. This happened from speeches, gestures and habits that were resignified over time. The body became political with the dances, the songs, in turn, sang the revolts. While the people's freedom was limited, the streets began to reveal themselves as territories of popular cultural consumption, characterized by the formation of singularities, identity and historical culture. From this, the popular discourse only strengthened and its representatives began to create their own way of communicating and keeping the party alive from the reinterpretation of customs told by word of mouth (SANTOS, 2018).

The consequence of the evolution of popular

carnival customs was that street carnival began to be approved by the elite classes, which led to acclaim by the cultural industry. From that moment on, the media began to portray the revelry of the people as “an innocent pastime” (DANTAS, 2019, p. 99). The popular way of taking advantage of Carnival celebrations entered the imagination of the wealthy, the Carnival Societies, which, from the beginning of 1940, noticed the need to readapt their techniques of commodification of the party and its control. From that moment on, it was observed by the elite classes that carnival had a product capacity, making the bipartite Brazil so often mentioned by Beltrão manifest itself in a new and reinvented dichotomy in the current context: the street/cabin relationship.

Due to the vast investment of private companies in parties exclusive to those who have monetary power, there is a direct consequence for the decision-making of the consumption of private celebrations. This happens because parties of this size are qualified through the promise of a unique experience, and, as seen in the first item of the article, lead to decision-making for the cultural consumption of the party, a need that exists as a result of the individual need to feel unique. An example of this is the private party *Carvalhoeira na Ladeira*, which promotes the promise of a unique, exclusive experience and shows that, for the most part, do not have the ancestry of the party.

Another factor that added value to this article is the fact that, with political openness and other factors, a democratization of communication was expected. This is because the theory disseminated by Beltrão (2014) argued about a sociocultural dichotomy in communication, art and culture in Brazil during a period of censorship and hyper focus of power in a single area of the country. However, it was discovered that carnival is still a party that survives by the force of the people,

while the means of communication and production make use of popular discourse for self-promotion without the return of “laurels” to the true creators of the party. This was reflected with great intensity in the interviews carried out to enrich the research, in which the interviewees argued that, in general, they perceive that a stereotyped image of Pernambuco carnival is being sold.

ANALYSIS OF FOLK COMMUNITY PROCESSES IN THE CONTEXT OF THE PARTY

From knowledge about the sale of the stereotypical commercial image of the carnival in Recife and Olinda and the possible consequence of the disappearance of the party as a secular cultural tradition, the question arises: how does this phenomenon not occur? Despite the empirical intelligence understanding that they are the love for the popular party and the feeling of freedom that it promotes, an adequately academic explanation is essential, work that the author of this article does throughout the text.

Through cultural studies, it was possible to understand that the reason for the party's cultural resistance can be characterized through the theory created by Luiz Beltrão in the 1960s and always revisited in the annals of congresses and by his pupil Marques de Melo: folk communication. For this, this item will address the analysis of Beltran's theory in the context of street carnival in Recife and Olinda. Right from the start, it is essential to understand that folk communication theory, in general terms, can be defined as communication that the mainstream media does not cover. In his doctoral thesis, Beltrão observes the Brazilian dichotomy and its communicational impacts, a study that this article has already carried out in the previous item.

Despite the processes of antagonisms, popular knowledge resists through several

factors, including the knowledge of the people, that is, folklore. This, in turn, is dynamic and has the historical dialectic of who tells it, and can always be re-signified through the discourse employed (LIMA; LICHT; APHILLO, 2006). It does not only cover the spoken word, but also non-verbal expressions, means of behavior, myths and rites (BELTRÃO, 2014). The person responsible for this transmission of knowledge became known as the opinion leader.

When several people have access to a single communication channel, it is expected that this collective communication can influence habits, interfere with behavior (BELTRÃO, 2014). The enrichment of symbols and meanings permeated by the mass media are the translation of a specific story (GOBBI, 2008). Because of this, a unification of customs is expected.

The opinion leader is the communication agent who speaks directly to his niche. To arrive at the use of this term, Beltrão used studies carried out at Columbia University, taught by Paul Lazarsfeld, with the aim of understanding the communication process outside the media. Lazarsfeld's work began with his curiosity about the power of the mass media and about the instrumentalization that the media managed by only a small portion of the population. This massive commercialization results in the deterioration of popular customs, causing the loss of identity (LAZARFELD, MERTON, 2007).

However, when carrying out his research on the mass media, Lazarsfeld (2007) stated that the media aimed at changing attitudes and consumption habits in the short term, however, they did not represent significant effectiveness. Knowing this fact, it was understood that, for behavioral change to occur, the influence needs to come from the "environment": the opinion leader (BELTRÃO, 2014). The studies by Lazarsfeld

(2007) present two communication processes essential to Beltranian studies: two-stage communication flow and multi-stage theory. The first argues that, for information to reach its destination, it must pass through the opinion leader (BELTRÃO, 2014). In this theory, the influencer and the influenced live in close relationships and share characteristics. The second communication process used by Luiz Beltrão (2014) is a transformation of the first theory presented by Lazarsfeld. The multistage theory is the one in which the opinion leader, at some point, as a participant in society, was part of the influenced group (BELTRÃO, 2014).

From interviews and a study on the history of the party, it was possible to observe that the opinion leader that influenced the celebration goes according to what was proposed by Beltrão (2014) and Marques de Melo (2008), who cited the ideology of the poets popular as a source of information transmission. An example of this was presented by Leonardo Dantas (2019) when commenting on the lyrics of ancient frevos that convey old memories of carnival. From the understanding of the role of the opinion leader in popular communication in the context of the carnival in Recife and Olinda, the author observed that the influencer can be represented by three groups: (a) public people; (b) online communicator; (c) people.

The public person, when in the role of opinion leader, can be represented from popular poets or singers. This is because popular poetry shows records, feelings and facts in a way that becomes easy to transmit (BELTRÃO, 2014). Verses like "In this carnival I'm going to fall in step until I turn into a mess with you" that are sung by the band Pau e Corda use a popular language to communicate to the public an easily identifiable feeling: the love of carnival.

The online communicator has a function similar to that of the institutional

communicator, as he has an audience - usually - on a large scale. However, he is independent from large companies and has the freedom to communicate his truth and his experience of the party in the quest to present information. Instagram, like @anfitriaodeolinda and @mexecomtudo. They act as an introduction to the daily life of those who experience Carnival all year round and present a different view of people who only experience the party during those four days of the year.

The third classification was found from the multistage communication flow theory, which argues that the opinion leader, at some point as a participant in society, was part of the influenced group (AMPHILLO, 2011). That is, the individual is not only a receiver of information but also a vehicle for it (BELTRÃO, 2014), which characterizes his work - sometimes involuntary - as a translator and transmitter of people's memories. An example of this is in the family nucleus, a unanimous response among the three interviewees about their first experience with the popular festival. In this line of thought, it is natural to say that anyone inserted in the carnival culture can become the opinion leader. Initially, what was observed by the author confirms a characteristic not only of communication, but of the carnival in Recife and Olinda as a whole: there are no labels. All are revelers par excellence.

The quality of reveler par excellence proves how, despite the industry and the interference of the often stereotyped discourse offered by the mass media, the people retain their intelligence in popular dialogue and ensure that culture is not forgotten in the midst of a globalized world with lots of information and centralization of production and communication power.

FINAL CONSIDERATIONS

Rua do Amparo, Pátio de São Pedro, Marco

Zero, Cais da Alfândega... year after year the streets of Recife and Olinda continue to be invaded by a crowd that celebrates its culture in a way of reaffirming its identity. In this scenario, there are ideal conditions for the study of folk communication, since carnival is vast in popular communication. This research was characterized by the study of people's resistance processes through the consumption of popular culture in the light of the theory created by Luiz Beltrão, folk communication.

The first step corresponded to understanding the role of the cultural consumer in resisting a cultural hegemony in the search for its reaffirmation as a being in a society dominated by communication without representation. The bibliographical research dedicated to this objective used the anthropological study on the definition of culture from, mainly, the perspective of Boas (1947), the debate of art and culture and the history of communication, a step that was based on the theory of Adorno and Horkheimer about the cultural industry and the dialectic of enlightenment. The verification of facts was carried out with the help of unstructured interviews that enabled the author to have close contact with those who are part of the party. What was observed determined that the cultural consumer makes his choices based on what makes him feel like he belongs to society and not just another face lost in the crowd. About this, the author observes that, despite the overcrowded character of the streets during the party, it was noted that everyone feels unique.

That's because each person has their own way of enjoying Carnival, based on a costume, a song. They are general experiences that have unique impacts on the being and create cultural identification, making the consumer, year after year, continue to celebrate. A cause and consequence relationship that places the street and the word - whether spoken, written,

represented in the actions of bodies in a dance, or sung - as a factor of popular resistance.

For the second step, there was the mission of verifying the sociocultural dichotomy presented by Beltrão in his thesis already inserted in the historical and sociocultural context of the carnival in Recife and Olinda. This question arose during the execution of the article, whose main function was to explain the folk communicational theory to the reader and the process it performs in the reaffirmation of being through cultural consumption. This happened within the academy and the university and perpetuates the questioning about the validity of the foundations of folk communication, since contemporaneity and the advances of the means of communication give the impression of communicational democratization.

In this scenario, conducting the interviews presented a differential, since it was proven that there is a false idea surrounding the democratization of communication. With this, the illusion of the non-existence of dichotomies is created, since everyone is “together” in the same environment (in the case of this research, the carnival festivity). About this fact, the author noted that the less popular the artistic expression, the less chance the media will publicize it. This fact makes room for future studies since carnival is not the only popular celebration in Brazil and frevo is not the only rhythm sung. An example is the rhythm of brega, which, despite its popularity, is followed by prejudice and lack of equal opportunities to cultural manifestations “approved” by the power-holding elite.

Finally, the third step sought to contextualize folk communication processes based on elements of carnival. In order for there to be logic in the thought defended in the analysis, the author chose to write both in item two (O Brasil bipartido) and in the third item (folk communication processes in the context

of the popular festival) to tell the relevant part of the history of the carnival in Rua do Recife and Olinda. This fact was due to the difficulty of observing firsthand the construction of the party when in 2021 it was not held. But also because it was from the understanding of the party’s tradition that it was possible to create a connection with the interviewees.

From this context, it is noted that the stereotyped discourse does not disqualify or make the party lose its main characteristic: being of the people. And this happens through the opinion leader. The search for the individual who represented the opinion leader was carried out in two stages: the understanding of what formulates an opinion leader, based on the bibliographic study in items two and three, and the investigation of the people included in the party. This is because to know the speech of the people, it is necessary to know who is inserted in the context of the party.

In this scenario, the interviews pointed out that although there are notable opinion leaders (public person and digital influencer), the party exists because of the people. Each and every individual who lives Carnival can publicize it. This happens because Momo’s celebration has its own language, a fact that became clear to the author from the interviews. People express their pain through carnival songs, showing who they really want to be with their costumes.

This research makes room for a study of carnival that looks at the people. Each participating individual has a unique story. The importance of folk communication, created by Beltrão sixty years ago, lies in the fact that it is an eminently Brazilian subject of communication, often forgotten in undergraduate courses, being more addressed in postgraduate courses in communication. It worked so well for this project, because it was created by a man from Pernambuco who is

passionate about his culture, whose research material is based, for the most part, on authors who know the Brazilian reality like few others. Communication, for it to work, has to look at all layers, especially the less favored ones. It is from them that the researcher will find original ideas that put the spotlight on those who are forgotten.

However, it must be mentioned that this work faced a difficulty, after all, how to talk about a popular party in a year when it did not exist due to the new coronavirus? The author circumvented this from the bibliographical study, interviews and empirical knowledge about the party, which made it possible to write about the memory of the carnival in the expectation of a future reveler. A fact that was proven in the interviews, when all participants commented on the feeling of eagerness to return to the colorful streets, the frevos sung

and the illustrious joy provided by the party.

From this research on the resistance of the people and the reaffirmation of being through the consumption of popular festivals in the context of carnival, it was possible to observe the strength of the people, how identity is important for consumption and the popular speeches that move the Communication. It was possible to recognize the grandiosity of the party and know that, despite the difficulty, it will never cease to exist because there is hope for a “colorful” future (as argued in the interviews). And, just as Getúlio Cavalcanti sings: “don’t let the champion block keep the pain of not singing in their chest”, a fact that will never happen because, as long as there are people who identify with it, there will be those who consume the big party and celebrate the ancestry of Recife and Olinda carnival.

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