

**THE “PARAREALITY” OF A “PARALLEL BRAZIL”: COULD THIS
COMMUNICATION AGENCY BE A THINK TANK?**

**A “PARARREALIDADE” DE UM “BRASIL PARALELO”: SERIA ESTA AGÊNCIA
DE COMUNICAÇÃO UMA THINK TANK?**

**LA “PARARREALIDAD” DE UN “BRASIL PARALELO”: ¿PODRÍA ESTA
AGENCIA DE COMUNICACIÓN SER UN THINK TANK?**

 <https://doi.org/10.56238/sevened2025.036-118>

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ABSTRACT

This article analyzes the activities of the company Brasil Paralelo as an expression of Brazil's new digital far right, discussing its configuration as a hybrid think tank that combines strategies of communication, market logics, and ideology. Using an empirical-documentary approach, it examines documentaries, texts, and audiovisual materials produced between 2019 and 2024, focusing on their discursive strategies and presence on digital platforms. The study draws on theoretical frameworks concerning the attention economy, disinformation production, and circulation of conservative ideas, engaging both Brazilian and international scholarship. Findings indicate that Brasil Paralelo functions as a producer of political meaning by reframing historical and moral narratives through a cinematic aesthetic that legitimizes far-right ideology. The paper concludes that the company acts as a symbolic mediator between the digital market and the political sphere, transforming engagement into authority and audience into ideological capital. The case exemplifies the transition from traditional intellectual influence to audiovisual and market-oriented forms of truth production, characteristic of contemporary platform capitalism.

Keywords: Think Tank. Far Right. Brasil Paralelo. Historical Revisionism. Fake News.

RESUMO

O artigo analisa a atuação da empresa Brasil Paralelo como expressão da nova extrema direita digital no Brasil, discutindo sua configuração enquanto um think tank híbrido que combina estratégias de comunicação, mercado e ideologia. A partir de abordagem empírico-documental, foram examinados documentários, textos e conteúdos audiovisuais produzidos entre 2019 e 2024, com foco em suas estratégias discursivas e em sua inserção nas plataformas digitais. O estudo mobiliza referenciais sobre economia da atenção, produção de desinformação e circulação de ideias conservadoras, articulando autores nacionais e internacionais. Os resultados indicam que o Brasil Paralelo opera como produtora de sentido político, ao reconfigurar narrativas históricas e morais sob uma estética cinematográfica que

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legítima a ideologia da extrema direita. Conclui-se que a empresa atua como mediadora simbólica entre o mercado digital e a esfera política, transformando engajamento em autoridade e audiência em capital ideológico. O caso exemplifica a transição de modelos tradicionais de influência intelectual para formas audiovisuais e mercadológicas de produção de verdade, típicas do capitalismo de plataforma contemporâneo.

Palavras-chave: Think Tank. Extrema Direita. Brasil Paralelo. Revisionismo Histórico. Fake News.

RESUMEN

El artículo analiza la actuación de la empresa Brasil Paralelo como una manifestación de la nueva extrema derecha digital en Brasil, discutiendo su configuración como un think tank híbrido que combina estrategias de comunicación, mercado e ideología. A partir de un enfoque empírico-documental, se examinaron documentales, textos y contenidos audiovisuales producidos entre 2019 y 2024, con énfasis en sus estrategias discursivas y en su inserción en las plataformas digitales. El estudio se apoya en marcos teóricos sobre la economía de la atención, la producción de desinformación y la circulación de ideas conservadoras, articulando referencias nacionales e internacionales. Los resultados indican que Brasil Paralelo actúa como productor de sentido político, al reconfigurar narrativas históricas y morales bajo una estética cinematográfica que legitima la ideología de la extrema derecha. Se concluye que la empresa funciona como mediadora simbólica entre el mercado digital y la esfera política, transformando el compromiso del público en autoridad y la audiencia en capital ideológico. El caso ejemplifica la transición de los modelos tradicionales de influencia intelectual hacia formas audiovisuales y mercadológicas de producción de verdad, características del capitalismo de plataforma contemporáneo.

Palabras clave: Think Tank. Extrema Derecha. Brasil Paralelo. Revisionismo Histórico. Fake News.



1 INTRODUCTION

The recent rise of the far right in different democracies has reconfigured the communication ecosystem and repositioned the dispute for epistemic authority in the public space. In Brazil, this process has gained traction with the intensification of the use of digital platforms as arenas for affective mobilization and the circulation of political narratives, as well as changing patterns of trust and perception about institutions, science, and the media (Mudde, 2022; Lavareda, 2023). It is in this scenario that the company Brasil Paralelo, founded in 2016 and self-defined as an "independent producer of journalism, entertainment and education", has become a hub for the production of audiovisual content that combines strong aesthetic appeal, a promise to "retell" national history and a discursive repertoire in tune with moral-conservative agendas.

The performance of this company is an example of a communicational arrangement in which media consumption operates as a mechanism of political socialization. Instead of being limited to an informative function, its products, documentaries, series, courses and digital publications, articulate historical revisionism, denunciation of "cultural hegemonies" and defense of traditional values, offering the public a coherent cosmology about the country's past, present and future. This arrangement is reinforced by a narrative grammar that alternates denunciation and redemption: there is a "lost" Brazil, diverted by cultural and political elites; there is an internal/external enemy (communism, globalism, gender ideology); Finally, there is a promise of moral restoration through knowledge "free from ideology". The internal coherence of this cosmology sustains a credibility mechanism based less on verification procedures than on emotional adherence, a central feature of the contemporary digital ecosystem (Cesarino, 2023).

If, on the one hand, part of the literature defines think tanks as non-profit organizations dedicated to producing technical knowledge to influence public policies (Rich, 2004; Medvetz, 2012), on the other hand, recent studies have pointed to the need to extend this concept to hybrid forms of ideological production, in which applied research, activism, and the market interpenetrate (Hauck & Mendonça, 2022). Such expansion is pertinent in the Brazilian case: Brasil Paralelo adopts a business model supported by subscriptions and digital products, but acts as an entrepreneur of ideas capable of organizing cognitive and moral repertoires, offering diagnoses and guiding solutions. Communicational authority stems less from formal academic affiliation and more from the audiovisual performativity associated with brands,



influencers, and a community of members, reconfiguring what counts as "expertise" in the public debate.

The logic of platforms intensifies this process. By subjecting the circulation of messages to engagement metrics, the attention economy converts polarization and outrage into economic assets (Couldry & Mejias, 2019; Ribeiro, 2024). In this environment, the distinction between "informative content", "entertainment" and "normative proposition" loses clarity: videos and articles function simultaneously as cultural products and as devices of political persuasion. Audience success feeds back into perceived legitimacy ("if many watch, it must be true"), producing a confirmation cycle in which visibility becomes authority. This cycle, combined with a cinematic aesthetic and the selection of ideologically aligned "experts", sustains an ethos of apparent impartiality that masks editorial choices and interpretive biases (Salgado & Jorge, 2021).

It is also important to note that the insertion of right-wing parliamentarians, influencers, and intellectuals in the company's ecosystem strengthens the interface between content production and institutional political action. It is a network of symbolic capitals that recognize each other: the company legitimizes actors and agendas; these actors, in turn, legitimize the company as an "alternative" voice to the mainstream (Dieguez, 2022; Nobre, 2022). The result is the conformation of a parallel circuit of authority that disputes meanings, regulates belongings, and demarcates moral boundaries, operating as a digital think tank whose laboratory is the platform culture itself.

This article proposes to interpret Brasil Paralelo as an emerging form of hybrid think tank of the Brazilian far right. The central hypothesis is that the company not only disseminates content with a conservative bias, but organizes a regime of truth adjusted to algorithmic logic, in which high-quality audiovisual production, the community of members, and the rhetoric of "independence" make up a legitimation device that combines apparent technical credentials, moral emotion, and the market. In analytical terms, this device operates on three interdependent planes: (i) discursive, through revisionist and moralizing narratives; (ii) organizational, via a business model that converts audience into revenue and authority; and (iii) political-symbolic, through the mediation between leaders, influencers, and aligned audiences.

Methodologically, an empirical-documentary approach is adopted focused on the analysis of public materials of greater scope published between 2019 and 2024 (documentaries and digital articles), articulated with national and international bibliography

on the digital far right, think tanks, and the political economy of attention (Marres, 2017; Venturini, 2023). The excerpt seeks to apprehend how editorial choices, themes, framing, selection of voices, translate into routines of production of meaning and how these routines, in turn, produce effects of truth and belonging.

From a theoretical point of view, the contribution lies in bringing the classical discussion on think tanks (organized production of expertise and influence) closer to the contemporary analysis of algorithmic mediations. By characterizing Brasil Paralelo as a hybrid digital think tank, it is argued that the concept should incorporate performative and marketing dimensions that today sustain cognitive authority in the platform environment. Such an update has implications for the study of political communication and the quality of democracy: if a growing portion of public deliberation takes place mediated by devices whose vector is commercial engagement, understanding their mechanisms of legitimation becomes a necessary step to think about regulation, accountability, and media literacy.

In summary, this work is based on the diagnosis that the dispute over the meaning of Brazil has also been fought, and increasingly, as a dispute over models of production and certification of truth. Brasil Paralelo is taken here as a strategic case to observe this displacement. The article continues by presenting the theoretical contribution mobilized and the methodological design, and then analyzes the empirical material and discusses its findings in the light of recent literature, concluding with implications and research agendas.

2 WHAT IS "PARALLEL BRAZIL"?

Brasil Paralelo is a Brazilian audiovisual production company founded in Porto Alegre in 2016 by three young entrepreneurs — Henrique Viana, Lucas Ferrugem and Filipe Valerim, with the proposal of "rescuing values and ideas that formed Brazil". From the beginning, the project presented itself as a response to the supposed cultural hegemony of the left, adopting the narrative that the country would have been "contaminated" by decades of progressive intellectual dominance. This discourse, which reinterprets the Gramscian concept of hegemony, serves as an articulating axis for what the company calls "cultural reconstruction", in line with the ideas of the "cultural war" popularized by Olavo de Carvalho and incorporated into the political rhetoric of Bolsonaroism.

Over time, Brasil Paralelo has consolidated itself as an independent streaming platform, offering documentaries, series and courses under subscription, as well as free content on social networks. Its catalog includes productions such as 1964 – Brazil between



Arms and Books (2019), Cortina de Fumaça (2020), The First Art (2021) and The Inconfidência Mineira (2022), which recount historical episodes with a strong revisionist bias. The cinematic aesthetic, the epic narrative and the rhetoric of the discovery of "hidden truths" create a sensory experience of revelation and belonging, bringing the viewer closer to the logic of "initiation" typical of online ideological communities.

The business structure combines a digital business model with community loyalty strategies. According to data released by Exame (Amorim, 2023), the company has surpassed the mark of half a million subscribers and operates with recurring revenue from monthly fees, course sales, and commercial partnerships. Although he presents himself as "independent of governments and parties", his production strongly converges with the political and moral agenda of the new right, especially in the Bolsonaro cycle. In addition to public figures linked to this field, several parliamentarians and influencers participated in its productions, configuring a network of ideological affinities and symbolic exchanges between the political and media spheres.

This transversal insertion between market and ideology brings Brasil Paralelo closer to the concept of a "hybrid digital think tank", understood here as an organization that combines the business model of communication with the function of production and dissemination of political ideas (Rich, 2004; Medvetz, 2012). Unlike traditional think tanks, research institutes, or public policy foundations, the digital hybrid mobilizes audiences in real time, transforms engagement into financial capital, and converts entertainment into persuasion. Expertise does not derive from recognized specialists, but from audiovisual performance that confers authority on certain interpreters of national history and morals.

Another defining feature is the strategic use of social networks as instruments of political pedagogy. The company maintains an active presence on platforms such as YouTube, Instagram and X (formerly Twitter), adapting excerpts from its films into short formats, subtitled and optimized for algorithmic engagement. This fragmentation of the content expands the reach and reinforces the effect of ubiquity, allowing fragments of their narratives to be reproduced in different contexts, often detached from the original source. The result is a parareality, an appropriate term here to describe the way in which the company constructs a parallel interpretive universe, coherent in itself, but disconnected from external factual parameters.

Now, from the company's statements, it can be seen that, still on the discursive level, there is an argumentative need to demonstrate an alleged "independence" through an alleged

financial distance from "parties, politicians, social movements and even laws" (Paralelo, 2024c). In fact, they rejoice that, apparently, they have never benefited from money from the public sector, an idea that is premised on a pessimistic and negative view of the State and institutions. In another article published by the company itself, "Brasil Paralelo" brings, by name, the first collaborators of its first productions, among whom are politicians, businessmen, judges, journalists, advertisers, digital influencers, ministers of the Federal Supreme Court, and far-right thinkers (Paralelo, 2022d).

Among them, the presence of the late astrologer and self-taught Olavo de Carvalho, a kind of celebrity in the right-wing extremist environment, stands out. In turn, former President Jair Messias Bolsonaro himself and his son Eduardo Bolsonaro are expressly cited as the company's first "contributors" (Prado, 2023). It is important to note that Beatriz Kicis, Joice Hasselmann, Janaína Paschoal, Rodrigo Constantino and Luiz Felipe Pondé are public figures who are enthusiasts of the Bolsonarist movement and, nevertheless, the first three mentioned participated institutionally in Bolsonarism through legislative elective mandates at the federal and state levels, respectively.

The "parareality" of Brasil Paralelo is not, therefore, a simple distortion of facts; It is a self-sufficient system of meaning, which combines moral plots, affective images and totalizing explanations. Within this logic, each historical, political or social event is reread as a manifestation of a larger struggle between "Brazilian values" and "enemies of the nation". This dualistic structure confers emotional intelligibility to complex phenomena, simplifying the real and making it compatible with a conservative collective identity project. The force of conviction derives less from rational argument and more from narrative pleasure, the viewer is invited to participate in a moral epic, not to critically evaluate evidence.

The empirical analysis carried out in this study confirms that Brasil Paralelo operates simultaneously as a media company, a political actor and a producer of ideology. Its ability to articulate discourse, aesthetics, and business model makes it a privileged laboratory for understanding the new forms of political advertising in the age of platforms. More than a communication channel, it is an ecosystem for the production of meaning, in which truth, emotion and merchandise merge. This fusion is the core of its symbolic efficacy, and also the starting point for understanding how the Brazilian far right reconfigures the public sphere and the boundaries between information, belief, and belonging.



3 OF THE CONTENT MADE AVAILABLE ON SOCIAL PLATFORMS AND ITS FAR-RIGHT PROPAGANDA

The content produced and disseminated by Brasil Paralelo is an exemplary case of how the digital far right transforms communication platforms into instruments of ideological persuasion, disguised in the form of entertainment and "cultural formation". Instead of resorting to explicit political speeches, the company adopts a cinematic aesthetic and emotional narrative that replaces rational argumentation with sensory and moral immersion. This characteristic is consistent with what Cesarino (2023) calls the digital epistemology of Bolsonarism, marked by the fusion between affects, beliefs, and recommendation algorithms.

The discursive strategy of Brasil Paralelo is based on three complementary axes: the revisionist reinterpretation of national history, the construction of moral enemies, and the aestheticization of politics. In his documentaries, Brazil's recent history is reframed as a struggle between the "true nation" and a corrupt intellectual elite. The civil-military coup of 1964 is portrayed as a "preventive revolution" against communism; social movements are presented as products of ideological manipulation; inclusion policies, as threats to meritocracy. This narrative operation creates an inverted temporality, in which the authoritarian past is converted into a symbol of order and virtue, while the democratic present is read as moral decadence.

The second axis, of a moral and affective nature, is structured around the figure of the enemy – be it "globalism", "gender ideology" or "cultural Marxism". The function of this rhetoric is not to describe reality, but to organize collective affects and offer a simplified framing of the world. The systematic repetition of binary oppositions (good/evil, truth/lie, Christian/communist) produces a grammar of identity recognition that replaces political complexity with a morality of cultural war. In this grammar, the adhesion is not only intellectual, but emotional: the viewer is invited to feel indignation, repulsion and redemption — emotions that reinforce the bond with the brand's symbolic community.

The third axis is that of political aestheticization, which operates at the intersection between form and ideology. Brasil Paralelo invests in high-standard technical production, dramatic lighting, heroic soundtracks, reconstructed historical sets, to coat its narratives with an aura of authenticity. This investment is decisive for convincing: aesthetic quality is mobilized as proof of truth. The filmic form replaces the empirical evidence, and the viewer tends to associate visual verisimilitude with the legitimacy of the argument. Such use of audiovisual as a symbolic capital of credibility brings the company closer to the logic of "real



entrepreneurs" (Medvetz, 2012), who shape public perceptions through performance and aesthetic authority.

In the platform environment, this operation is amplified by the algorithmic architecture that favors highly engaging content. Brasil Paralelo fragments its documentaries into short videos, subtitles and *reels* of rapid circulation, optimized for the recommendation logics of YouTube, Instagram and X. The excerpts chosen condense emotionally intense passages, impactful speeches, crying scenes, accusations of corruption, which work as engagement triggers. At the same time, these decontextualized fragments maintain the affective coherence of the whole, allowing each clip to act as an autonomous unit of propaganda. The cumulative effect is that of ubiquity: the message infiltrates the digital daily lives of users, dissolving between humorous videos, music and news.

In addition, the company builds a system of community belonging around the identity of the "Brasil Paralelo member". The subscriber is invited to join a group of "awakened" people, bearers of a truth denied by the mainstream media. The rhetoric of persecution ("they want to shut us up") reinforces the emotional bond between brand and audience, transforming the act of consuming content into a gesture of political resistance. This symbiotic relationship between producer and consumer reproduces the logic of conspiratorial communities described by Venturini (2023): information circulates as proof of exclusivity and reinforcement of group cohesion.

From a communicational point of view, the company exemplifies what Ribeiro (2024) calls "monetization of polarization". Affective engagement (likes, comments, shares) converts into visibility, and visibility, into revenue from subscriptions and advertising. Polarization, far from being an unwanted byproduct, becomes the basis of the business model. Every heated public debate, every controversy over censorship or free speech, increases the brand's reach and legitimizes its narrative of dissent. Ideology feeds back on the algorithm.

These mechanisms demonstrate that the content made available on the platforms by Brasil Paralelo cannot be understood only as alternative media, but as an infrastructure of symbolic power. Its effectiveness does not derive from a supposed monopoly of information, but from the ability to structure perceptions and affections. The "parareality" constructed by its products is self-referential: the films, posts and speeches confirm each other, forming a circuit of self-evidence. Thus, the spectator who adheres to this worldview begins to inhabit his own interpretative reality, in which facts are filtered by ideological fidelity and emotional belonging.

In summary, the content produced and disseminated by Brasil Paralelo illustrates the consolidation of a far-right propaganda model anchored in digital platforms. It combines moralizing storytelling, authority aesthetics, and emotional engagement to transform the audiovisual experience into political pedagogy. This synthesis, at once commercial and ideological, makes the company a paradigmatic case of how platform capitalism reconfigures political communication and redefines the very concept of public truth in contemporary Brazil.

4 WOULD BRASIL PARALELO BE A *THINK TANK*?

The question of whether Brasil Paralelo could be considered a think tank, or if it just mimics the format, is central to understanding its unique position in the Brazilian communication ecosystem. The term think tank historically refers to independent institutions dedicated to the production of specialized knowledge with the intention of influencing public policies and strategic debates (Rich, 2004; Medvetz, 2012). These centers of reflection, which emerged in the post-war Anglo-Saxon context, operated as mediators between academia, the state, and the market, building a hybrid space of expertise and advocacy. In the Brazilian case, however, this category acquires its own contours: organizations proliferate that, although they claim the label of think tank, move between activism, communication, and ideological mobilization (Hauck & Mendonça, 2022).

Brasil Paralelo participates in this process of hybridization by adopting typical functions of a think tank, without sharing its classic institutional structure. Its declared mission, "to rescue forgotten values and ideas", fulfills a role equivalent to the formulation of an agenda of thought; its documentaries and courses operate as vehicles for the dissemination of doctrine; and its subscriber base functions as a community of financial and ideological support. The company, therefore, brings together three structuring dimensions: the intellectual (production of ideas), the communicational (symbolic mediation) and the economic (business model). The result is an organizational form that we could describe as an idea company, in which the commodification of content does not weaken, but reinforces the power of symbolic influence.

A decisive aspect to understand this transformation is the performativity of expertise. In Brasil Paralelo's productions, knowledge is staged through aesthetic and rhetorical devices: interviews in austere settings, use of technical language, citation of authors and international conservative institutions. This *mise-en-scène* of erudition replaces academic status with an aesthetic of authority. As Medvetz (2012) notes, the power of think tanks



derives less from their scientific rigor than from their ability to "appear competent". In the case under analysis, the opinion becomes the very substance of authority, that is, the performance replaces the title, and the audiovisual narrative becomes the main vehicle of cognitive legitimation.

Another relevant dimension is the insertion in transnational networks of ideas from the global right. Many of the concepts disseminated by Brasil Paralelo, such as "cultural Marxism", "gender ideology" and "globalism", circulate in North American, European and Latin American think tanks, being translated and adapted to the national context. This circulation suggests a form of ideological transposition, in which the company acts as a cultural intermediary between foreign discourses and the Brazilian public. Thus, at the same time that it projects an image of national authenticity, Brasil Paralelo is part of a global circuit of production with a conservative sense, reproducing discursive and strategic models already consolidated in experiences such as PragerU and The Daily Wire (Ward & Vreese, 2023).

The fundamental difference, however, lies in the digital and commercial nature of the operation. While traditional think tanks rely on philanthropic donations or state funding, Brasil Paralelo sustains itself by the direct sale of symbolic products — films, subscriptions, and courses. This format eliminates institutional intermediation and creates a direct relationship between producer and consumer, transforming political engagement in relation to the market. The act of "subscribing" to the service also becomes a gesture of ideological adherence. From this perspective, the company carries out what we could call the privatization of the public sphere of opinion: the debate is shifted to a space controlled by audience metrics and consumption models.

This reconfiguration of the role of a think tank is consistent with the communicational environment of platform capitalism. As Couldry and Mejias (2019) observe, data extraction and the conversion of attention into value are the principles that structure the digital economy. By operating under such logics, Brasil Paralelo transforms ideological production into a product and, simultaneously, into a commodity. Its success does not depend on persuading political or bureaucratic elites, but on capturing and retaining audiences on a large scale. Instead of white papers, reports, or opinions, his language of influence is the viral documentary; its arena of action is the social media feed; Its symbolic capital is measured in likes and subscriptions.

Thus, the question "would Brasil Paralelo be a think tank?" does not have a binary answer. The company does not fit the classic definitions, but neither can it be reduced to a

mere media producer. It embodies a new form of think tank: decentralized, entrepreneurial, and algorithmic. Authority does not emanate from academic institutions or state legitimacy, but from the ability to produce convincing and emotionally mobilizing meaning on a digital scale. It is a model of "cognitive market production", in which symbolic capital is accumulated not by the production of validated knowledge, but by the reiterated performance of certainty.

The case of Brasil Paralelo, therefore, signals a structural transformation in the relations between communication, politics and the production of truth. What was once the domain of specialized institutes has become a field of action for media entrepreneurs capable of translating doctrine into narrative. The company represents the tip of a broader process: the emergence of an ecosystem of audiovisual think tanks that operate at the intersection of the attention economy, political morality, and the cultural industry.

With this, the role of the public intellectual and the circulation of ideas in Brazilian society is redefined. If, as Bourdieu states, symbolic power consists in the ability to impose a legitimate vision of the world, Brasil Paralelo demonstrates that, in the digital age, this imposition can be exercised through images and algorithms, and not only through books and academic debates.

5 CONCLUSION

The analysis carried out throughout this study allows us to affirm that Brasil Paralelo constitutes a new form of political-communicational organization, whose singularity lies in articulating functions of media, enterprise and ideology under the same operational model. Although the company presents itself as an independent cultural producer, its practices and narratives show the typical structure of a hybrid think tank, oriented to the construction of moral consensus and the production of cognitive legitimacy within the Brazilian far right. Its differential is not only in the content it disseminates, but in the way it converts ideas into products and beliefs into audience, operating simultaneously on the symbolic and economic planes.

The investigation showed that Brasil Paralelo does not act as a simple disseminator of disinformation or a marginal agent, but as part of an ecosystem of meaning-making that redefines the mediation between politics and communication. By exploring the logic of digital platforms, the company shifts the notion of public debate to a space dominated by engagement metrics, in which truth is less a matter of evidence than of circulation and visibility. In this context, the audiovisual becomes the main grammar of legitimation: authority



derives from the performance of certainty, and not from verification. This aesthetics of conviction gives political discourse the form of a moral spectacle, converting cultural consumption into an act of civic faith.

Such dynamics challenge the traditional boundaries between media, ideology, and knowledge production. The case analyzed shows that the classic concept of think tank, centered on the rational and institutionalized production of ideas, needs to be updated to include commercial and media actors who organize and disseminate worldviews through entertainment formats. "Thinking", the etymological core of the term, moves from technical rationality to the ability to construct convincing narratives, supported by algorithms and affects. It is a transition from the think tank to the feeling tank: a center of emotional production of meaning, in which politics is converted into symbolic consumption.

The implications of this transformation are profound. First, they indicate that the dispute for cultural hegemony is no longer limited to the sphere of traditional institutions, but extends to the environment of platforms, where the power to guide and define the truth is mediated by invisible metrics and market dynamics. Secondly, they reveal that the attention economy has become a fertile ground for the consolidation of authoritarian ideologies, which find in speed, repetition and the aesthetics of certainty the instruments of their effectiveness. Finally, they point to the need to rethink the mechanisms of communicational responsibility and regulation of disinformation, not only from a legal perspective, but as a matter of democratic culture and media literacy.

It is concluded, therefore, that Parallel Brazil is less an anomaly and more a symptom of structural reconfiguration of the Brazilian public space. By fusing market and ideology, the company demonstrates that contemporary politics is also, and perhaps above all, made in the symbolic economy of platforms. Understanding this phenomenon requires broadening the view of the social sciences on the role of communication and recognizing that, in the digital age, the production of truth is inseparable from the production of the audience.

From this diagnosis, paths are opened for future research that compares the Brazilian case to international experiences, identifies transnational financing networks, and investigates the social consequences of the convergence between technology, economics, and politics. The parareality constructed by Brasil Paralelo, far from being just distortion or manipulation, constitutes a form of symbolic ordering of the world, and precisely for this reason, a decisive field for understanding the contemporary challenges of democracy.

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