

## CITIZEN REFLECTIONS BASED ON THE APPROACH TO CHILD SUPPORT IN "VALE TUDO" (2025)

### REFLEXÕES CIDADÃS A PARTIR DA ABORDAGEM SOBRE PENSÃO ALIMENTÍCIA EM "VALE TUDO" (2025)

### REFLEXIONES CIUDADANAS A PARTIR DEL ENFOQUE DE LA PENSIÓN ALIMENTICIA EN "VALE TUDO" (2025)



<https://doi.org/10.56238/sevenced2026.008-225>

Alessandra Helen Alves Claudino<sup>1</sup>, Gabriela Caroline Alves Claudino<sup>2</sup>

#### ABSTRACT

The social merchandising contained in the May 13, 2025 episode of the telenovela "Vale Tudo," which addressed the request for alimony by the character Lucimar (Ingrid Gaigher), proved to be a strong motivator for women in similar situations to claim a right widely specified in the country, but with little publicized access to it. In this sense, this study aims to evaluate the framing of the episode in question based on its repercussions in national and Minas Gerais media, with the objective of drawing a parallel on how a telenovela can impact society. Furthermore, secondarily, it sought to relate the cited episode to the concept of Digital Governance, in order to make evident that the digitization of state services, accompanied by rights.

**Keywords:** Soap Opera. Citizenship. Framing. Digital Government. An Emancipated Spectator.

#### RESUMO

O *merchandising* social contido no capítulo de 13 de maio de 2025 da novela "Vale Tudo", em que foi abordado o pedido de pensão alimentícia pela personagem Lucimar (Ingrid Gaigher), se revelou como forte propulsor de mulheres em situações parecidas, no sentido de reivindicar um direito amplamente mencionado no país, mas com o modo de acesso pouco divulgado. Nesse sentido, pretende-se avaliar os enquadramentos do trecho em questão a partir da repercussão na mídia nacional e mineira, com o objetivo de traçar um paralelo sobre como a telenovela pode ter impacto na sociedade. Além disso, de forma secundária, buscou-se relacionar o capítulo citado com o conceito de Governança Digital, de modo a tornar evidente que a digitalização de serviços do Estado, acompanhado de esclarecimentos, pode garantir ao cidadão um acesso mais autônomo e rápido aos seus direitos.

**Palavras-chave:** Telenovela. Cidadania. Enquadramentos. Governo Digital. Espectador Emancipado.

<sup>1</sup> Specialist in Civil and Administrative Law. Universidade Estadual de Minas Gerais (UEMG).

<sup>2</sup> Master's Student in Social Communication. Universidade Federal de Minas Gerais (UFMG).

## RESUMEN

El mercadeo social contenido en el episodio del 13 de mayo de 2025 de la telenovela "Vale Tudo", que abordó la solicitud de pensión alimenticia del personaje Lucimar (Ingrid Gaigher), demostró ser un fuerte motivador para que las mujeres en situaciones similares reclamaran un derecho ampliamente reconocido en el país, pero con escaso acceso público al mismo. En este sentido, este estudio busca evaluar el encuadre del episodio en cuestión con base en sus repercusiones en los medios nacionales y de Minas Gerais, con el objetivo de establecer un paralelismo sobre cómo una telenovela puede impactar a la sociedad. Además, secundariamente, buscó relacionar el episodio citado con el concepto de Gobernanza Digital, para evidenciar que la digitalización de los servicios estatales, acompañada de derechos.

**Palabras clave:** Telenovela. Ciudadanía. Encuadre. Gobierno Digital. Un Espectador Emancipado.

## 1 INTRODUCTION

The article seeks to make an approximation between Jacques Rancière's (2009) theory about the emancipated spectator, and the educational potential of soap operas. In this sense, it was sought to analyze how the approach to child support by the soap opera *Vale Tudo* (2025), contributed to the promotion of citizenship and emancipation of viewers. The debate included the debureaucratization of the State via Digital Governance, which aims to expand and make more efficient the population's access to public services.

Considering the idea developed by Goffman that framings influence the perception of reality and action of the subjects (MENDONÇA, SIMÕES, 2012), in order to operationalize the investigation, the intention is to verify which framings are triggered by the soap opera and by three communication vehicles to address the subject of alimony. The approaches of the online news portals G1, Correio Braziliense and O Tempo will be taken as a basis. As a theoretical apparatus, the perspective of the emancipated spectator will be considered (RANCIÈRE, 2009), in order to trace reflections on political issues and representativeness and visibility raised by the central point.

In this way, the topic in question is relevant since the exhibition of the chapter of the soap opera in which the character Lucimar requests child support via the Public Defender's Office App mobilized women across Brazil to also claim this right. Considering that the soap opera, despite being an important cultural product in Brazil, is still permeated by the stereotype of being banal and irrelevant, the repercussion of the subject of child support, raised by the soap opera *Vale Tudo*, actually reveals the strength of this audiovisual product as a cultural, pedagogical vehicle and promotion of citizenship.

## 2 THEORETICAL FRAMEWORK

### 2.1 CULTURE AND PEDAGOGY THROUGH SOAP OPERAS

The history of Brazilian television is permeated by soap operas, which have been part of the national culture for more than seventy years. Some titles are highlighted in the teledramaturgy, such as "Vale Tudo", from Rede Globo, whose first version dates from 1988. Due to the social relevance of the soap opera, in 2025 the *remake* was carried out, with the update of themes addressed and striking characters.

The new version of "Vale Tudo" is an example of how the soap opera can have a social impact through the themes it addresses. After the airing of the chapter in which the character Lucimar (Ingrid Gagher) learns (and at the same time teaches the public) how to download the Public Defender's Office application to apply for child support, support requests have grown in Brazil.

From this perspective, according to Sodré (2006), politics involves the sphere of power and the visible, and that/who appears in the public scene exerts influence. In this sense, the media acts in the formation of beliefs to the extent that it exerts forms of power, and it is necessary to pay attention to the relationships established between individuals and the media, so that they do not lose critical capacity and are only manipulated (SODRÉ, 2009).

Thus, when thinking about the case of the soap opera, what is shown gains visibility and exerts influences on the public. When the soap opera uses *social merchandising*, that is, it addresses and discusses latent social issues, the sphere of power (often political power) is accentuated. In the case discussed in the present work, it is clear that the treatment of the subject of alimony has become a point of discussion, given that it is related, among other topics, to a right in the sphere of the family, which is connected with latent issues in the present time, such as gender roles in society, the position of women and single motherhood.

Furthermore, borrowing Green's (2010) discussion about the power of the figure of the citizen as spectator, when thinking about the relationship between the soap opera and the public, it is expected that it is a passive way, however the gaze is also a form of participation. What is transmitted by the soap opera and seen by the viewers generates a network of influences that can lead to action, even if in the private sphere of individuals. As in the case of alimony, whether or not to make the request is a personal decision, but it generates impacts in the private sphere of the subjects, and also in the social sphere, when there is a significant number of people who manage to achieve their rights and thus pass this awareness on.

In this case, political power emerges from the soap opera to the public, which receives it in various ways, whether through the television screen, social networks and news. Therefore, understanding the dynamics of the relationships between soap operas and audiences is important, considering that the condition of being a spectator is not wrong, bad or apathetic, but rather constitutes a way of interacting with the world, and the soap opera can pass on knowledge and generate different forms of social engagement.

## 2.2 THE SOAP OPERA "VALE TUDO" OF 2025

The telenovela "Vale Tudo", with the first version in 1988, was produced by Rede Globo and was written by Gilberto Braga, Aguinaldo Silva and Leonor Bassères, and in 2025 it was adapted by Manoela Dias. The main themes addressed were the duality of honesty/corruption, ethical issues, inequalities, and other current social issues.

The most recent version rescued the central arc: the plot revolved around the characters Raquel Accioli (Taís Araújo), a woman full of values and ethics, Maria de Fátima (Bella Campos), daughter of Raquel, an unscrupulous young woman who does everything to

get out of the socioeconomic situation in which she was born, and Odete Roitman (Débora Bloch), a villain who represents the elite, and that embodies pride and different intolerances.

The story is triggered by the clash between Raquel and Fátima, when the young woman sells her grandfather's house, and uses the money to settle in Rio de Janeiro. Raquel goes after Fatima, and when she discovers that she has been deceived, she has to fight for her own survival in a strange city. With the help of friends he meets in Vila Isabel, he manages to create a business, and also meets Ivan Meirelles (Renato Góes), with whom he falls in love.

Meanwhile, Maria de Fátima, with the help of her boyfriend César (Cauã Reymond), tries to conquer space in different elite environments, until they reach the heir of the TCA airline, Afonso Roitman (Humberto Carrão), who is Odete's son. Getting closer to the villain, Fatima gets a deal: to separate Raquel from Ivan, and thus have support to marry Afonso. With this premise, the soap opera follows the course, including the supporting core that acts in the development of varied plots, which discuss themes that go beyond the fictional scope, and dialogue with social issues.

Therefore, it should be noted that in 2025 the soap opera updated some characters and themes worked. Heleninha (Paola Oliveira) has bipolar behavior and alcoholism addressed as diseases that need treatment, with empathy being demonstrated by some characters, and passages of treatment with the therapist; Laís (Lorena Lima) and Cecilia (Maeve Jinkings) are openly a couple and adopt a child; Poliana, who in the first version was just a shy and closeted man, now stands out when she discovers she is asexual and goes through a process of self-worth; Lucimar (Ingrid Gaigher) has her own story, being a woman who fights for her son's survival and conquest of independence.

Thus, in the 2025 version of the soap opera it is possible to identify important changes in the treatment of social issues. As Martins (2021) points out, time is not linear, but acts in a connection between past, present, and future. In this sense, the soap opera as a cultural product present in Brazilian daily life acts in the propagation of ideas and values that are constantly updated and that dialogue with the three times, and can create for certain groups the power of resistance, having a strong power of influence and transformation in the public.

From the new version of Lucimar in "Vale Tudo" the plot of alimony was developed, which yielded important social repercussions. This point will be analyzed below, considering possible contributions of the approach to the subject to the promotion of citizenship, in view of the framing given to the issue by the soap opera and by the journalistic coverage, pointing to the emancipation of the spectator.

## 2.3 DEBATES ON CITIZENSHIP FROM THE TELENOVELA "VALE TUDO", 2025: THE CASE OF ALIMONY

Social *merchandising* has already become a brand in Brazilian soap operas. From this practice, the soap opera addresses social themes, which can provoke off-screen discussions, generating an impact on viewers. This was the case of the May 13, 2025, chapter of the soap opera "Vale Tudo", in which the request for child support by the character Lucimar (Ingrid Gaigher) was addressed. After the scene was shown, thousands of requests for child support by women were registered in Brazil, reigniting the debate on current issues, such as solo motherhood, gender inequality and the right to child support as a way to guarantee resources for child rearing, which is a responsibility of both parents.

In the original version of "Vale Tudo", from 1988, the character Lucimar (Maria Gladys) worked as a day laborer, and was known for always betting on the Jogo do Bicho and meddling in the lives of neighbors, contributing to the gossip in Vila Isabel. A member of the comic core and on the side of the D/E class of the soap opera, only at the end of the story did she stand out, when she became rich after betting on the Jogo do Bicho the number of Odete Roitman's grave, embodying the superb characteristics of the villain. In the 2025 remake, the character gained a more complex plot. Lucimar is presented as a young woman, and even with dreams of ascending socially and being recognized as a singer, she works as a day laborer to support her son, Jorginho (Rafael Fuchs), the result of her relationship with her ex-husband Vasco (Thiago Martins).

Over the weeks, scenes are shown in which Lucimar asks Vasco to contribute to Jorginho's pension. Always with some excuse, Vasco excuses himself from the obligation, until Lucimar decides to make the formal request for child support for his son, given that he needs to pay for housing, food, education and leisure for the child.

In the plot, Lucimar has the help of Daniela (Jessica Marques), who is a law student and her friend, to be able to make the procedures for child support. Initially, Daniela explains to Lucimar how to proceed, but it takes a while for the character to actually decide to make the request, as she is afraid that Vasco will be arrested, which could lead Jorginho to believe that she harmed his father. In the meantime, the soap opera addresses fear and misinformation as the main reasons for women not to apply for child support, and highlights the view that permeates society, that men and women can have different behaviors and responsibilities in raising children.

In the chapter where Lucimar decides to apply for alimony, the step-by-step guide on how to proceed in the Public Defender's Office application is shown. This approach generated

repercussions on the networks, and also in the media, as the fact that after the exhibition of the scene increased exponentially the requests for child support in Brazil gained notoriety.

In this way, the soap opera gained prominence as a means of guiding a current and necessary debate, which even led to transformations in reality, in view of the identification and engagement generated in the public.

Taking as a parallel the thinking developed by Butler (2018), about the performativity of bodies considered deviant, and gender issues, there is a discussion about bodies considered worthy of appearance. Thus, thinking about the representation that the soap opera "Vale Tudo" makes of a poor woman, with an undervalued profession (day laborer), and who has problems in being able to access basic rights, such as the pension, breaks hegemonic patterns and raises current debates.

In line with the fact that collective acts are political performances that claim visibility and recognition for marginalized bodies (BUTLER, 2018), the soap opera as a cultural object of broad (collective) reach, by bringing certain thematic and body approaches, becomes a space for performances that can bring visibility and recognition to certain groups in society. With this, the relevance of the approach to child support by the soap opera "Vale Tudo" is highlighted as a way to connect vulnerable people within this theme, who can learn together and achieve rights.

Thus, in order to better understand how the theme of alimony was addressed by the soap opera, and how it had repercussions in the media, the methodological paths pertinent to the intended analysis, and the possible social discussions provided, will be dealt with below.

### **3 METHODOLOGY**

#### **3.1 FRAMING AND EMANCIPATED SPECTATOR**

To assist in the process of understanding the positions of the soap opera "Vale Tudo", 2025, on the subject of alimony, as well as the news portals on the repercussions of the subject, the framing approach is appropriate.

Gregory Bateson developed, in the field of psychology, the notion of framing to understand some pathologies, and established that every framing is metacommunicative and allows the identification of ways of interpreting and organizing experiences and messages. Erving Goffman expanded the idea of framing, placing it as a way to guide the perception that individuals have about the world, having the possibility of answering the question "what is happening here?". Thus, it establishes the concept of frame as referring to the principles of

organization of social frameworks and participation of individuals in them, and proposes that the framework guides the positioning of subjects, "*footing*" (MENDONÇA, SIMÕES, 2012).

In the case of the analysis of the approach of the soap opera "Vale Tudo" on the subject of alimony, and the journalistic coverage made by the online portals G1, Correio Braziliense and O Tempo on the repercussions of the soap opera, the framing aspect of the analysis of the interactive situation will be adopted. Such a conception helps to understand the relationship between the way in which the process of describing the situation places it in certain perspectives, and creates certain interpretative keys, frames of meaning (MENDONÇA, SIMÕES, 2012).

With this, the framings allow us to investigate the perspective/framework in which a certain content is presented. This perspective is productive for the analysis of televisual objects, such as soap operas, in view of the need for a more critical view of the transmitted contents.

In order to support the analysis of the framings, the notion of emancipated spectator, developed by Rancière (2009), will also be taken as a basis. From the author's perspective, the spectator is not merely passive, and seeing, knowing and acting are interconnected, so that the spectator can be active and also the holder of knowledge.

Thus, political artistic practices invite the spectator to appropriate knowledge from their own knowledge and experiences. In the approximation and breaking of hierarchies between the objects of knowledge and the public, it is possible to have emancipation and transformation from what is learned.

From this perspective, the forms of representation and framing proposed by the soap opera can lead the viewer to varied paths. Considering the topic of social *merchandising* present in the plots, the emancipation of the spectator can occur through the identification of a portrayed reality, or with the criticality raised about a certain current subject. With this idea, this article seeks to understand, to a certain extent, how the public appropriated the issue of alimony.

### 3.2 FRAMEWORKS ON CHILD SUPPORT IN THE SOAP OPERA "VALE TUDO" (2025) AND IN NEWS PORTALS

The scene of the request for child support by the character Lucimar, in "Vale Tudo", 2025, aired in the episode of May 13, 2025, and lasted less than 4 minutes (41'00" to 43'54"). After eight years, Lucimar decides to apply for child support for Jorginho, and turns to her friend Daniela. The scene is quick, but presents the path to be followed in the Public Defender's Office application to start the action.

Lucimar goes to Daniela's house, and is instructed to download the Public Defender's Office application. The process is quick, and soon she opens the app and starts reading the guidelines.

### Figure 1

*Lucimar downloads the Public Defender's Office application on her cell phone*



Source: Frame from the soap opera "Vale Tudo", 2025. (Chapter 13/05/2025, scene 42' 30").

In the scene, all the initial screens of the application are shown to the public, so that it is possible to read the content and see how the procedure begins.

### Figure 2

*Lucimar has Daniela's help to carry out the initial procedures of the pension request*



Source: Frame from the soap opera "Vale Tudo", 2025. (Chapter 13/05/2025, scene 42' 47").

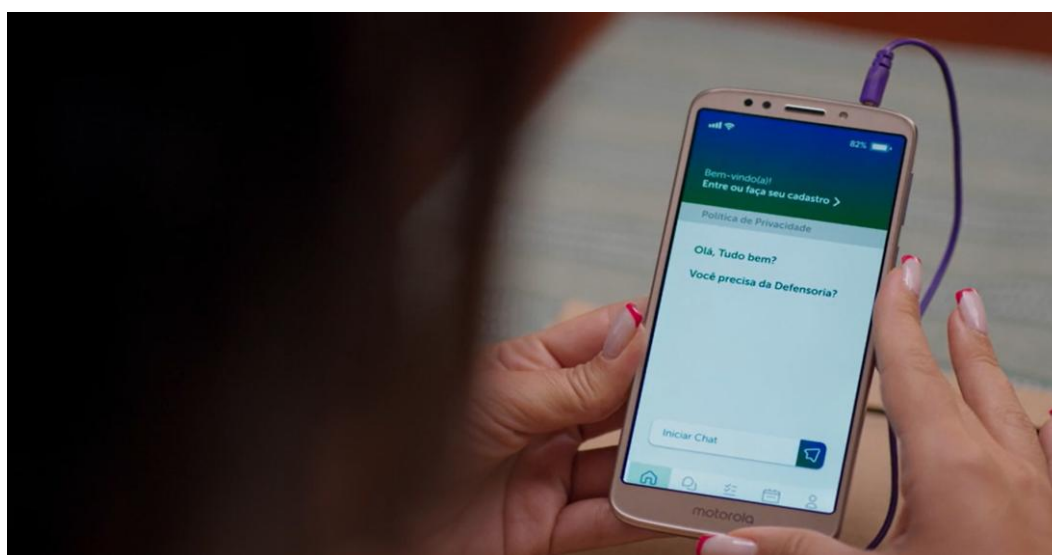
After entering the Public Defender's Office application, Lucimar says that after eight years, she will finally take her ex-husband to court. Daniela corrects this statement, and says that it is not a process of putting the ex in court, but of formalizing the custody of the child.

Lucimar reflects that this description is better, as it doesn't seem like she's ending her ex-husband's life.

Such a picture created by the soap opera brings the pedagogical and critical sense to the public about the patriarchal values of society. This moment of reflection on the meaning given to the request for alimony places it as a right, not as part of a process of revenge against the ex-partner. In this way, the process of the woman, in these cases, being considered the executioner of the ex-husband, a reason that leads to the perpetuation of patrimonial violence and female overload in the care of children, in addition to leading to the withdrawal, or lack of encouragement to file the request for alimony.

### Figure 3

*Home page of the Public Defender's Office application*

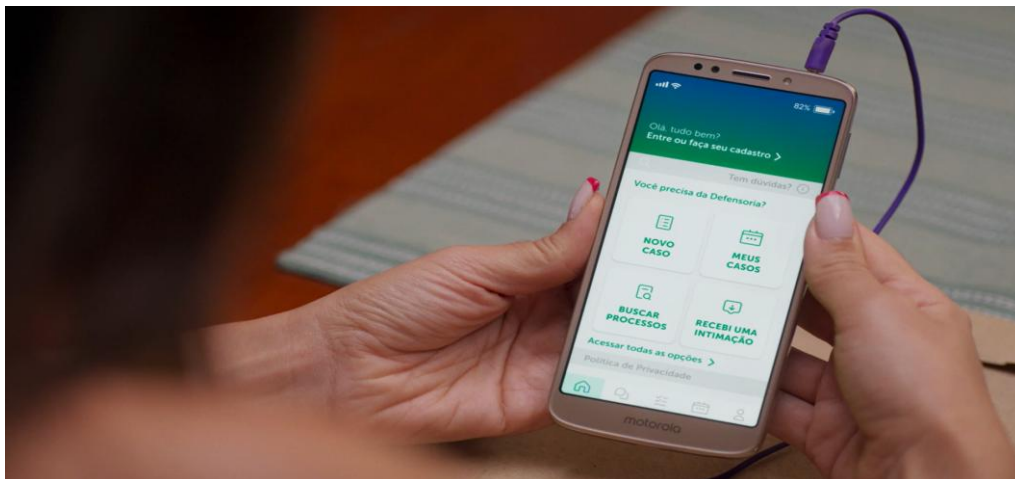


Source: Frame from the soap opera "Vale Tudo", 2025. (Chapter 13/05/2025, scene 42' 52").

Lucimar remains in the app, and reads the initial messages that appear: "do you have questions?", then "privacy policy". She responds to the information she reads in an ironic way, showing that she is a little nervous. Daniela tells her not to worry, because the app is easy to understand and she will be able to place the order. In this context, possible points of identification with the public are passed: being a layman and being nervous or insecure to make the request does not prevent the action from being carried out. The procedure is placed as simple, and easily accessible to everyone.

## Figure 4

*How to start service from the Public Defender's Office application*

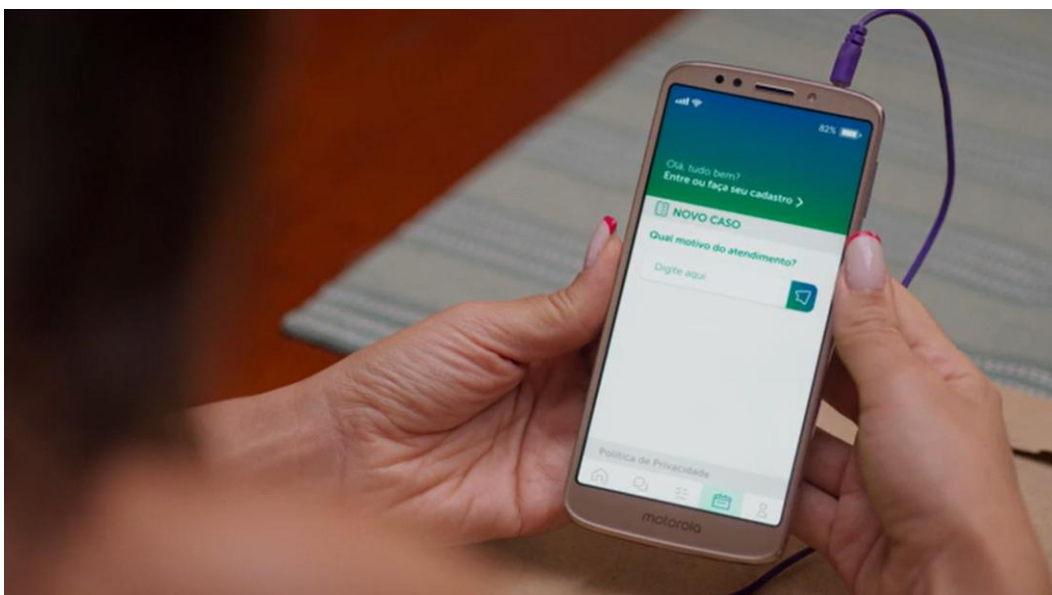


Source: Frame from the soap opera "Vale Tudo", 2025. (Chapter 13/05/2025, scene 43' 02").

Finally, Lucimar starts a "new application" in the application, and searches for "alimony".

## Figure 5

*How to search for the type of service in the Public Defender's Office application*



Source: Frame from the soap opera "Vale Tudo", 2025. (Chapter 13/05/2025, scene 43' 20").

Daniela explains to Lucimar that at this first moment, the application is made online, with the submission of documents. Afterwards, she and Vasco will be called for a conversation.

Thus, the soap opera places the request for child support as a simple and practical procedure, available for access by anyone interested. From this picture of meaning passed by the plot, the repercussion of the scene in the public was immediate, generating an increase

in requests for child support by women throughout Brazil. The case gained notoriety on social networks, with a manifestation of the actress who played the character Lucimar, and was also reported in several media outlets, gaining a bias that goes beyond the field of mere entertainment, but dialoguing with the citizenry.

To understand how the media framed the repercussion of the soap opera "Vale Tudo" in relation to the chapter in which the request for child support is addressed, the online news portals G1 were selected, as it belongs to Grupo Globo, from the same broadcaster that produced the soap opera, in order to understand how the broadcaster wanted to reflect on the issue; *Correio Braziliense*, with national circulation, and *O Tempo*, with Minas Gerais circulation, to verify a possible geographical cut for dealing with the subject.

On May 20, seven days after the episode in question aired, the G1 portal published an article in the "Pop e Arte" column, with the following headline: "Scene from 'Vale Tudo' raises requests for child support; see step by step how to ask". The title itself suggests, on the one hand, the promotion of the soap opera, and on the other, the continuity of the pedagogical tone on the theme.

The article highlights data from the Public Defender's Office of Rio de Janeiro, which shows an increase in the number of accesses to the agency's application after the exhibition of the scene in which the character Lucimar learns and teaches the public how to access the system and make the initial procedures for the request for child support. Below, the concept of alimony, who is entitled to it, how it is for the specific case of children of divorced parents, and how the request is made, highlighting the necessary documents, are addressed. The article uses arguments of authority, with a video in which a lawyer explains how to apply for alimony, and an explanation by the Deputy Public Defender General, Emmanuela Saboya, saying that the alimony meets general demands for the upbringing and subsistence of children.

In this way, the article on the G1 portal implicitly emphasizes the power of the soap opera "Vale Tudo" in dealing with the issue of alimony, and continues the pedagogical focus, teaching the public about the right to alimony and how to achieve it. The intention went further, with a special program of *Profissão Repórter* to address the subject, bringing the soap opera as a backdrop to deal with the public's identification with the theme, marking a position of commitment to the promotion of citizenship before the audience.

The portal of the newspaper *O Tempo*, in turn, brought, on May 28, the headline "Scene from the soap opera 'Vale Tudo' raises requests for child support and ignites debate". From a brief context of the soap opera, the article features a video about child support, and broadly addresses the context of Minas Gerais, with the position of the Public Defender's

Office of Minas Gerais on the number of pension requests in the state, and the fact that there is still no application in the region. The focus also falls on the discussion of what alimony is, teaching the procedures for the request, and emphasizing, based on authoritative arguments from legal and psychology professionals, the obstacles for women throughout Brazil to claim the right. Finally, they highlight the impacts of soap operas and art on the public, with high potential to transform reality.

In addition to bringing the discussion closer regionally, the portal of the newspaper O Tempo also dialogues with the pedagogical bias, and uses a guiding discourse to the public, highlighting the social implications of the issue of child support, acting in an awareness-raising tone that ranges from the importance of the soap opera for society, to the need for people to seek their rights.

Finally, Correio Braziliense presents, on May 17, 2025, the headline "Ingrid Gaigher: Lucimar from 'Vale Tudo' inspires 270 thousand women in one hour". In a milder tone, the article contextualizes the soap opera and the repercussion of the case in the Public Defender's Office, but mainly contemplates the career of the actress who plays the character Lucimar, and her positions on the effects of the soap opera. In this case, there is no pedagogical tone, as the article does not explain what alimony is, nor does it teach the public how to use the law.

Thus, Correio Braziliense frames the issue in a subtle way as it highlights the career of actress Ingrid Gaigher and the success she achieved with the scene of the soap opera "Vale Tudo", but without problematizing the issue of child support socially. The debate on citizenship is little worked on, since the greatest support of the text in this sense is the approach to the numbers of the Public Defender's Office, which sounds more like curiosity than a way of understanding a communicative phenomenon with effects on practical life. Despite being emptied of critical engagement, the article still reflects on the soap opera as a vehicle, albeit indirect, for promoting social discussions.

Consequently, in the exchange between the soap opera and the public, and also with the appropriation of the repercussions of this relationship by journalistic vehicles, there is the dimension of the emancipation of the public. As evidenced by the increase in requests for alimony after the screening of the scene starring Lucimar, there were concrete effects of the content of the soap opera "Vale Tudo" on the viewers, who appropriated the theme in question in an emancipatory way.

In addition, Lucimar's representation highlights a body and a reality that are not in the hegemonic sphere, bringing representation to marginalized groups, which also highlights

current emerging discussions, such as the position of women in society and gender inequalities.

As expressed by the media coverage, the social *merchandising* made by "Vale Tudo" about alimony generated great repercussion in the viewers, highlighting the power of teledramaturgy in engaging with social issues, with direct effects on the lives of the affected subjects.

### 3.3 CITIZEN REFLECTIONS

From the scene of the request for child support via the Public Defender's Office application, the disclosure not only of a right, but also of a government strategy for the alleged improvement in access to services by citizens, which is the issue of digital governance, is also highlighted. In recent decades, there has been an exponential growth of information technologies, and consequent implementation in everyday life. What once seemed remote, today constitutes the basis of various human activities, so that contemporary society lives a true relationship of symbiosis with digital devices.

Over the years, in addition to permeating private and economic relations, technological solutions have also advanced towards public administration, allowing the debureaucratization of various State processes. According to Albuquerque and Costa (2025), the advancement of Information and Communication Technologies (ICT) has given rise to a new form of governance, called electronic government, which allows online access to public information, as well as to various government services.

For Jardim (2000), electronic government (e-Gov) is a resource through which the State uses technology to offer society better access to information and government services, so that it raises the quality of the activities it develops, while increasing social participation in democratic processes.

In relation to the Brazilian government, ICTs have been present since the beginning of the new century, always aiming at simplifying actions, improving service to the public and efficiency in the use of collective resources. On its own page, the Ministry of Management and Innovation in Public Services outlines the timeline that demonstrates how the State transitioned from electronic to digital in the period between the years 2000 and 2022.

As mentioned, since the 2000s, various services of the State have been offered from digital supports, and under the focus of the present work, those provided by the Public Defender's Office stand out, an institution that aims to guarantee free legal assistance and defense to people who do not have the resources to pay for the expenses of a lawyer.

It so happens that Brazil is a country crossed by multiple inequalities, so that there is

a real paradox between the expansion of the availability of public services through digital means, and the real access to such activities by the Brazilian citizen, who faces physical/material barriers, as well as impediments related to digital literacy. In this sense, Cavalcante, Ota and Oliveira (2024) converge, when relating public ethics to the digital governance system: "... The digital divide is not just an infrastructure problem. It also manifests itself in the absence of digital skills to use tools in a meaningful way." Thus, it is possible to conclude that one of the biggest challenges of e-Gov in the country goes beyond the implementation barrier, reaching the aspect of de facto democratic access.

Thus, it is important to highlight the May 13, 2025 chapter of the soap opera "Vale Tudo", particularly the scene where the character Lucimar requests child support for her son (41'00" to 43'54"). In the scene, Lucimar details the step-by-step process to apply for alimony through the Public Defender's Office application, making the entire procedure not only didactic, but also emptying viewers of possible fears about the meaning of the action.

For the reasons explained and considering the reach and repercussion of the work in Brazilian society, the scene that lasted just under 4 minutes ended up contributing to the democratization of access to the Public Defender's Office service, as well demonstrated by the numerous reports of the time that pointed to the growth in demand for child support services in several capitals of Brazil, Just after the exhibition of the plot in prime time on Brazilian television.

Therefore, what seemed to be an isolated scene of a popular cultural production in the country, proved to be a strong driver of awareness and social mobilization. Thus, the serial ended up settling, albeit in isolation, a scenario of exclusion, where due to lack of basic information, the citizen stops using public resources, even those already available digitally (which in theory mean greater autonomy and better access for the citizen).

In its own way, the May 13, 2025 chapter of the soap opera "Vale Tudo", reinforced the objectives and importance of e-Gov in Brazil, expanding social knowledge and, consequently, popular interest in its use.

#### **4 CONCLUSION**

The present work sought to show how soap operas can play an emancipatory role in viewers from the social impacts it can generate. In this sense, the approach to child support in the soap opera "Vale Tudo" (2025) confirmed this power, given that it led thousands of women in Brazil to apply for child support after the exhibition of the chapter in which the character Lucimar claims this right for her child.

By incorporating *social merchandising* as a narrative tool, the soap opera contributed to making visible an urgent social demand, enabling the public to identify with the character Lucimar and promoting awareness about rights that are often neglected. According to the notion of the emancipated spectator, developed by Jacques Rancière (2009), it is perceived that the spectators not only passively watched the soap opera, but acted from it, mobilizing knowledge, experiences and practices to transform part of the reality in which they are inserted.

In addition, the framing triggered by the soap opera "Vale Tudo" and by the online news portals G1, O Tempo and Correio Braziliense show, for the most part, the pedagogical bias when dealing with the issue of child support. Thus, different reflections are raised on the issue, which in line with the experiences and expectations of the spectators lead to repercussions such as those generated by the soap opera analyzed.

It is important to note that the scene of the request for child support via the Public Defender's Office application is also relevant for highlighting the issue of Digital Governance, a state management strategy that in general aims to improve access to services by citizens.

Finally, the work points to the relevance of teledramaturgy as a space for the construction and dissemination of representations and knowledge, and as a privileged vehicle for the promotion of representativeness and citizenship.

## REFERENCES

- Albuquerque, M. R. de, & Costa, L. (2025). Transformação digital no setor público: tendências e implicações. *Revista de Gestão e Secretariado*, 16(3), e4771. <https://doi.org/10.7769/gesec.v16i3.4771>
- Brasil. (2019). *Governo digital: do eletrônico ao digital*. Brasília: Governo Federal. Disponível em: <https://www.gov.br/governodigital/pt-br/estrategia-de-governanca-digital/do-eletronico-ao-digital>
- Butler, J. (2018). *Corpos em aliança e a política das ruas*. Rio de Janeiro: Civilização Brasileira.
- Cavalcante, A. F., Ota, K. da C., & Oliveira, V. J. de. (2024). Governança digital e ética pública: construindo confiança em um mundo de algoritmos. *Revista Políticas Públicas & Cidades*, 13(2), e1445. <https://doi.org/10.23900/2359-1552v13n2-392-2024>
- Green, J. (2010). *The eyes of the people* (Cap. 2). New York: OUP.
- Goffman, E. (2012). *Os quadros da experiência social*. Petrópolis: Vozes.
- G1. (2025, maio 20). *Cena de Vale Tudo faz subir pedidos de pensão alimentícia; veja passo a passo de como pedir*. Disponível em: <https://g1.globo.com/pop-arte/noticia/2025/05/20/cena-de-vale-tudo-faz-subir-pedidos-de-pensao-alimenticia-veja-passo-a-passo-de-como-pedir.ghtml>

- G1. (2025, junho 12). Cena de Vale Tudo faz disparar buscas por pedidos de pensão alimentícia no aplicativo da Defensoria; entenda. Disponível em: <https://g1.globo.com/profissao-reporter/noticia/2025/06/12/cena-de-vale-tudo-faz-disparar-buscas-por-pedidos-de-pensao-alimenticia-no-aplicativo-da-defensoria-entenda.ghtml>
- Jardim, J. M. (2000). Capacidade governativa, informação e governo eletrônico. DataGramZero – Revista de Ciência da Informação, 1(5). Disponível em: <https://share.google/5KZ1Oo0GF80CaLYRY>
- Lopes, M. I. V. de. (2014). Memória e identidade na telenovela brasileira. In Anais do 23º Encontro Anual da Compós. Campinas: Galoá. Disponível em: <https://proceedings.science/compos/compos-2014/trabalhos/memoria-e-identidade-na-telenovela-brasileira?lang=pt-br>
- Martins, L. M. (2021). Performances do tempo espiralar, poéticas do corpo-tela. Editora Cobogó.
- Mendonça, R., & Simões, P. G. (2012). Enquadramento: diferentes operacionalizações analíticas de um conceito. Revista Brasileira de Ciências Sociais, 27, 187–201.
- O Tempo. (2025, maio 28). Cena da novela Vale Tudo eleva pedidos por pensão alimentícia e acende debate. Disponível em: <https://www.otempo.com.br/interessa/2025/5/28/cena-da-novela-vale-tudo-eleva-pedidos-por-pensao-alimenticia-e-acende-debate>
- Rancière, J. (2009). O espectador emancipado. London: Espectador Emancipado.
- Selvatti, P. (2025, maio 17). Ingrid Gaigher: Lucimar de “Vale tudo” inspira 270 mil mulheres em uma hora. Correio Braziliense. Disponível em: <https://www.correiobraziliense.com.br/diversao-e-arte/2025/05/7147951-ingrid-gaigher-lucimar-de-vale-tudo-inspira-270-mil-mulheres-em-uma-hora.html>
- Sodré, M. (2006). As estratégias sensíveis: afeto, mídia e política. Mauad.
- Sodré, M. (2009). Antropológica do espelho: uma teoria da comunicação linear e em rede. Petrópolis (RJ): Vozes.
- Vale tudo. (1988–1989). Novela de Gilberto Braga, Aguinaldo Silva e Leonor Bassères. Direção: Dennis Carvalho e Paulo Ubiratan. Produção: TV Globo.
- Vale tudo. (2025). Novela de Manuela Dias. Direção artística: Paulo Silvestrini. Produção: TV Globo.