

## DIGITAL INFLUENCER IN YOUTH LITERATURE: MODELO DE (IM)PERFEIÇÃO

### INFLUENCIADOR DIGITAL NA LITERATURA JUVENIL: MODELO DE (IM)PERFEIÇÃO

Dayse Rodrigues dos Santos<sup>1</sup>

Published in December 2021 by Inceasy, the e-book *Modelo de (Im)perfeição*, the sixth short story in the anthology “Once upon a time... villains”, from Inceasy Editora, by Thaís Louzada, has already reached a good position in the ranking of the best sellers of Amazon (R). The protagonist Gabriela Garcia reiterates at various points in the narrative how much she struggles to achieve professional success and fame. In this way, one can assertively intuit the child and youth audience to which the work is directed. According to Cademartori (2009, p. 3), this type of cultural production “needs to blink its eye in complicity with the still immature characteristics of its reader, who has haste, fertile imagination, a lot of humor and little patience with other people’s rules<sup>2</sup>”.

This young lady is a digital influencer who has been conquering social media daily. With delightful blue eyes, long black hair, a slender body, and a beautiful face, Gabs, as she is known, spends her time showing her quirky day-to-day life in the most iconic places of her city, Rio de Janeiro. The obscure detail is that she only shows the perfect part either the city or hers.

One day, she has to return to her outlying hometown in the countryside for a few days to face her mother’s health issue, who is seriously ill in a hospital. The young woman hates the place she grew up in, as well as the fact that she has to be there instead of being on her freelance in the capital. Surprisingly, her mother’s doctor is an ex-boyfriend, Bernardo, who gives a reality shock warning that her mother is dying and Gabs should balance her priorities.

Before returning to her hometown, the protagonist was used to only performing how she could be a perfect model to be followed. However, by accompanying her

---

<sup>1</sup> Professor at Instituto Federal do Pará. PhD candidate at Estudos linguísticos e literários em inglês (USP). Master in Estudos da linguagem (UFG). E-mail: [dayse.rodrigues@ifpa.edu.br](mailto:dayse.rodrigues@ifpa.edu.br)

<sup>2</sup> Translations were done by the author.

mother in her last weeks of life, Gabs experiences values such as affection, compassion, inner beauty, and fear and anguish control, which gets the former couple closer. After her mom's death, Bernardo assists her with the funeral and they end up kissing on the way home.

Book language is simple, and accessible even to less experienced literary text readers. Few expressive resources give language poetic or literary value through figures that challenge the readers' capacity for connotative interpretation. Furthermore, this author's choice gives the tale reading celerity and fluidity, because it brings elements of informal language and dialogues in direct discourse.

However, the presence of some catchphrases like "people will abandon you. So, make your choices only for and for you, always" (LOUZADA, 2021, p. 20) and "we have to admire and exalt all kinds of beauty" (LOUZADA, 2021, p. 59), which are hugely related to photos subtitles published on social media only made sense after her mother's death. As Rosenfeld (2011, p. 20) highlights,

Although the work is not distinguished by the expressive energy of language or by any specific value, the effort to particularize, concretize and individualize the object contexts, through the preparation of schematized aspects and a multiplicity of circumstantial details, which aim to give a real appearance to the imaginary situation will be noted.

Based also on the study of this author, the option for the narrative focus in the first person, being the protagonist who tells the story, "constitutes a fictional narrator who becomes part of the narrated world" (ROSENFELD, 2011, p. 26). Such a decision is not free, because it approaches and arouses readers' curiosity who want to know what is going on in a digital influencer's private life. Consequently, aesthetic pleasure delivers and suspends the contemplation distance, emotional involvement, and deep revelation (ROSENFELD, 2011). Along these lines, Gabs' disgust with staying in the hospital with his mother manifests something that opposes our conceptions of love for the mother.

the characters attain a universal validity that in no way diminishes their personal concretion; and due to this fact is linked, in the aesthetic experience, to contemplation, to intense emotional participation. Thus, the reader contemplates and at the same time lives the human possibilities that his personal life hardly allows him to live and

contemplate, since individual development is characterized by the increasing reduction of possibilities (ROSENFELD, 2011, p. 46).

In the conflict of seeing her upcoming mother dying as soon as great professional opportunities in the capital occur, Gabs suddenly realizes that she really led a life of beauty and futility allure. She did not value the beauties that were not on the surface, as seen in the passage “and I, who according to the reflection of the mirrors was perfect, I learned that it was indeed a model of imperfection” (LOUZADA, 2021, p. 59). The heroine's maturity by facing her monsters and adversity due to her mother's disease and death is seen in this tale.

Based on this brief analysis undertaken, it is possible to identify this book as youth literature. Gabs is the antagonist who has lived pursuing success on social media, nonetheless is forced by circumstances to balance what matters to her. In this search for equilibrium between dreams and decisive moments with her mother, the young protagonist also had the opportunity to learn more about herself. By this bias, it is understood, as well as Cademartori (2009) that the interest in the unpredictability of this narrative may attract the young reader. Each reading is unique and who decides what is good for him is the reader himself.

Finally, there is a huge need to observe the perfect world staged by digital influencers which affects lots of teens all over the world as long as how it is represented in literature. Frequently, potential readers are attracted by the glamour of what money buys, which might include fame, cars, devices, parties, food, and cosmetics not only in social media but also in literature. Fortunately, Louzada's book tries to show what is behind the fake perfect life as long as how the protagonist copes with real and digital interactions.

## REFERENCES

- CADEMARTORI, L. *Para pensar a literatura juvenil*. Available at: [https://grupoautentica.com.br/download/roteiros/roteiro\\_literatura\\_juvenil.pdf](https://grupoautentica.com.br/download/roteiros/roteiro_literatura_juvenil.pdf). Accessed Oct. 25. 2022.
- LOUZADA, T. *Modelo de (im)perfeição*. Série Era uma vez... vilãs. Taquara-RS: Increasy Publishing, 2021, 62 p. Digital.

ROSENFELD, A. Literatura e personagem. In: CANDIDO, A. [et al.]. *O personagem de ficção*. 12 ed. São Paulo: Perspectiva, 2011. p. 9-17.

Recebido em: 12/07/2023

Aceito em: 10/10/2023