



Women on the scene: female stereotypes in Brazilian comedies

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Abstract

Considering the discussions about humor, representation and gender, and how they have conquered space and interfere in social issues, the present work seeks to analyze the role of stereotypes about women in acquisition of comicality in the Brazilian movies *Os homens são de Marte... e é pra lá que eu vou* (2014), *Loucas pra casar* (2015) and *Minha mãe é uma peça* (2013).

Key words:

Humor; Stereotypes about women; Brazilian movies.

Introduction

From fatal to holy, diabolical to angelic, independent to desperate to marry, stereotypes about women circulate on a large scale in society, whether in literature, arts, music, television or cinema, marking the role of women in today's society (Santos, 2017, p.43-44), especially those that are broadcast by the media.

With regard to cinema, women and their roles in society are represented in a highly stereotyped and sexualized way, and in Brazilian cinema, the situation is no different. Besides the low protagonism, the stereotyped and sexualized representations of the woman are very common, mainly with the intention of obtaining the effect of humor, since the humor "tends to activate stereotypes that, although they are not said openly, are part of discourses that circulate in society" (POSSENTI, 1998, p.37-40).

Considering the stereotypes about women, their resumption by the cinema, and the senses they produce, this research observes, focusing on the thematic content, how, in what moments and in what ways the stereotypes about women are exploited to obtain effect of humor in Brazilian comedies, analyzing the comedies *Minha mãe é uma peça* (2013), *Os homens são de Marte... e é pra lá que eu vou* (2014) and *Loucas pra casar* (2015).

Results and Discussion

Through the observation and description of scenes from the movies, we can see that there are innumerable stereotypes about women that are evoked with the aim of producing humor in the comedies that bring married theme, saying, sometimes indirectly, how to be, how to behave, what to do and what not to do to find your partner and thus be complete.

Os homens são de Marte... e é pra lá que eu vou and *Loucas pra casar* show the idea that the woman is complete only if she has a relationship. Despite being professionally successful, it is explicit that the objective of the protagonists is find a partner and get married. This desire is so intense that it causes laughter, sometimes also discomfort, through exaggeration (Propp 1992, 88), as in the scene which Fernanda cries watching a documentary about penguins, birds that are often remembered for spending their lives with same partner.

Loucas pra casar also brings female rivalry, reaffirming the stereotype that women must contend with each other, especially in the sphere of relationships.

Finally, *Minha mãe é uma peça* presents stereotypes about motherhood. The protagonist - Dona Hermínia - reflects about life, marriage, maternity, affirming the stereotype that women desire motherhood and live for their children, being comical for the exaggeration, but causing certain identification with the viewer, also.

Conclusions

The reach and influence of the cinema collaborate with the reproduction and permanence of these stereotypes, regardless of the place of production of the movies, helping to make them natural (Biroli, 2011, p.74), especially about comedies, that can be considered by many a "harmless" space.

Thinking about it, comedies and humorous discourse has become even more interesting space for think about some groups representation, without forgetting that, like any discourse, the humor includes diverse ideological and cultural manifestations that can not be ignored by the fact that language bring intention and purpose (FOLKIS, 2004, p.1).

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