

## PRESS AND GENDER IN THE AMAZON: journalistic representations of woman at the Parintins Folk Festival (AM)

IMPRESA E GÊNERO NA AMAZÔNIA: representações jornalísticas da mulher no Festival Folclórico de Parintins (AM)

PRENSA Y GÊNERO EN LA AMAZONÍA: representaciones periodísticas de la mujer en el Festival Folclórico de Parintins

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### ABSTRACT:

This research analyses the journalistic representation of the female gender within the main popular manifestation of the Northern Region: Folklore Festival of Parintins. The research is based on the framings built by the news coverage of the region's two main print journals in the years 2015 and 2016. In the Amazon region, the emphasis women receive in the media is almost always related to the issue of cultural manifestations, which leads us to reflect how the media of the region itself see the woman and make a representation of it. Therefore, the research has the following problem question: how are the women participating in the Folk Festival being presented in the media and how does this framing represent the female figure?

**KEYWORDS:** Journalistic representation; Framework; Gender; Parintins Folk Festival.

## Introduction

This research "Press and Gender in the Amazon: journalistic representations of women at the Parintins Folk Festival" has as its theme the representation of women who participate in the Boi-bumbá folk event. The analysis is directed to the two main newspapers in the state of Amazonas. The objective of the work was to find out what the journalistic representation of women is on the pages of newspapers through the analysis of the framework.

The Parintins Folk Festival has a predominant participation of women as players and there is also an intense media coverage and an increasing interest in the means of covering these events, which allows us to investigate how gender relations and journalism are placed in this particular context of Amazonas, still little studied.

The methodology used in this research was the framing analysis, as it understands that it is capable of producing results that highlight the biases implicit in journalistic production. "It is a methodology that allows to emphasize the constructed character of the message, revealing its implicit inclination, in apparently objective, impartial texts, and with a merely referential function" (SOARES, 2009, p.58).

The research question is: how are the women participating in the Parintins Folkloric Festival - Boi-bumbá Garantido and Caprichoso being presented in the printed newspapers and how does this framework represent the female figure?

The other questions that guide the research are: which aspects of the popular culture manifestation of Boi-bumbá were highlighted in the editions? What is the role of women in the journalistic frameworks built on the demonstrations, in newspaper samples? What is the representation of the mandatory characteristics of women participating in these events?

### **Amazon festivals and the show**

The Amazon has several popular cultural events, of which three main festivals stand out: Boi-bumbá de Parintins (AM), Ciranda de Manacapuru (AM) and Sairé de Alter do Chão (PA). "(...) the traditional festivals studied offer the reader the pioneering manifestations of the transition that takes place between the satisfaction of playing and the ambition to sell" (NOGUEIRA, 2008, p.15). According to the author, the three festivals result from a long process of confrontation between the capitalist mode of production and the local symbolic production.

"In the market, parties are made to be consumed as entertainment, social status or cultural identity. It does not mean that they are less ideological than before or now." (NOGUEIRA, 2008, p.38). Nogueira points out that localities and social groups are a reference for the market, because, in addition to being appropriate, they were fetishized.

In this research, the Boi-bumbá of Parintins stands out, its modifications over the years and the implications in the way of playing Boi. To better understand the current configuration of popular Amazonian parties, studies by Wilson Nogueira (2008) are used, which highlights the value these parties have throughout the world through the media, since it attracts investors and consumers, adapting more and more to the capitalist market, and this interest of the television medium in the parties that has a preponderant role in the fact of the symbolic resignification of the Amazonian parties. The author emphasizes

Current cultures in the Amazon are now in the eye of the hurricane of modern media. Amazonia itself is a fetishized brand. Ways of life and traditional popular parties anywhere on the planet will always have privileged space in the media, but in the Amazon (...) they are overvalued (NOGUEIRA, 2008, p.54).

Wilson also mentions studies by Azevedo (2000) who discusses the idea that the Bois de Parintins reached all market items that are: product, price, square and advertising. He describes: "The product is represented by bumbás, which produce parties that have a market price, squares (Parintins) and advertising by public and private sponsors and news coverage" (NOGUEIRA, 2008, p.94).

The Parintins party is not unprecedented both as a popular party and as a product, first because this revelry fits into the Bois-bumbás structure of Brazilian folklore. Second, as a product, the Festival provides spectacular images well known to viewers, which are: the fantasies, allegories and staging of indigenous rituals that highlight luxury, the exotic and the appeal to sensuality; music, which also approach dancing commercial rhythms; and the dance performed in choreographies that are easily assimilated by the audiences. "(...) from the market point of view, the bumbás parintinenses clung to a formula that produces images recognizable by viewers in association with those of other popular manifestations, including the carnival in its variations" (NOGUEIRA, 2008, p .100).

The Ox manages to merge the past with the present, as his narrative also takes place in the story of Mãe Catirina, Pai Francisco and Senhor da Fazenda. This story does not change in substance, speaking of everyday life and its contradictions in the world of work and social relations. In the light of these studies, it was verified how the Amazonian parties, are fetishized and how the Oxen have been adapting to the media reality, making them re-elaborate the characteristics of their origin. According to Silva, 2015, Mãe Catirina and Pai Francisco are mandatory figures in Auto do Boi, but do not officially compete. The Lord of the Farm (Amo do Boi) is a valued item that is also part of the Auto.

### **The Beauty Myth and the Oppression of Women**

According to Moreno (2008), even with all the advances achieved by women in recent years, the concern with appearance and with an ideal of beauty populates the imaginary and takes a lot of time from women. The author highlights the amount of

photoshop used in beauty product ads and that on the other side of the screen there is a poor real woman in search of an unattainable beauty standard.

“Facial and body creams guarantee to remove blemishes, blackheads, pimples, wrinkles, imperfections; return the skin's elasticity, shine and beauty” (MORENO, 2008, p. 12). That is, there is a range of beauty products, from television commercials that promise miracles on the skin and body. Moreno draws attention to the ideal of beauty that

- a) (...) creates a desire for perfection, introjected and imperative. Anxiety, inadequacy and low self-esteem are the first side effects of this mechanism. The most complex can be bulimia and anorexia, in addition to a large part of the family budget spent on products and services related to aesthetics. In Brazil, the issue is a serious one, although it has not yet merited any governmental action as occurred, for example, in England - where the government interfered in the dimensions of Barbie, responsible for the impact on the public health network of bulimia and anorexia problems (MORENO, 2008, p. 13).

The author asks: are all these concerns overkill? Or should the pursuit of female perfection be viewed in a natural way? It shows that there is no exaggeration in the critical discussion around these issues that imprison and make women sick.

Moreno (2008) also highlights the change in the standard of beauty that was imposed on women. In the 16th century, for example, the focus was on the top, like the eyes, the bust, etc., but, over time, the focus changed, it became on the bottom like legs, hips and waist. More recently, there is a requirement for thinning hips and longer legs. The complete autor

The changes in culture were accompanied by differences in posture. From the aristocratic silhouettes (shoulders back, protruding belly, recessed head, honor and bow of the classic courtier) we move on to the post-revolutionary silhouettes (forward shoulders and heads, unfolded torso, tight waist, security, willingness to do, firmly contoured human body outlined) (MORENO, 2008, p. 17).

This change in the standard of beauty directly affects relations between genders. The woman, who was previously considered welcoming and, sometimes, even inactive, is now being asked to have a more active posture. Gradually, "beauty" becomes democratic and seems to be available to everyone, products with varying prices

guarantee a feeling of being beautiful. The author points out that items such as the mirror and the personal care gained supporters in the late 19th century and after that event, thinness gains more and more prominence and fat women are the reflection of an emotional imbalance and what is not beautiful. The dictatorship of thin beauty is established and as you can see, this is a reinvented pattern, that is, there was a change in the aesthetic pattern and this change affected and affects women.

The ideal model of beauty has become thin, long and very bosom. For this reason, the spread of various cosmetic surgeries is justified, including the implant of silicone, removal of ribs, placement of prostheses in the calf, surgeries of facial "corrections", etc.

Wolf (1992) states that free women, with access to education and the job market, are not so free and many are ashamed to assume that part of their concerns are related to beauty. "The more numerous the legal and material obstacles overcome by women, the more rigid, heavy and cruel the images of feminine beauty imposed on us" (WOLF, 1992, p. 11).

Wolf (1992) critically discusses the emergence of the beauty myth and states that it is not based on evolution, nor on sex, nor on religion and that its origin is solely political, economic and cultural. "The beauty myth has absolutely nothing to do with women. It concerns men's institutions and men's institutional power." (WOLF, 1992, p. 16). She goes further and says that the Beauty Myth dictates not only the appearance you should have, but also the behavior. What causes most discomfort in this imposed beauty standard is that a woman's identity must almost always be linked to beauty, in such a way that having acceptance from society, depends on how she looks.

b)

c)

### **Representation,**

#### **Myth and Stereotype**

Hall (2016) infers that things start to make sense to people according to the way they represent each one, based on

(...) words we use to refer to them, the stories we tell about them, the images we create from them, the emotions we associate with them, the ways in which we classify and conceptualize them, in short, the values we embody in them (p.21).

That is, a certain thing only becomes meaningful to people from the moment they start to represent. For example, what is the representation of women in the media?

According to Hall, the meaning of being a woman can only exist from the representation that is made about this image. But what is their image that is projected and disseminated?

For Hall (2016), representation is closely linked to power and language, as it is through representation that power is established over the other and it is through language that this happens. He says that these two aspects are constantly being exercised by the media.

There is a great theoretical discussion about the representations made in the media about gender, race, class and there is a discussion of the role of journalism in all this, because journalistic work has collaborated so that these representations are stereotyped.

Baker (2007), when writing about stereotypes, states that “a stereotype is a simplification that we use to give meaning to a real person or a group”, that is, the stereotype is a mental image, sometimes simplifying or an attitude exerted by a group of people. That is why the stereotypes created around specific groups, in this case, the stereotypes around the figure of the woman because it will simplify the woman who is a potential and individual subject, and what happens when stereotyping a woman is their transformation into collective subjects that belong to a class and, therefore, have certain behaviors, which is not the reality.

Hall (2016, p.191) divides stereotypes into three major points, the first of which says that stereotypes

(...) they take possession of the few characteristics “simple, vivid, memorable, easily understood and widely recognized” about a person; everything about it is reduced to those features that are later exaggerated and simplified. (...) So, the first point is that stereotyping reduces, essentializes, naturalizes and fixes the “difference” (HALL, 2016, p.191, emphasis added).

The stereotype is seen as a practice of producing meanings and it is important for us to understand representations. When talking about a stereotyped publication, for example, we are talking about a material that reduces, simplifies and marks the difference from the other. It is what is not me, it is what is the other. “Secondly, stereotyping implements a “split” strategy, which divides the normal and the acceptable” (HALL, 2016, p.191).

In other words, the second point says that closure and exclusion are characteristic of stereotyping because, metaphorically, it imposes limits and eliminates everything that is not part of this imposition. In other words, stereotypes are part of maintaining social and symbolic order. It establishes metaphorical boundaries between the "normal" and the "abnormal", the "perverted", the "pathological", what is acceptable and what is unacceptable, what belongs and what is outside. The author also emphasizes that it is through stereotyping that the bonding and ties of all those who meet the standards and are part of an "imaginary community" are facilitated.

The third point, according to Hall (2016, p.192), says that stereotyping tends to occur where there are great social inequalities. "This is usually directed against a subordinate and excluded group (...)". Finally, the author argues that stereotyping is what Foucault classifies as "power / knowledge of the game". It is through it that people and their representations are classified.

According to the author, it is in stereotyping that a relationship is established between representation, difference and power. Power in representation can be identified through the establishment of milestones, classifications, reductions and symbolism. Power in representation does not mean physical coercion, for example, but power exercised in a symbolic way that is as strong as or stronger than physical power, as it can represent someone within certain groups and stereotyping is fundamental to this stage of symbolic violence. "The circularity of power is especially important in the context of representation" (HALL, 2016, p. 197). The author completes,

The important point is that stereotypes refer to both what is imagined, fantasized, and what is perceived as "real", and the visual reproductions of the practices of representation are only half the story. The other half - the deeper meaning - is found in what is being said, but it is being fantasized, which is implied, but cannot be shown (HALL, 2016, p. 200).

The most difficult thing about identifying stereotypes is that it is an implicit discourse in representations, it cannot be identified so easily, and sometimes it cannot even be identified. For example, how do we identify a gender stereotype in journalistic discourse that, theoretically, is a discourse that works with reality? It takes a very large exercise to make this identification. The objective of the research is to identify whether there are gender stereotypes on the pages of newspapers and what they are. Hall considers that "(...) stereotyping (...) deals with a certain type of power - a form of

hegemonic and discursive power that operates both through culture, the production of knowledge, images and representation, as by other means" (HALL, 2016, p. 200, emphasis added). It is worth noting that in order to analyze and identify stereotypes, it is necessary to understand the hegemonic and ideological discourses that are behind the stereotypes, in this case, those referring to gender differences.

Another important category to discuss representation is the category of fetish or fetishism. Hall (2016) states that a person is fetishized when he ceases to be a human being and becomes an object. "This substitution of the whole for the part, of a subject for a thing - an object, an organ, a part of the body - is the effect of a very important representational practice, fetishism" (HALL, 2016, p. 205, emphasis added by author). Fetishism comes to be a fantasized representation, as there is a direct intervention of fantasy.

#### d) Journalistic framework

According to Soares (2009), framing and scheduling has had a lot of prominence in the analysis of the forms of journalistic representation, therefore, the journalistic framing and scheduling are types of journalistic representation. This research aims to focus only on the concept of framing as a form of journalistic representation.

When the concept of framing is applied to journalism, it is understood as the way that the media produce and disclose in a veiled way a certain interpretation of reality, through implicit discourses that indicate the purpose of the media in this construction of understanding, subjectivity and reality. "The news frames would exist on two levels: a) as mental principles or information processing and b) as characteristics of the news text" (ENTMAN, 1991, apud SOARES, 2009).

Still according to Entman, the frames, when reinforcing, repeating words and images, favor some ideas and discard others, within a text, and it is difficult for the interlocutor to perceive these highlights, because they seem normal, or the result of disinterested choices of images and words. But, when comparing one text with another, these highlights are visible, thus being able to reveal how the framings set the tone of a certain news. For the author, the framing does not remove the inconsistency of the text, but it is through the repetition of certain words and images that some interpretations become easier to assimilate. Two points are important to understand the framework: selection and salience. "Framing is selecting some aspects of a perceived reality and making them more prominent in a communicative text" (ENTMAN, 1991 apud SOARES, 2009).



Soares (2009) states that the framework analysis is excellent for the study of journalistic materials, as it highlights what is hidden in the text. He completes

It is a methodology that allows to emphasize the constructed character of the message, revealing its implicit inclination, in apparently objective, impartial texts and with a merely referential function. However, it refers to the nature of the journalistic text in general, from a sociocultural and political perspective, without implying a questioning of the professional performance of the authors of the articles (SOARES, 2009, p. 58).

For example, when the researcher is analyzing certain material, he is able to know what were the strategies used to demonstrate the differences between coverages, which, without knowledge of the concept of framing, would not be noticed. In the analysis of the research, the objective is to draw comparisons between the texts of the two newspapers chosen, in order to identify the frameworks and the way in which each vehicle interprets the event.

Carvalho (2009) states that some approaches understand framing as a mere result of isolated choices or as a result of productive routines, thus reducing the framing and not giving importance to the place that the media occupies that will directly influence the framings, that is, the frameworks are related and are the result of the social world in which they are inserted. The author concludes: "We will take journalism and its operators as social actors in interaction, with all the performance demands that arise from it" (CARVALHO, 2009, p.2).

Carvalho understands the journalist, specifically, as a social actor in constant process of interaction with other actors and that the framework will directly reflect this interaction. The journalist's ethos cannot be taken into account, as if he only lived in the world of the newsroom, because the social relations he establishes will directly interfere in his interpretation of a given situation.

It is basically summarized in two questions: what was that? How does the media define the event? Framing means selecting aspects that will determine a representation and its analysis is based on three aspects: what was selected, what was excluded and what was emphasized.

Representing also means symbolizing, that is, being in place of something. With this understanding in mind, the research seeks to discuss representations in the news media, highlighting that almost everything seen in the media is a substitute for reality and not reality itself.

The discussion here is based on that there are different types of representation and in journalism this is a practice that deserves to be discussed, because seeing a representation of a certain subject in an entertainment program is one thing and seeing this same representation in journalism is another type of communicative situation, because one imagines the journalist's ethical commitment to the reading or spectator public.

Hall (2016) also says that the representations are a reflection of ideological power and today Brazil has a very strong macho, sexist, racial, homophobic and class ideological apparatus that has strengthened over the years, but that needs to be somehow rethought.

#### e) Research method - framework analysis

After all this discussion about representation, stereotypes, myth of beauty and gender, we proceed to the analysis of newspapers, using the framework analysis as a research method.

Journalistic activity is marked by contradictions, as the reporter is expected to approach the event from the perspective of totality. But the practice allows the journalist to promote 'clippings' of the real, thus excluding some aspects of events or emphasizing other facts, that is, when making this selection, the reporter does not report from the perspective of the totality, but through fragments, this that is, framing.

According to Soares (2009), the framing analysis is extremely suitable for analyzing journalistic materials, as it is able to highlight some implicit production biases. It is an approach that highlights the construction of the text, which allows the researcher to know what is implied, overcoming the supposed objectivity and impartiality of the texts. "When developing the analysis, the researcher identifies the textual strategies and the representations contained in a corpus, being able to establish, for example, contrasts between different covers, which, at a simple reading, may appear similar" (SOARES, 2009, p. 2).

The author points out that although the analysis of the framework emerged in the American academic environment, it has gained prominence in Brazil since 1994, mainly in the analysis of news coverage on politics and social movements. Soares (2009) defines framing as an interpretive framework that is capable of answering the following question: "what is happening here?" (p.3).

For Goffman (2006 apud CARVALHO, 2009), framing is a concept for analyzes of how subjects are subjectively involved in social situations. For him, what matters is the

frameworks being used as a cognitive structure, so that the individual can understand the social reality around him.

(...) if the first doubt that each one has before a given situation is about their meanings, individuals will use, in the construction of explanations, a repertoire given by their insertion in the world, (...) cognitive structures that assist them in this process, which will always involve the selection of a particular aspect (strip) of the whole scene, which will prevail over the others (CARVALHO, 2009, p.4).

Within cognitive structures, primary frames of reference involve not only rational, but also irrational explanations. In addition, there are still natural and social frames of reference, while the first tends to crystallize, as natural phenomena can be more easily understood. The second phenomenon, social, is in a process of permanent mutation which prevents the user from having a correct understanding of the real meaning of the scene being exposed.

(...) narrating an event transformed into news, giving it a framework, consists, (...) in the selection of aspects that give the narrative about it intelligibility, from cognitive structures and frames of reference that will lead to a certain view, among a series of other possible ones, in relation to what is presented to the user of the resulting information (CARVALHO, 2009, p.5).

That is, when it is time for the journalist to frame a news item, he will select aspects that can provide the reader with a certain understanding of the fact. It is worth remembering that this understanding of the reader will depend on the knowledge of the world he has, it is the primary knowledge of the reader being triggered

The frames are like more general interpretive landmarks socially constructed that allow people to make sense of events and social situations. In journalistic practice, a framework is constructed through procedures such as selection, exclusion or emphasis of certain aspects and information, in order to compose general perspectives through which the events and situations of the day are made known (ROTHBERG, 2007, p.3).

The journalist, when framing the articles, has a great power to highlight aspects and exclude others, this depends a lot on the approach he wants to take to a given fact. Having a notion of the frameworks given to women, it is possible to establish the

parameters for the definition of their journalistic representation. Soares (2009) emphasizes

(...) modern means of communication are the maximum technological embodiment of "representation" in that sense of a re-presentation, based on similarity, figurativity of the image, and simulation. As they appear to be or even present themselves as a portrait of the world, these representations establish or sanction, approve, naturalize certain biases, which, in the discursive scope, suggest that this is the way of being of the represented society, which can serve to establish or confirm ethnic, social, gender, professional stereotypes. It is, at times, the establishment of "normal" patterns or "models", at times pejorative or idealized images of populations, social categories, minorities, etc. (...) (SOARES, 2009, p. 18-20).

Therefore, it is through representation that some stereotype standards and norms are established. What standards has the journalistic representation of women established in society?

Based on these authors, we can conceive the frameworks within two key issues: 1) they are part of journalistic gears, structures and institutions that modulate this discourse, influencing journalistic praxis for good and evil, conditioning and selecting sources and refracting through its logic the world to be represented and (2) these newsrooms are part of the hegemonic disputes that are vehicles of ideologies that seek, on one side and the other, to control social processes, focusing their materials in a moral direction and intellectual. In other words, journalistic representation is the result of a series of processes that take place within the productive routine of a newsroom that attends, most of the time, to the wills and also the ideologies of the social apparatus.

#### f) Analyze

The analyzes were made in the reports of the two main newspapers in Amazonas (Jornal Acrítica and Jornal Amazonas em Tempo for the issues of June 2015 and 2016), totaling 39 issues analyzed. The newspapers chosen are the two oldest vehicles in the Amazonas media. All journalistic articles that portray women at the festival in general were selected.

The Jornal Acrítica, when it highlighted the aspects of popular culture in the years that correspond to the research, brought many images of feathers, costumes, Boi, Garantido, sinhazinha, headdresses, indigenous, among others. The image of the two

oxen - Caprichoso and Garantido - is also very present, which shows that the analyzed articles revolve around the items used in the party itself.

The *Jornal Amazonas em Tempo* does not publish many images on the aspects of popular culture. When it comes to framing, it is clear that *Jornal Acrítica* emphasizes much more the Amazonian aspects and the characters of the party. The *Jornal Acrítica* highlights the characters of the party while *Amazonas em Tempo* highlights the costumes. *Jornal Acrítica* also publishes more photos than the other newspaper in question. They can be motivated because they are the Festival's official broadcasting station, so they have a larger team to do the coverage and have time available only for the broadcast, so they dedicate themselves much more to the party.

Regarding the images and evaluating the number two research question on the role of women in the reports, it is highlighted that the *Acrítica* newspaper presents many images of item, model, beauty, joy and fun. And in the total of the photos what appears most are images of female items, always dressed and ready for the Boi.

When comparing the *Jornal Acrítica* in the years 2015 and 2016, it is noticeable that the images insistently show the woman as a model, as an item, which refers to fun and is a model of joy and beauty.

When the same evaluation is made in the *Jornal Amazonas em Tempo*, practically the same result is obtained, since the images that appear most are item, model, beauty, joy and fun in 2015.

When the research question is about the characteristics of women, the result is about the preponderance of the white, thin woman, with long black hair and who can be a beauty model or who is within a European beauty standard, but with black hair. She also has to have very white teeth, a pronounced hips and a body with defined muscles in weight training centers. What also appears is a woman with plastics, mostly silicone. The brown model, with medium hair even appears, but they are the minority as well as the blonde hair. These characteristics appear in both analyzed newspapers. Despite the fact that *Jornal Amazonas em Tempo* in 2016 brought in a story, a middle-aged lady, the seamstress. Her image is aesthetically the same as the others, but it does not have the requirement that a standard of beauty be mandatory.

When analyzing the texts of the newspapers, which answer the same research questions as the image analysis, but with another type of evaluation, one can see the use of several words to designate popular culture. The *Acrítica* Journal, for example, in 2015, showed that the most recurrent words are: female items, boi-bumbá, bumbá, Boi Garantido, Boi Caprichoso, folk festival, Parintins folk festival, folklore queen, cunhã-

poranga, sinhazinha, show, boi do povão, auto do boi, show, nation, bumbódromo and item. The other words like folguedo, typical regional figure, folklore, Mãe Catirina, plot of the auto do boi, theatrical, which are important words for this item of observation appear once each. In the following year, the most frequent words were Caprichoso, Garantido, Folkloric Festival, Nação and Boi-bumbá.

Jornal Amazonas em Tempo did not use his pages for publications referring to aspects of popular culture, there is only one publication that they talk about and the highlighted word is Parintins Folk Festival.

When analyzing the mandatory characteristics of women in the two newspapers, it appears that the most used words are: prepared, items, applauded, anxious, ready, brunette, vanity, hair, evolution, dedication, thrilled, happy, emotion, beauty, body, models, most beautiful, claw, warrior, makeup, beautiful, skin, girl. Other words appear less, but deserve to be highlighted as a definition of mandatory characteristics of women. They are: nervousness, confident, debut, warrior women, scent, grace, sensuality, feminine, smile, appreciated, honored, plastic, beauty standard.

In the Jornal Amazonas em Tempo, there was only one article that highlighted the mandatory characteristics of women and they defined it as: "Skilled hands of these women who give life to the projects of the ox stylists. Very happy to work for the Boi da Baixa do São José. Happiness. Availability. We are here to earn our salary, of course, but also to help the ox to win in the arena otherwise". In a totally different way from Jornal Acrítica, Jornal Amazonas em Tempo presented a characteristic of women that was not highlighted at any time.

Therefore, answering research question number 1 "What aspects of the popular culture manifestation in Boi-bumbá were highlighted in the editions?" it is understood that both newspapers believe that the Folkloric Festival and its nuances are popular culture, because when it comes to popular culture, they always highlight the ox and the other characters involved in this event.

When the second research question is questioned, "What is the role of women in the journalistic frameworks built on the demonstrations, in newspaper samples?", It was noticed that journalists see women only as part of this manifestation, since the vast majority of reports presents them as an item, beautiful, new, queen, beautiful, like a woman who dreams of being an item since she was a child and this phrase is repeated a few times throughout the covers. There is no news about their study, work, or life outside the arena. There are also no publications about other women in the newspapers, the focus is on the female items of the bumbás and when talking about

women other than the items the highlight is always the body or the beauty. Only the newspaper Amazonas em Tempo brought an article that highlighted a woman at work, who was the character of a seamstress who works on the ox, but the emphasis of the article was on the craft of seamstress. It was the only report that managed to bring the woman in another position.

The third and last research question, "What is the representation of the mandatory characteristics of women who participate in these events?", It was identified that the characteristics of women are mostly white, thin, long black hair, very white teeth, having some type of plastic surgery to be within a standard of beauty. It is still characteristic to be prepared, to be an item, to be applauded, to be anxious, to be ready, to be brunette, to have vanity, to take care of the hair, to have a good evolution in the arena, to have dedication, to be thrilled, to be happy, to take care of the body, to use bold clothes, be the most beautiful, have the claw, be a warrior, wear makeup, have good and beautiful skin, be a girl, preferably demure.

The standard of beauty that is expected of women who participate or have some connection with the party deserves to be discussed. As has already been mentioned, it is expected, asked for and has on the pages of the newspapers Acrítica and Amazonas em Tempo a woman who is predominantly white, has black hair, long and straight, has very white teeth, is thin, friendly, charismatic, happy, girl, etc. Moreno (2008, p.13), states that the ideal of beauty forces a desire for perfection, which is internalized and harsh with those who have it. The complete author,

Today, looking at the images and beauty models that observe and challenge me, on billboards, on the covers of magazines displayed on newsstands, (...), on women who appear on television programming, what do I see? I see young (always young), white (always white), thin (always thin) women, with smooth skin and perfect contours, with straight hair or just slightly curly and preferably blonde (MORENO, 2008, p. 37).

Moreno brings a valid discussion to the analysis material in question, the media in Amazonas, or at least the two most important printed newspapers in the state, reproduce the same discourse of the mainstream media. They are always white models, thin and with straight hair, they are not mostly blond because the demonstration is still predominantly indigenous, although the blond model appears when the European matrix arrives at the arena in the figure of the little girl, but it is only an item. The author also adds that Brazilian women are the result of a mixture of populations and

ethnicities and that Brazilian diversity does not match the Eurocentric model they want to impose.

Another fact that deserves to be highlighted is the body of the items, they are very thin and with increasingly larger breasts. Moreno (2008, p.46) also completes "the Brazilian woman seeks to approach the typical silhouette of Europeans (more long-haired) or American women (with fuller breasts)".

One of the articles in *Jornal Acrítica* brought up the discussion about the body of the two ox-wedges. *Boi Caprichoso* (Maria Azedo) had a "perfect" body, but it was full of plastic surgery. *Boi Garantido's cunhã-poranga* (Verena Ferreira) had what they called "buchinho", which is a slightly more prominent belly. In the matter, the items defended themselves, the one who was accused of "being plasticized" said she admitted that she did plastic surgery and that she likes to do it, because she feels good and likes to have a beautiful body. The other, who was being criticized for not having a belly like her rival said she exercises, but does not feel trapped by it and eats what she wants, added that the reason for not being so the way they demanded it was because she was studying medicine at college.

This view of the body model is very strong, as it influences news frameworks and news influences the recipients. Something quite common on the pages of the analyzed newspapers was the desire of Parintinenses (the name given to people who are born in Parintins) to be items of ox. Soon, girls begin to be influenced by a search, sometimes unattainable, for a standard of beauty. Moreno (2008), adds, "we are bombarded by images and models of beauty who observe us on billboards, newsstands, magazine covers, (...) and occupy the place of reference."

Wolf (1992) also talks about the myth of beauty and the imprisonment of women. The author talks about how the body measurements have been adjusted over the years, the weight has been reduced, the bust has increased, the waist has decreased and the hip has also decreased. What is observed in the *Boi-bumbá* manifestation is the search for this pattern. The author reaffirms that the search for a standard of beauty that is often unattainable has been the norm for most women. "Beauty and fashion, as ideologies, would promote the subordination of women, although their adherence to these standards can be enthusiastic and passionate" (MIGUEL; BIROLI, 2014, p. 117).

Another point that deserves observation is the discussion that the Parintins Folkloric Festival - *Boi-bumbá Garantido e Caprichoso* takes place around a theme that is also indigenous, the party is a great mixture of cultures, but the main one is the manifestation of indigenous culture. The main items that are part of the party are



indigenous, the female items that are being studied in this study have indigenous role and representation and as pointed out above most items are white and it is known that the indigenous skin is more brown / brown.

The two newspapers practiced very similar party frames. When it comes to the aspects of popular culture highlighted, what they selected to appear was always something related to the components of the party itself. When it comes to the role of women in the reports, the items, the beautiful, the queens stand out. Regarding the mandatory characteristics of women, the emphasis in most publications shows a white woman, thin, with black hair, straight and long. By emphasizing certain aspects, communication vehicles create publication standards, influence views through pictures. According to (ENTMAN 1991, apud SOARES, 2009) the frameworks, when reinforcing, repeating words and images, privilege some ideas and discard others, within a text what will lead the interlocutor to understand through these frameworks, taking into account the information contained in these tables. For the author, it is through the repetition of words or images that some interpretations become easy to assimilate.

The interpretation that can be made here is also that the frameworks influence public opinion and can thus reinforce hegemonic and ideological ideas. When you think of this linked to the discussion of the Boi-bumbá it can be concluded that the framework of the party reinforces the hegemonic ideas about women. Dictating the idea that they must be beautiful, have a defined body, have long and straight hair, have full breasts, that is, be within the standard of beauty that is imposed by society. In most of the items' statements, they express the desire to be an item since they were children, because being an item gives them a highlight.

Therefore, answering the research question: how are the women participating in the Parintins Folkloric Festival - Boi-bumbá Garantido e Caprichoso being presented in the media and how does this framework build the female figure? It is concluded that women are presented primarily as an ox item, that is, characters from a popular representation. Then they are presented as white women, who have long, black, straight hair. Therefore, the construction of the female figure is based on references that women must be to become an item, which demands a pattern of beauty that is hegemonic. Even though the demonstration is predominantly indigenous, the women who participate in it have to be white, have long busts, straight hair, black and long which is perhaps the only thing that comes close to an appearance that is indigenous. These women are charged with several requirements to be approved by the public, it is also worth mentioning the discussion of the items, in which the one that did not meet

the items of a standard of beauty, was criticized by the fans of both fans and was rejected on social networks for not meet the level expected of them.

The result of this research coincides with the result of previous research, in which the conclusion of most of them is that there is a stereotyped representation of gender in the media, where women are almost always related to beauty. Therefore, the woman cannot be represented in the media beyond what is considered beautiful (sensual, perfect body). Even with all the advances we have in laws, in society, women remain in the prison of the home or in the prison of a standard of beauty or the myth of beauty (WOLF, 1992).

g)

**h) Final considerations**

The research "Press and Gender in the Amazon: journalistic representations of women in the Folkloric Festival of Parintins" aimed to find out what the framework that the women who participate in the ox festival had within the newspaper publications. The women's qualifications studied were observed in the two main local newspapers in the North Region, which, when investigated, reveal some similarities and differences in relation to the pattern of the qualifications studied in publications in the Southeast region, for example.

It was found that the female items were listed as follows, being within a standard of beauty; Be white; Be thin; Having long, black and straight hair, in an attempt to try to make items similar to the indigenous people they represent; Be gracious; Have charisma; Be beautiful; Be queen; Warrior India; Have very white teeth; Having bulky breasts; Defined belly; Defined muscles; Be young.

The main adjectives used for them were presented, and concludes by emphasizing that the women who participate in this manifestation are also inserted in a pattern of hegemonic beauty.

It is known that the Brazilian population is marked by diversity, miscegenation that contrasts with the published Caucasian media standard, which today has generated constant frustration in people, in identity, in self-esteem. The colonized mentality imports European beauty standards based on white supremacy, where whites are considered to be superior. This does not mean that the festival or the newspapers are supremacist, racist or colonized, etc. However, these questions are internalized, subjectified in the festivities and reproduced in the media (which end up retroacting on the organization of the parties), becoming unconscious.

Items that represent indigenous warriors are increasingly distant from the appearance of an indigenous woman. And the trend in recent years has been to make these changes in the bodies of the items increasingly stronger. The fact that this standard is imposed on them is that it goes beyond the barriers of those who participate in Boi-bumbá. It is a consensus on the pages of the newspapers that any girl from Parintins wants to be an item and sooner and later this search for a perfect body happens in the city. In other words, this imprisonment of beauty (WOLF, 1992) goes beyond the manifestation and reaches society, dictating what it is to be beautiful.

Taking into account the representation of women in the Boi-bumbá folkloric manifestation, parameters can be drawn about the representation of women in Brazilian society, through the media, as well as in today's popular festivals. Women are at the center of some of these festivities, especially on the visual side, in which beauty, sensuality, grace, fancy production of fantasies, smiles, faces stand out. Which leads us to think that the representation of the items are very similar to the representation of women in Brazilian society. There is always an appreciation for the same standards.

This cultural pattern may or should imply a subordinate "place" for women, as a graceful, beautiful being, who is the center of attention, but which would reserve for man the place of dominance in all other sectors of life (economy, politics, professions, religion, etc.). In conclusion, this repetition about the woman's characteristics / appearance puts her in a subordinate place.

In the context of the party, the valorization of women occurs as an item, because she is a character of the representation. What does not authorize to say that this is the image of women in society. In fact, other popular Brazilian parties focus on women, emphasizing beauty, sensuality, grace, which, in an expanded anthropological perspective, may be indicative of a targeted representation of the expected values of women in society.

A concern arises that leads one to think that, in meeting the hegemonic standard of beauty, would it not be just a way for the newspaper and bumbás to have more palatable merchandise? The woman at the party ends up associating sex tourism with commercial standards of entertainment and leisure, this comes from the party and the newspaper is a tool for advertising this idea. The popular, therefore, is only widely expressed by its adhesion and incorporation of the nuances of an industrial standard of what culture is. Therefore, perhaps concepts around reification and fetish could be discussed. The woman may be used as a bargaining chip both by newspapers and by

the event itself. There is a doubt among those who demand more the standardization of women, whether it is the ox itself, the media or society or just a mixture of them.

It is noticeable and very curious the exclusion of male items from the articles, every item has its importance in the Festival's plot, but if, for example, the setter is not in the arena, there are no conditions for the development of the party and he was not even mentioned in some journalistic material and there is no picture of that figure. The item "exclusion" in the framing analysis can be analyzed in this aspect, as the male characters appeared little or nothing on the newspaper pages.

It is important to reiterate that the women who are reported serve as role models for other young women. Those who attend the event and those who read the newspapers. Not only for the representations made, but for the evident speech. Everyone dreams of being, what to do to become beautiful, what to eat, what to do in the gyms.

i)

j) **References**

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**RESUMO:**

Esta pesquisa analisa a representação jornalística do gênero feminino dentro da principal manifestação popular da Região Norte: Festival Folclórico de Parintins. A investigação se dá com base nos enquadramentos construídos pela cobertura noticiosa dos dois principais jornais impressos da região nos anos de 2015 e 2016. Na região Amazônica, o destaque que as mulheres recebem na mídia relaciona-se quase sempre com a questão das manifestações culturais existentes, o que nos leva a refletir como os meios de comunicação da própria região enxergam a mulher e fazem uma representação dela. Por isso, a pesquisa procura responder as seguintes perguntas: como as mulheres que participam do Festival Folclórico estão sendo apresentadas nos meios de comunicação e de que forma esse enquadramento representa a figura feminina?

**PALAVRAS-CHAVES:** Representação jornalística; Enquadramento; Gênero. Festival Folclórico de Parintins.

**RESUMEN:**

Esta investigación analiza la representación periodística del género femenino dentro de la principal manifestación popular de la Región Norte: el Festival Folclórico Parintins. La investigación se lleva a cabo en base a los marcos construidos por la cobertura de noticias de los dos principales periódicos impresos en la región en 2015 y 2016. En la región amazónica, el énfasis que las mujeres reciben en los medios casi siempre está relacionado con el tema de las manifestaciones culturales existentes. , lo que nos lleva a reflexionar sobre cómo los medios de comunicación en la región ven a las mujeres y las representan. Por lo tanto, la investigación busca responder las siguientes preguntas: ¿cómo se presentan las mujeres que participan en el Festival Folclórico en los medios de comunicación y cómo este marco representa la figura femenina?

**PALABRAS-CLAVES:** Representación periodística; Enmarcar; Género; Festival folklórico Parintins.