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## AN OCEAN OF SILENCE<sup>1</sup>: Gender Social Representations in broadcast journalism from Brazil through the analysis of 'Jornal Nacional'

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<sup>1</sup> A previous version of this text was presented on the 16th National Meeting of Researchers in Journalism, which took place in São Paulo, in 2018. It is noteworthy that, after the discussions generated in the Working Group, this article had substantial modifications for its improvement. Those changes were based on the considerations and contributions generated during the debate.

## Abstract

The social exclusion of women issue has a historical character, and it is still present in contemporary society. When analyzing this question in journalism, it is possible to see a scenario of invisibilization and silencing. This paper offers a qualitative and quantitative investigation of social gender representations disseminated in the audiovisual narratives in *Jornal Nacional*, the most significant news program in Brazilian television. Based on the Analysis of Audiovisual Materiality, we seek to understand the place of women as a journalistic source of information and opinion. Through the analysis of the material exhibited on the news program during the first semester of 2018, the research objective is to contribute to the construction of a critical gender perspective on television news products in the Brazilian reality.

### Keywords

Gender; Social Representations; Women in the media; Brazilian telejournalism.

## Introduction

The problem of the social exclusion of women has a historical character, and it remains present in contemporary society. When reflecting on gender inequalities, it is possible to affirm that the dominant voice is not female. Regarding this tensioning, a significant contribution can be seen in the research made by Ana Carolina Rocha Pessôa Temer and Fernanda Ribeiro Lima. The authors recall that: "The sexism, thought of male supremacy, is based on affirming male superiority and reinforcing the inferiority of women in various forms of discourse: philosophical, scientific, religious, legal and even popular" (Temer & Lima, 2014, p. 4). This masculine hegemony is still reflected, especially in mass media, which often excludes women from the debate spaces.

If we understand communication as a human right, denying this right is to deny something fundamental to the humanity of an individual, especially in a society permeated by power relations. Silence dehumanizes and excludes. However, silenced history is part of women's history. In a mediatized society, the media discourses occupy a privileged role in the narratives and representations about feminine and masculine roles. "The way women is approached, or the exclusion of female voices from these spaces, contributes significantly to the maintenance of gender discrimination" (Marino & Coutinho, 2018, p. 13).

In a context of monopoly and private interests, the hegemonic discourses are disseminated, as it is in the case of mass communication in Brazil. In Brazil, most of the communication companies belong to concentrated in oligopolies. Those own radio and TV stations in open signal. In this scenario, few broadcasters have structured themselves as hegemonic also by the affiliation system, our model. As large TV broadcasters are commercial exploration companies, they end up favoring hegemonic interests. So, they build themselves as "the most sophisticated molding and deformation device of everyday life and popular tastes. Besides, they become also one of the mediations of the popular cultural world, regarding historical, gestural and scenographic phenomenas" (Martín-Barbero & Rey, 2004, p. 26).

Görge points out that Brazil is unlike countries where television evolution was centered on public communication. In this case, the private sector took advantage of the opportunities generated by the new media development, which emerged. As a result, the same business groups became present in all markets in which mass communication has evolved over the years.

This logic has made the communication companies organize themselves in the form of groups. Those are mainly families belonging to regional oligarchies or individual entrepreneurs who have achieved national success by buying and revitalizing vehicles poorly Managed (Görge, 2009, p. 89).

In this context, few companies concentrate on the hegemony of communication in the country. Garaza (2015) states that, therefore, it is also relevant to think of media as spaces in which the symbolic power is created and reproduced. "The private monopoly of the media has succeeded in legitimizing a hegemonic discourse" (Garaza, 2015, p. 6). The author (2015, p. 13) stresses that, in the communication practices of traditional means, new voices have remained, for a long time, excluded. Therefore, the dominant discourses are legitimized in the public scene, highlighting inequalities - such as gender - and preserving discourses of male supremacy. If a dominant discourse is legitimized, several others are silenced.

The historian Rebecca Solnit (2017) emphasizes that: "Silence is the ocean of the unsaid, the unspeakable, the repressed, the erased, the unheard. It surrounds the scattered islands made up of those allowed to speak and of what can be said and who listens." (Solnit, 2017, p. 27). For the author, depriving women of these spaces of discourses circulation is to deprive them of exercising their human right to communication. "If our voices are essential aspects of our humanity, being deprived of voice is to be dehumanized or excluded from their humanity" (Solnit, 2017, p. 28).

When we think of the invisibility of women in mass media, especially in journalistic discourses,

it is necessary to punctuate the racial issue. Djamilia Ribeiro (2017) emphasizes the importance of an intersectional look at those subjects. For the author (2017, p. 64), the silencing of black women problem is urgent to be considered. So, "taking these agendas of invisibility and having an intersectional look are very important actions for us. Through that, it will be possible to flee from simplistic analyses or to break with this temptation of adopting a universality that excludes" (Ribeiro, 2017, p. 43).

Paula Lobo and Rosa Cabecinhas (2007) consider gender representations in the Portuguese media scene. According to them, "recent studies reveal that women, about half of the world's population, are almost ignored in the news universe, and their presence in the news is often associated with gender stereotypes" (2007, p. 1730). For the authors, the balanced representation of women and men in media content should be a criterion to be considered during the production of quality journalism.

In August of 2014, the NGO Think Olga launched the project "Interviewing a woman<sup>1</sup>", which intends to increase the interviewed women on varied subjects. The proposal of the project is to find women sources and to connect them to journalists. Now, an available document online counts with 150 names. The idea came from a research carried in 2013, at the University of Nevada. It evidenced that among the interviewed ones found on the first page of The New York Times, 65% were men, and only 19% were women (17% if it relates only the institutional sources)<sup>2</sup>. Those numbers reflect the corpus of 352 analyzed editions. In Brazil, *Superinteressante* approached the subject in 2016 and disclosed that only one in every four sources of the magazine is a woman. So, it is possible to conclude that 23% sources are women, against 77% male ones. So, the results show that less than a third of the interviewed for the Super was from the female sex<sup>3</sup>.

These data had generated a fidget regarding the reality of the sources in the Brazilian TV newscast. In this context, it is possible to advance and to think about the inequality found in the media beyond the numerical character. What is the space of dedicated women speeches in the narratives of the TV newscast? Where women have the right to speak in those spaces? What is the women's place, while a source of opinion and information? Regarding those questions, this article has the purpose of analyzing the question of a sort in the information processes in television journalism.

This paper considers a quali-quantitative analyze of a composed one week. The object of analysis was the *Jornal Nacional*. To do so, there were cut editions propagated in the first semester of 2018. The used methodology was developed in the scope of the Nucleus of Jornalismo and Audiovisual, and it is called of Analysis of the Audiovisual Materiality (Coutinho, 2016) and of the concept of dramaturgy of the television journalism (Coutinho, 2012). The idea is to perceive the place of the woman, as a source of information, in the most representative TV newscast of the leading TV channel from Brazil. Through an analysis of social representations, the objective is to contribute to a critical perspective construction, regarding the journalistic products in Brazilian television.

## Gender Inequality and TV Journalism in Brazil

Although they represent a numerical majority of the Brazilian population, women are considered a minority in representative terms, also in the media. It is possible to state this understanding. According to Sodré (2005), the contemporary notion of minority refers to those who have been deprived of greater participation in the public sphere and do not have an active voice in the power decision-making instances.

Historically, women occupy an inferior place in the social organization. To consider this reality,

<sup>1</sup> Retrieved August 15th, 2018, from: <https://thinkolga.com/2018/01/31/entreviste-uma-mulher-1/>

<sup>2</sup> Retrieved August 15th, 2018, from: <http://www.poynter.org/2013/lack-of-female-sources-in-new-york-times-stories-spotlights-need-for-change/217828/>

<sup>3</sup> Retrieved August 15th, 2018, from <https://super.abril.com.br/ciencia/onde-estao-as-mulheres-da-super/>

influential researchers are Ana Carolina Rocha Pessôa Temer and Fernanda Ribeiro Lima. The authors recall that: "sexism, thought of male supremacy, is based on affirming male superiority and strengthening the inferiority of women in various forms of discourse: philosophical, scientific, religious, legal and even popular" (Temer & Lima, 2014, p. 4). This male hegemony is still reflected, especially in the mass media, which excludes women from spaces of debate. In addition, this context contributes to the construction of images between men and women based on traditional definitions of femininity and masculinity.

In this type of binary categorization, exclusive roles and values are assigned to men and women, which are passed on from generation to generation. Such values contribute significantly to gender inequality. Joan Scott while conceptualizing what is 'genus' explains that the term indicates cultural constructions, "a way of referring to the exclusively social origins of the subjective identities of men and women". (Scott, 1995, p. 75). The author (1995, p. 82) points out that how societies represent gender, they use it to articulate relations and social rules, besides being one of the references by which power relations are established. Scott conceptualizes the term as follows: "Gender is a primary way of giving meaning to power relationships. It would be better to say: gender is a primary field in which, or utilizing which, power is articulated" (Scott, 1995, p.88).

The philosopher Michel Foucault (1979), affirms that in a society like ours there exist multiple power relationships that go through and constitute the social body. Such relationships are not established without the production, circulation, and functioning of discourse. Discourses that have real effects that, according to the author, decide, transmit and reproduce the effects of power to which we are subjected. "After all, we are judged, condemned, classified, obliged to perform tasks and destined to a certain way of living or dying in the function of the true discourses that bring with them specific effects of power". (Foucault, 2008, p. 180).

If we think of the media as a favorable space for the circulation of these discourses, it is impossible to deny that in a media society the contents conveyed by the media play an important role in these relations - including in the definitions of identity and gender – since it is through them that discourses and representations are disseminated that tend to reinforce socially constructed stereotypes. According to Valkyrie Michela John, considering that "gender relations are not natural but built socially and historically, discourse acts decisively in the construction of our representations as to the world and as to the roles of men's and women's" (John, 2014, p. 501).

In this context, media discourses occupy a privileged role. More specifically in the Brazilian scenario, whose television is historically the main means of information for a large part of the population, its role in these narrative and social constructions becomes even more relevant. According to data from the Brazilian media survey 2016, 89% of Brazilians claim to inform on what happens in the country by television, and 63% have TV as the main means of information and, of these interviewees, 77% say to do this daily. From these data, as stated by Gouvêa (2014), it seems reasonable to think that TV is able to construct and deconstruct myths, to schedule the issues that will be discussed, to hierarchize the importance of the themes and, "above all, to represent the social reality, if Constituting a decisive agent in the construction of this reality to which society is subjected" (Gouvêa, 2014, p. 3).

In the present article, the focus is on television since it and, consequently, the TV news, are the "preferential form of access to information in a country marked by orality and, for many years, by the belief in the images and sounds convened in news shows" (Coutinho, 2013, p. 01). Coutinho (2008) adds that, in addition to the invitation to leisure or entertainment, Brazilian television is also an important instrument of information. "This is the fundamental premise, almost belief, of telejournalism, television genre that belongs to the category information, and many who have this type of program as their main form of orientation in the world" (Coutinho, 2008, p. 01).

According to the author (Coutinho, 2008), the TV screen can be considered a space where the country is informed and located. Therefore, the importance of audiovisual journalism as a way of

democratizing information in a culture in which orality maintains its predominance overwriting. Taking into account the socio-cultural situation in Brazil, television and telejournalism, therefore, occupy a position of centrality and hegemony "for reaching a semi-literate audience and having access to the news almost as a rite of televised passage, password or passport for the consumption of telenovelas" (Coutinho, 2008, p. 01).

In this scenario, in which television is the main information medium for a large part of the population, its role in the construction of a more egalitarian society becomes even more relevant. By occupying this privileged place, telejournalism should work for the pursuit of equality and citizenship to contemplate the expectations of social transformation and participation of groups with a history of silence, as is the case with women. However, telejournalism rarely escapes the rule of unequal access to women's voices. The absence of gender equality present in society also reflects in journalistic work, especially in a context of monopoly and private interests - such as mass communication in Brazil.

In recent research, Temer and Santos (2016) highlight a process of feminization in journalistic places. "In Brazil, the research on the profile of Brazilian journalists in 2013 pointed out that women constitute 63.7% of the labor market, and that 59% of journalists are young (up to 30 years)" (Temer & Santos, 2009, p. 5). However, as Paula Lobo and Rosa Cabecinhas point out (2007, p. 3), "the increase in the presence of women in the newsroom does not imply a greater gender balance in the analysis angles adopted in the media contents". Although the newscast is undergoing this process of feminization, concerning the final products of journalism – the stories – it seems that there is still much to go on.

When analyzing television and the American press in the 1970 decade, Tuchman (2009) observed a female sub-representation. For the author, men tend to be more positively represented, even in places whose presence of women in public life is superior to the rest of Western countries. In 2009, Tuchman resumed the concept and reflected on the way the genre representation in the media changed since 1978, the year he released the book *Hearth and Home: Images of Women in the Mass Media*. The author explains how the means of communication operate the "symbolic annihilation":

As they seek to gain more audience, the American mass media sub-represent women (i.e., omit them from public discourse), trivialize their activities (will the new secretary of state have a new hairstyle?) and condemn them (as imbeciles or Mere sexual objects). As the "Transmission model" indicates, and since the media have an impact on the people who use them, symbolic annihilation limits the possibilities inherent in women's lives, which probably discourages some women from extending their Horizons, while encouraging others, and also men, to adopt stereotyped visions of the individual and collective potential of women (Tuchman, 2009, p. 16).

According to Tuchman, it is impossible to deny how the situation of some women, at the individual level, has changed over the decades, but we cannot ignore "how much contemporary media continue to take part in the symbolic annihilation of women" (Tuchman, 2009, p. 22). In a recent research, Lobo and Cabecinhas corroborate Tuchman's vision by noting that "the traditional gender division between the public sphere and the private sphere remains, as well as the problem of female invisibility and the women's views on the themes The news agenda" (Lobo & Cabecinhas, 2018, p. 97). The authors (2018, p. 83) understand that the media representations of women are still deeply rooted in the political context of the structures of power in which men are usually dominant. This implies the values-news and the choices of sources and agendas, which ultimately reflect the hegemonic perspective of public life, in which female voices are systematically ignored.

For a long time, the woman was subjected to a range of impositions, prohibitions, and judgments. In addressing the history of women, Michelle Perrot (2007) points out that female participation has always been restricted to the sphere of the home, often excluded from the cycle of social dynamics. They were offered private spaces and silence. For Perrot, the woman was always a historically muted subject, destined

for obscurity and kept out of the events. "Confined in the silence of an abyssal sea" (PERROT, 2007, p. 16). According to the author: "In this profound silence, it is clear that women are not alone. It involves the lost continent of submerged lives in oblivion in which the mass of mankind is broken. But it's about them that silence weighs more. And this for various reasons"(Perrot, 2007, p. 16).

According to Solnit, depriving women of the spaces of circulation of discourses is to deprive them of exercising their human right to communication. "If our voices are essential aspects of our humanity, being deprived of voice is to be dehumanized or excluded from their humanity" (Solnit, 2017, p. 28). The author emphasizes that having a voice is a fundamental aspect, especially when it concerns the history of (and lack of) women's rights. It also points out that it does not refer only to the voice in the literal sense, but rather to the ability to position, participate, to experience and to be experienced as a free and with rights person (2017, p. 31). According to the author, Silence is the condition of oppression.

If to have voice, power to speak, to be heard and to be believed is essential to be a participant, a person with being able, a human being with full recognition, then it is important to recognize that silence is the universal condition of the oppression, and exists many species of silence and silenced (Solnit, 2017, P. 35).

Michelle Perrot points out that the silence of the women is forced for the symbolic order. Being thus, it is not referring only to speaks, but also corporal the gestural expression/and the places destined to them. Perrot stands out that, when tracing a description of the place of the woman in the society, she also perceives an invisibilized process where the women less are seen in the public space. "They are invisible. In many societies, the invisibilized and the silence of the women are part of the order of things" (Perrot, 2007, P. 17). This process falls again on the women with so great force the point to intervene with the physical and symbolic spaces that occupy. Pierre Bourdieu stands out that even though the corporal positions taught to the women - as the erect coasts and the legs that do not have to be moved away, for example - generate a species of loaded symbolic confinement of moral signification;

As if the femininity if measured for the art of "if to make small" (the feminine one, in berbere, always comes in diminutive), keeping the women locked up in a species of invisible wall (of which the veil is not more than the visible manifestation), limiting the territory left to the movements and the displacements of its body - while men take greater place with its body, overall in public places (Bourdieu, 2012, P. 39).

This symbolic dimension demarcates values and attitudes attributed to the binary universes: male and female, establishing an (unequal) relationship between genders. The definitions of what is 'be a woman' in society thus bear historical marks of inequality, sustained in myths that have settled in the symbolic universe, which imposes on men and women distinct and opposed places in the sphere of life in society.

## Where they are the women in the JN? Analysis of the audiovisual materiality

Taking into account such issues, this article seeks to analyze the female participation in the context of national television news. Launching a watchful look, especially, to the most representative newsroom of the main broadcaster of the country, the National Journal (*JN*). In the air since 1969, the *JN* is the first news broadcast in Brazil to be transmitted in a network. It is currently displayed from Monday to Saturday and is approximately 40 minutes long. The choice of the empirical research object was because it is the main TV Globo news and a prime-time audience leader.

To perform a general analysis of the narratives of the news, a random method was adopted to define the clipping: the composite week. According to Riffe, Aust, and Lacy (1993), it is a methodology

used in the random choice of days of the week of the period to be analyzed. Thus, every day has the same possibility of being inserted into the study. The method foresees the selection of editions of different months, forming a week. According to the authors, the method considers that the entire publication has a regularity, obeys the same technical journalistic criteria. Thus, an artificially assembled week represents the semester to be evaluated. According to the authors, a sequential evaluation could confer a disproportionate weight on a given theme, whose repercussion was great throughout the week. In this work we established as clipping the first semester of 2018, randomly choosing a Monday edition in January, one from Tuesday in February, one from Wednesday in March, one from Thursday in April, one from Friday in May and one from Saturday in June.

The choice of Audiovisual materiality analysis, a methodology developed in the scope of the Center of Journalism and Audiovisual (CNPq-UFJF), since this would enable a more complete analysis of the specificities of the audiovisual narrative and its relation to research questions, as there would be no prior concern with translating the video into other codes to respond to an investigative protocol. Iluska Coutinho (2016) proposes that it is necessary, when choosing the research object, to survey the demands to be analyzed, to build in dialogue with the study references, an analysis card containing the questions that respond to the research problem. This look integrated into the interview of the empirical object would allow to carry out the part of the analysis itself, always observing the complexity of the audiovisual material. "In this perspective, we could consider that the researcher behaves in a certain sense as a privileged viewer, who discloses strategies, ways of saying and senses, explicit or silenced, in the audiovisual narratives that he analyzes". (Coutinho, 2016, p. 9). The author also argues that one should observe the unity of the five audiovisual elements text-sound + image + time + edition to have a more accurate investigation of the audiovisual nature of the object.

Concerning this principle of investigation, the concept of telejournalism dramaturgy (Coutinho, 2012) was considered for the construction of the analysis sheet. Coutinho understands that telejournalism appropriates dramatic features in its narratives, as they begin to narrate the world and its events through the formula of storytelling. In this aspect, there is the use of characters, which besides giving voice and representation to a certain subject, enter the narrative to create a greater identification with the public (Coutinho, 2012, p. 199).

According to Coutinho (2012, p. 147), TV news presents itself as the expression of national reality. The speeches and speeches that are broadcast in this space, besides receiving visibility, also acquire a kind of mark of relevance, that is, the interviewees would be invested in "speech power", a recognition of a media authority, even if it does in a few seconds. Besides representing and highlighting the part of the society of which the interviewee is part.

To the extent that it would be impossible to hear all Brazilians in a daily program, the presentation of the speeches, here considered an action or expression of power, would be given by representation. Through the analysis, identification of the group or sector of the society to which each interviewee belongs, we will be trying to confirm the hypothesis that there is effectively plurality of voices and/or knowledge in the material displayed in the national network, if the TV news construct an electronic democracy or whether, from the speeches of certain privileged actors, they would implement a narrative consensus (Coutinho, 2012, p. 148).

To analyze female participation in *JN*, we take into account what Coutinho points out. According to the author, the characters are presented in three ways: interviews, action images and the reporter's text. In this work, only interviews (or sound interviews) were considered, since the objective is to evaluate the voice space and visibility occupied by women. Among the roles developed in the narratives, Coutinho lists those of good, villain, hero, victim, expert, partner, mediator, competitor and "Musa" or trophy in dispute. To analyze the position of the interviewees as representatives of certain social groups, the author creates



eight classification categories: sources of private initiative; public and judicial bodies; trade unionists; show-business and/or Astro sport; international; political authorities; popular and experts.

In addition to the analysis categories proposed by Coutinho, intersectional issues will also be included in the assessment axes. Rebeca Solnit reflects on different types of silences that permeate the women's collective. It reinforces: "The women category is a long avenue that crosses with several others, among them class, race, poverty and wealth. Walking this avenue means crossing other else and never means that the city of silence has only one street or an important route" (Solnit, 2017, p. 35). The example of the avenues that intersect presented by Solnit brings out the urgency of highlighting the differences between women, especially in the racial question.

Contemporary studies have discussed the silencing and invisibility of black women. Djamila Ribeiro (2017, p. 41) is a Brazilian philosopher who deals with these issues in the current context. The author points out that when we treat the category 'woman' as something universal, without marking the existing differences, it causes only a part to be seen. When we think of the invisibility of women in the mass media, especially in journalistic discourses, we need to point out the racial issue. What are the spaces of speech occupied by black women? Djamila stresses the importance of an intersectional look at these issues.

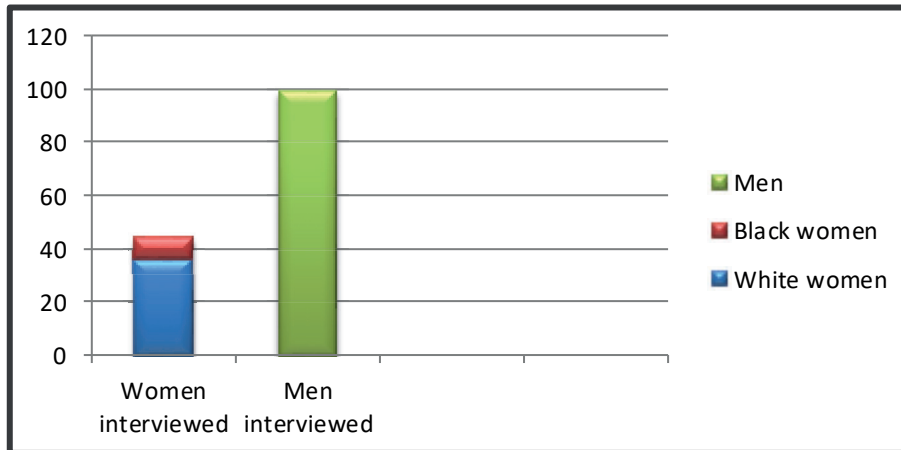
Taking these guidelines out of invisibility and an intersectional look is very important for us to flee from simplistic analyses or to break with this temptation of universality that excludes. The fundamental reflection to be made is to realize that when black people are claiming the right to have a voice, they are claiming the right to life itself. (Ribeiro, 2017, p. 43).

Starting from these theoretical references, the evaluation axes were assembled, as foreseen by the analysis of audiovisual materiality. The objective is to obtain quantitative results on the space of female voices in Brazilian telejournalism, but in addition to numerical data, it is sought to understand which roles are assigned to women in the narratives and to which categories they belong. Therefore, six editions were randomly defined for the clipping. They are the editions of the days: Monday, 01/22/18; Tuesday, 02/13/18; Wednesday, 03/21/18; Thursday, 04/19/18; Friday, 05/18/18 and Saturday, 06/02/18.

In total, 65 materials make up the editions analyzed, distributed between January and June 2018. Among them, 41 have interview or sound, the others are covered notes or VTs only with off images and reporter text. The focus of the analysis was on the reports that have sounded since the goal is to evaluate when women are heard by the news. Of the 41 articles analyzed, 23 included women in the narratives. Of all reports with interviews shown by the JN in the established clipping, 46% had no female sources or participation.

After the surveys, had been entered 143 sources heard for the National Periodical. Amongst them, it has personages, specialists, politicians, popular, etc. Of this total number, 44 are women. Arriving at an estimate of 31% women for 69% men. Less of one-third of the interviewed ones for the JN is of the feminine sex. When the clipping takes into consideration intersectional questions, the result is still lesser. Only eight of the sources heard for the television news are black women. Quantitatively, the result discloses that only 6% of the interviewed ones for the TV newscast in the evaluated period are black women.

**Graph 1 – Jornal Nacional Interviewees According to Gender**



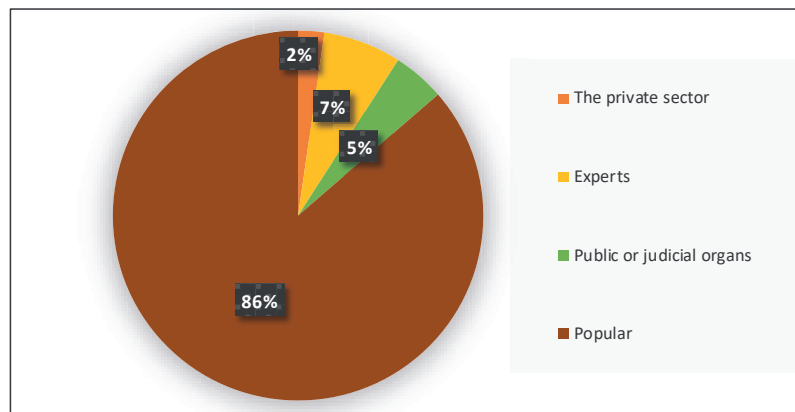
**Source: Research Data**

They were also evaluated how these women are represented in the TV news narratives, considering the categories proposed by Coutinho (2012) in the dramaturgy of telejournalism. After the analysis, it was noticed that the women who are heard by the JN fit into four categories, being them: experts, private initiative, public and judicial bodies and popular.

Four women are heard as "of the private initiative" or as "experts", only in two of the 41 analyzed TV news. The first one appears in January, about the return of the growth in the tourism sector. Representing the travel agency that served as a location for the reportage, a woman explains the changes in the company to surpass the period of crisis. In the same news, the president of the Brazilian Association of the Operators of Tourism is heard, that it fits in the category "expert", a time that is the sourcing specialist on the sector. The other two "experts" appear in the referring edition to May in the reportage on the Bernardo boy who had to a rare illness passed the life in the hospital and, after a transplant of the well-succeeded lung, could come back home . The doctor and the nurse are heard who had followed it since the beginning of the treatment.

The referring category to 'agencies public and judiciary' appears at two different moments, March and April, but the source is the same one. The president of *Supremo Federal Tribunal (STF)*, Carmem Lúcia. It is the only woman who appears as a source in the reportage on politics. Also standing out the lack of feminine representation in the instances of being able. The majority of the sources if fits in the category 'popular', generally personages who illustrate some news or inserted in the people she speaks on some event of the week. Of the 44 sources women, 38 are popular.

**Graphic 2 – Interviewed women of the National Journal according to the categories**



**Source: Research Data**

It stops beyond quantitative data, this text proposes to also analyze the papers developed for the women in the narratives. In some of the reportage, it is possible to identify a dramatical construction that

allows them to categorize the definitions following proposals for Coutinho (2012). One of the interviewed women can be fit in "the villainous" category. In the substance on the 20 years of the Brazilian Code of Transit, shown in January, the reporter interviews a woman stopped for one blitz while it directed tipsy and without qualification. It served of example to illustrate as this type of behavior cause damages and accidents.

At three moments, already cited, the women can be fit as 'heroines', in the case of the news with the minister Carmem Lúcia, who is always on to the combat to the corruption in the country. E in the reportage on the transplant of Bernardo, where the professionals of the hospital had contributed to the happy end of the family. As 'experts' the women appear in the news on the growth of the tourism sector.

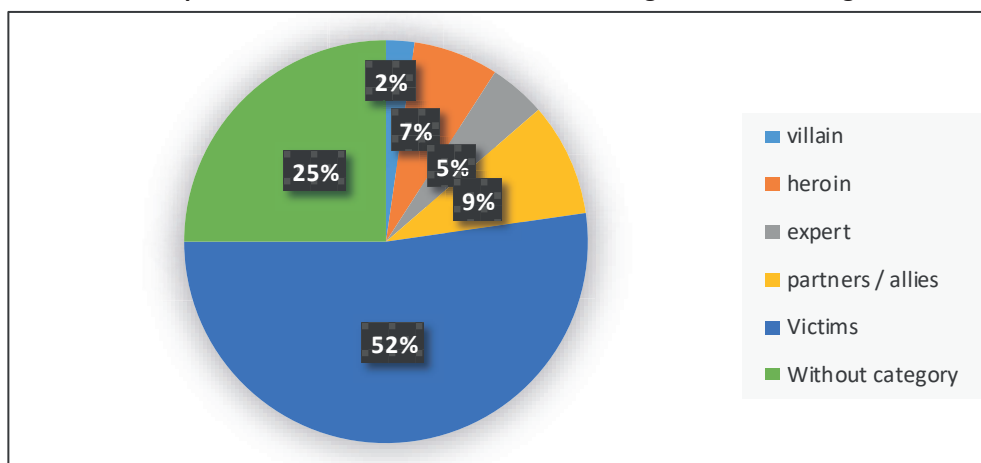
The women also appear as partners/allies in the special reportages about the players invited to the Brazilian team. In May and June were shown special reports on the life of athletes, due to the holding of the World Cup Russia 2018. On these occasions, they are presented as partners who assisted in the success of the players. They are four women, two in each report. In the first, exhibited in May, Marquinhos' mother and wife are heard. On Monday, shown in June, Filipe Luís's mother and grandmother help to tell the story of the athlete.

In February, much of the news was devoted to coverage of carnival by the country. In these matters 11 women were heard, five black women, from different Brazilian states, who were present in the blocks or parades. It is not possible to identify any of the categories of analysis since they appear as people speak in short duration sounds, usually telling about their perceptions about the party.

In most of the reports examined, where it is possible to perceive a dramatic construction, women appear as victims. Of the 44 sources, 23 falls into this category. That is, quantitatively, 53% of women appear in the position of the victim of the TV news narratives. Whether they are victims of the crisis, of family diseases or violence, such as black women. Black women only do not appear as victims in the news about the carnival. Out of this era, they are only inserted in the narratives with this bias.

The first one, in January, is the interviewed of the reportage on growth in the tourism sector. It appears to illustrate that, despite the advance in the sector, the population has not yet recovered. Since, due to the crisis, she will need to decrease the days she intended to travel. In the other two narratives, black women are victims of violence. In March, in the matter of the murder of Councilwoman Marielle Franco, Marielle's sister talks about impunity in the case of the execution of the councilwoman. In the second article, shown in May, the mother of a young woman murdered in Rio de Janeiro talks about the pain of losing her daughter in such a brutal way. There are few women interviewed in a position of power. When the cut considers black women, there is none.

**Graph 3 - Women of Jornal Nacional according to dramatic categories**



Source: Research Data

Regarding the construction of gender stereotypes, it is possible to notice the reproduction of patterns in the cut-out evaluated. In sports matters, women appear only as family members of the players, mothers, grandmother, and wife. Generally, who encouraged them to play ball and realized the talent of the athletes were the male figures, the father, the brother and the coach. There are no reports on women in sport.

It is possible to perceive gender stereotypes also in matters about the consequences of the truckers strike in June 2018. There is three TV news that deals with the subject: the first that assesses the price of fuel and interviews several drivers. There are seven sources heard, among popular and specialist and, among them, there is no woman. In matters of increasing prices in markets and fairs and the difficulty of finding places for the sale of cooking gas, the characters heard include women. The characters of the other reportages analyzed also appear in exclusively feminine roles, as in the figure of mothers (of Bernardo, the young woman murdered in Rio, of a child victim of training, among others). Even when women are interviewed as experts, they are associated with feminine roles, such as caring for health, family, and leisure, of vacations.

Regarding the participation of female reporters in the program, the scenario is also not so balanced, 61% of reporters in the period analyzed were men. In all editions analyzed, the workbench was divided by a presenter man and a woman and the live presentation of the weather is commanded by a woman journalist. However, despite this, TV news that had a passage, 33 were conducted by men reporters and 21 by women. And in this scenario, only a black woman appears, in the figure of the presenter of the weather, journalist Maria Julia Coutinho.

## Conclusions

After this research course, it is possible to conclude that gender inequality in television journalism should be thought beyond the analysis of the presence or absence of numerical sources of women. It can manifest in the contents convened, in the guidelines, in the choice of the characters and the roles played by each individual in the narratives. The numbers of women as sources of information and opinion on the biggest television news in the country are still low. From the analysis, it was possible to reach the estimate that less than one-third of the interviewees by the *JN* are women.

In addition to this result, the scenario of female representativeness in television news is even more disconcerting. The analyses show that women rarely appear as protagonists and are usually interviewed in moments of vulnerability and passivity. The visibility of women in the news seems to depend on their association with themes that permeate the social stereotype of 'feminine universe' (as the news on the results of the strike, which interview women about the price of cooking gas and the market) and the Emotional themes (such as the case of mothers who lost their children to violence). Most of the women interviewees assume a role as a victim of the dramatic narrative. Especially black women who, at none point in the established clipping, appear in a position of power.

This sub-representation is the result of the prevailing social structure, in which inequality is still recurrent. Television journalism eventually reproduces a scenario of invisibilization present in various sectors of society. Minister Carmem Lúcia is the only woman to deal with political affairs in all the editions analyzed, also because she is one of the few women in the Brazilian judiciary.

Throughout the analyses, it was possible to identify some patterns that are repeated in the first semester of 2018. Most women are portrayed in the news as victims of something and/or are presented in the context of a family relationship (mother, wife, sister). Rare are the moments when they appear as experts in some matter. Often the insertion of the feminine speech in the narrative is used to be an emotional testimony in the dramatic construction of the report. Women in the areas of politics and economics are practically non-existent in the analyzed editions.

It is noteworthy that, due to limitations of time and space, this work was limited to the analysis of only one Tv newscast, but can serve as a basis for other researches in different media (radio, print, digital), generating new data that make possible a future with to a more Broad voice space and representativeness of women in Brazilian journalism.

This survey warns us that the inequality of genres present in society is also reflected in the journalistic making. Television is still the main means of information of the Brazilian population, so its role in the construction of a more egalitarian society should be paramount. Thinking about content that treats women with equality and journalism that reflects on how they are inserted in the narratives can contribute to the dissemination of more balanced news in terms of gender representativity. Launching a look at these issues is an attempt to build a more egalitarian society. Analyzing what has been done and critically reflecting on it is the first step.

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