

EVOLUTION OF THE FEMALE PORTRAYAL IN SPANISH FILM (1979-2018)

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Traditional cinematographic language has some very evident features when it comes to the role of female characters. They tend to be secondary characters in stories starring men who achieve their goals by becoming heroes –mostly aggressively and violently–. In addition, history shows us how cinema is a world predominantly dominated by the male sector, so in this paper we analyze how the themes and characters are treated by women who have directed and screened Spanish films since the eighties until now. It will be observed if there is a cinematic language different from traditional stories, and if we can also name it as a female language.

The films have led us to intimate topics and of introspective nature where women are restless, uncomfortable and misunderstood by the society and the circle of men who surround them. Although each film is different, and does not present a regulation, since after all, cinema is a creative sector, there are similarities in the way of showing and narrating stories, such as the return to childhood by overcoming a trauma, or the protective and reconciliation paternal figure, which indicates that the female collective has a way of making movies, and that completely moves away from the characteristics of the traditional cinematographic language. Most films arise due to internal conflict. They are a vital experience for the main character, mostly women, that in order to overcome a trauma the need for an introspective journey is born. The audience is dedicated to accompany her during this trip that invites them to think about many topics such as inequality, the meaning of love or loneliness, among others. In addition, many of them do not end up being resolute, the end is not closed but it is a point apart in the life of women. They represent women of very different ages, diverse economic, social and cultural situations, and several personalities, but who are usually strong, independent and realizing the life that they like or that they had to live is unexpectedly disrupted. They also teach that sexuality do not always be erotic or morbid, it can be harsh and pernicious. These women teach us that life is not an only path, neither black nor white, and it is never too late to change course or raise new goals and desires.

In short, there are still many stories to explain, that women also deserve a prominence in their stories, and that we must fight to resolve this discomfort of the female collective in society.