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Comedy and the Portuguese Stereotype - Case study: Spain's Frame of Reference

Mariana Sousa Aranda de Oliveira

Final Version (this version contains the jury's Input and suggestions).

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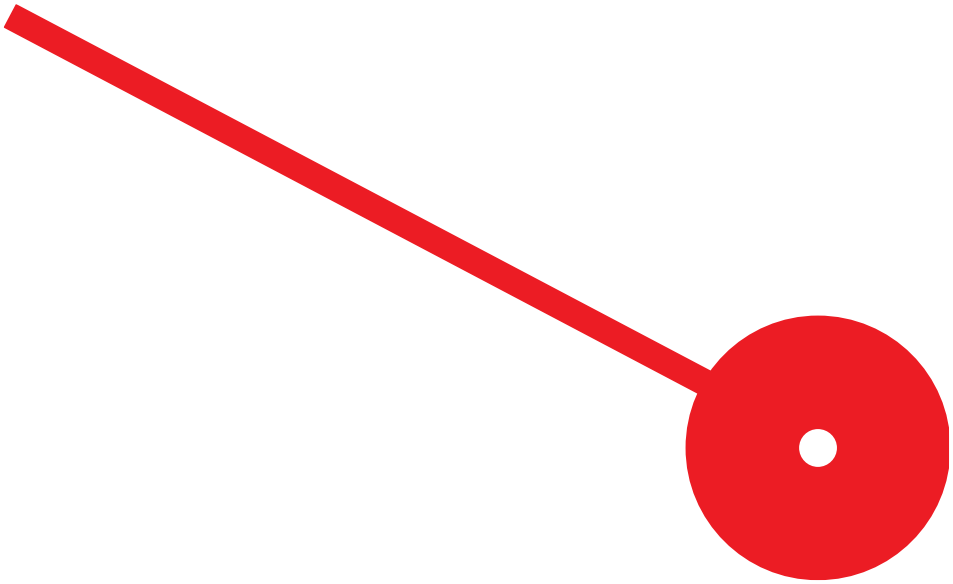

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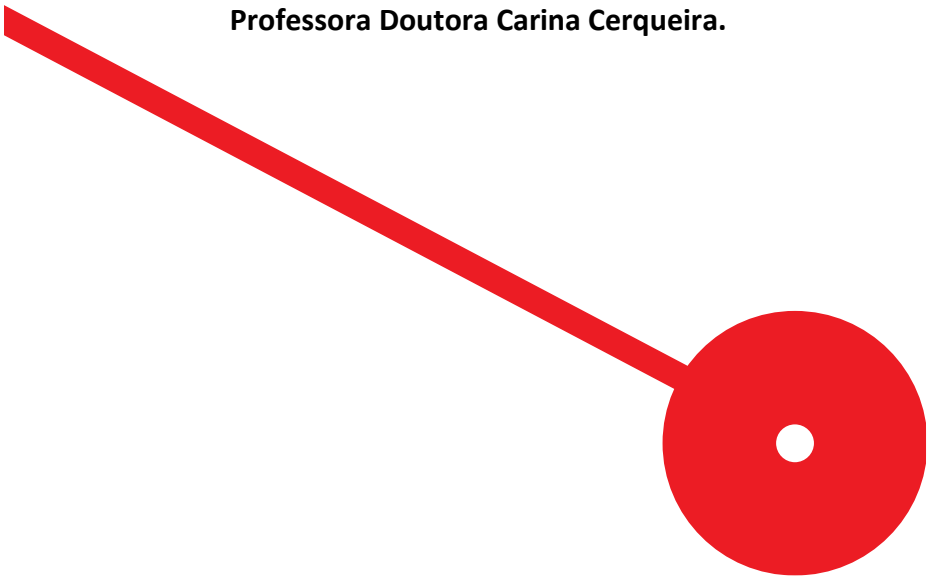
Mariana Sousa Aranda de Oliveira

Dissertação de Mestrado apresentado ao Instituto Superior de Contabilidade e Administração do Porto para a obtenção do grau de Mestre em Intercultural Studies for Business, sob orientação de Professora Doutora Carina Cerqueira.



Mariana Oliveira. Comedy and the Portuguese Stereotype - Case study: Spain's Frame of Reference 10/2023

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Resumo:

O objetivo desta dissertação de mestrado é investigar o papel da comédia na formação e reforço do estereótipo português no contexto social e cultural de Espanha. O estudo pretende analisar o impacto da comédia na perceção e representação da identidade portuguesa, centrando-se na forma como as representações cómicas podem contribuir para a perpetuação ou subversão de estereótipos culturais. Ao examinar a interação entre comédia, atitudes sociais e dinâmicas culturais, esta pesquisa pretende fornecer uma compreensão abrangente da influência da comédia no ambiente social e cultural português.

O estudo será conduzido através da recolha de dados através de pesquisa e entrevista que mostrarão o conceito de Estereótipos Portugueses através de comédias. Serão também exploradas as suas opiniões e perceções sobre a forma como a comédia reforça ou desafia os estereótipos portugueses, bem como o seu impacto na imagem de Portugal e da sua cultura.

Adicionalmente, serão analisados exemplos específicos de comediantes portugueses e espanhóis, examinando como as personagens e a cultura portuguesa são retratadas nesses programas. Será dada atenção aos elementos cómicos utilizados, como linguagem, estereótipos culturais e piadas relacionadas com Portugal.

Os resultados desta investigação procuram contribuir para uma perceção mais profunda da influência da comédia nas atitudes sociais e dinâmicas culturais no contexto português. Irá esclarecer como o reforço ou subversão dos estereótipos portugueses na comédia afeta a perceção da identidade portuguesa e contribui para o ambiente social tanto em Portugal como entre os espanhóis.

No geral, esta tese visa fornecer informações valiosas sobre a intrincada relação entre a comédia, os estereótipos culturais e o ambiente social, focando especificamente no contexto português observado pelos espanhóis.

Palavras chave: Comédia, Estereótipo português, ambiente social, Dinâmica cultural, perceção espanhola

Abstract:

The purpose of this master thesis is to investigate the role of comedy in shaping and reinforcing the Portuguese stereotype within the social and cultural context of Spain. The study aims to analyze the impact of comedy on the perception and representation of Portuguese identity, focusing on how comedic portrayals may contribute to the perpetuation or subversion of cultural stereotypes. By examining the interplay between comedy, social attitudes, and cultural dynamics, this research intends to provide a comprehensive understanding of the influence of comedy on the Portuguese social and cultural environment.

The study will be conducted by collecting data through research and interview who could understand the concept of Portuguese Stereotypes through comedies. Their opinions and perceptions regarding how comedy reinforces or challenges Portuguese stereotypes, as well as its impact on the image of Portugal and its culture, will also be explored.

Additionally, specific examples of Portuguese and Spanish comedians will be analyzed, examining how Portuguese characters and culture are portrayed in these shows. Attention will be given to the comedic elements used, such as language, cultural stereotypes, and jokes related to Portugal.

The findings of this research will contribute to a deeper understanding of the influence of comedy on social attitudes and cultural dynamics in the Portuguese context. It will shed light on how the reinforcement or subversion of Portuguese stereotypes in comedy affects the perception of Portuguese identity and contributes to the social environment both within Portugal and among Spanish individuals.

Overall, this thesis aims to provide valuable insights into the intricate relationship between comedy, cultural stereotypes, and the social environment, specifically focusing on the Portuguese context as observed by Spanish individuals.

Keywords: Comedy, Portuguese stereotype, social environment, Cultural dynamics, Spanish perception

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CHAPTER I - INTRODUCTION

Despite their contentious nature, stereotypes are important in both humor and society. Stereotypes have long been used in comedy as a way to make people laugh, make them think, and make social criticism. Stereotypes have the power to expose social follies, question conventions, and provide a sense of shared experience, even while they can also reinforce negative preconceptions and biases. It takes a careful analysis of stereotypes' influence, boundaries, and the obligations of both comedians and audiences to appreciate their significance in comedy and society.

Firstly, stereotypes serve as a basis for comic material by drawing on recognizable trends and universally understood cultural allusions. Comedians frequently use stereotypes to produce humor that connects with audiences by drawing on shared experiences and expertise. Comedy may cross cultural divides thanks to this recognition factor, encouraging empathy and understanding through humor. Comedians can draw attention to established conventions and shine light on their inherent contradictions by exaggerating and undermining stereotypes.

Stereotypes can also be used to make social commentary and satire. Comedy has traditionally been a potent instrument for questioning established conventions, highlighting injustices, and exposing hypocrisies. By using stereotypes in satirical ways, comedians can bring attention to society problems, prejudice, and discrimination while promoting critical thinking and fostering dialogue about societal biases. Stereotypes can be used to challenge negative attitudes, promote an inclusive society, and dismantle them through humor.

But it is important to proceed cautiously when using stereotypes in comedy. Stereotypes have the power to reinforce unfavorable prejudices and defame marginalized populations. If comedy is utilized without consideration and care, it may reinforce and normalize stereotypes. Comedians are advised to make sure that their material is insightful, inclusive, and doesn't reinforce negative stereotypes that further marginalize people or communities even if we are all entitled to liberty and freedom of speech. The connection between comedy and freedom of speech is complex and frequently controversial. Comedy has long been seen as a potent medium for making social commentary and expressing divisive viewpoints. It has the ability to question established conventions, criticize authorities, and parody political figures. This artistic freedom, meanwhile, can also come into conflict with worries about offending or harmful content. It can be difficult to strike a balance between freedom of speech and the risk of offending

or marginalizing some people or groups. Although free speech guarantees protection for comedy, the limits of what constitutes acceptable or appropriate humor are often up for debate in society.

Similarly, to this, audiences are crucial in determining how stereotypes affect comedy. It is important for us to interact critically as comedy viewers and to be conscious of stereotypes' possible negative effects or reinforcement. In assessing the cultural effects of comic material, it is essential to distinguish between punching up, which challenges power structures, and punching down, which supports oppression. Whether comic book content targets people in positions of power or those who are already underprivileged will determine how its cultural impact is evaluated. While "punching down" humor reinforces oppression by making fun of marginalized people or groups, "punching up" comedy questions power structures and encourages social critique. Audiences may help create a more complex and inclusive comic landscape by actively challenging and questioning stereotypes as it has the ability to subvert expectations, bring attention to social issues, and foster a sense of community among viewers. Its peculiarity resides in its capacity to convey concepts in a humorous or exaggerated fashion, making difficult subjects more approachable and pleasurable.

In conclusion, stereotypes play a complex and important part in humor and society. Stereotypes have a complicated place in culture and humor. The opportunity to challenge cultural norms and engage in social critique is provided by stereotypes. Additionally, they can promote interpersonal understanding and empathy.

Both positive and bad impacts can result from stereotypes. They offer a forum for challenging and criticizing social norms even while they have the potential to reinforce negative assumptions and perpetuate biases.

It's the constraint to strike a delicate balance when using stereotypes in humor, as both performers and audiences must do. It's crucial to establish a balance between using comedy to criticize societal concerns and respecting the possible harm brought on by propagating unfavorable stereotypes. By using humor to address societal challenges, comedy plays a crucial role in social discourse. When stereotypes are utilized carefully, comedy may promote understanding and challenge dominant narratives.

Comedy has the power to transform society when stereotypes are handled with sensitivity and understanding. Comedy can help society and the cultural conversation by tackling prejudices with empathy and knowledgeable viewpoints.

This research will involve gathering data through research, an interview and a case study with individuals who possess a comprehensive understanding of Portuguese stereotypes as portrayed in comedic content. The objective is to explore their perspectives and opinions on how comedy either reinforces or challenges these stereotypes, and the resulting impact on Portugal's image and culture.

Moreover, the research will examine specific instances of Portuguese and Spanish comedians, analysing the representation of Portuguese characters and culture in their shows. This analysis will encompass various comedic elements such as language, cultural stereotypes, and jokes related to Portugal.

By investigating these aspects, the research aims to deepen our comprehension of how comedy influences social attitudes and cultural dynamics within the Portuguese context. It will provide insights into how the reinforcement or subversion of Portuguese stereotypes in comedy shapes the perception of Portuguese identity, both within Portugal and among Spanish individuals.

Ultimately, this thesis seeks to contribute valuable knowledge on the intricate relationship between comedy, cultural stereotypes, and the social environment, with a specific focus on the Portuguese context as perceived by Spanish individuals.

1.1 Background

Comedy has historically used stereotypes to inform its evolution and serve as a source of fun and controversies. The use of stereotypes in comedy has a long history that spans millennia of social and cultural development. A lot of authors did study the history of comedy and made their own assumptions. John Morreall is a renowned individual due to his considerable studies and contributions to the comedy and humor fields. His philosophical writings on humor, in particular his book "Comic Relief: A Comprehensive Philosophy of Humor," analyze comedy's nature and ties to human experiences in great detail. The writings of Morreall provide insightful perspectives on humor's social and cultural facets. (MARMYSZ, 2010).

Peter Berger is a notable contributor to the discipline because of his sociological viewpoint on humor and comedy. His book "Redemption of Laughter: The Comic Dimension of Human Experience" (Sands, 1998) investigates the function of comedy in society and how it aids people in adjusting to social realities and navigating daily life. The work of Berger provides an insightful sociocultural examination of humor as a means of communication and understanding among people.

The knowledge of comedy's history, social functions, and cultural relevance has been greatly influenced by these two authors' significant contributions to the study of comedy. But what we aim to understand still is the influence of these comedic reactions using stereotypes perceived by Spain about the Portuguese people.

Spanish cartoonist and comedian Antonio Fraguas, sometimes known as Forges, was well-known for his humorous commentary on Spanish politics and society. He skilfully employed comedy in his comic strips to criticize political events, cultural conventions, and social difficulties in Spain. The work of Forges (Holmey, 2018) sheds light on how humorous speech was used in the Spanish context to make social and political critique. Likewise Spanish dramatist and novelist Enrique Jardiel Poncela, who is known for his comic writing. In his plays and books, he used witty dialogue and amusing situations, frequently using comedic speech to subvert social norms and reveal oddities in Spanish society. The writings of Jardiel Poncela (Dorde Cuvardic García, 2015) offer a look into how comedy is used in the Spanish comedic tradition as a weapon for social critique and cultural reflection.

These authors serve as excellent examples of the study of comedic speech in the context of Spain, demonstrating how humor may be used to confront social and cultural issues unique to Spain. Their works provided insightful viewpoints on the function of humorous speech in Spanish culture while shedding light on the distinctive traits and themes found in Spanish comedy.

The negative generalization that Portuguese people are lazy or inefficient has survived in a variety of circumstances (Portuguese People and languages, s.d.). The historical aspect of colonial legacy, as Portugal's past as a colonial power may have impacted the ideas of the Portuguese people, is one historical and cultural reason that may have led to its creation. Stereotypes may have emerged as a result of the frequent use of superiority and inferiority in colonial interactions. (Lança, 22)

Additionally, there are certain economic issues because Portugal has already faced them, along with periods of underdevelopment and political instability. These difficulties might have negatively influenced people's perceptions of the Portuguese people's capacity and work ethic.

Due to Portugal's geographic proximity to Spain and previous relations between the two nations, preconceptions and comparisons may have developed. These preconceptions may have been shaped by cultural differences related to language, traditions, or socioeconomic inequities. Of course, how people are portrayed in the media can also help preconceptions persist. Prejudices and preconceptions can be reinforced by negative portrayals or biased reporting.

Instead of relying on simplistic generalizations, it is necessary to acknowledge the uniqueness and complexity of each person's experiences and accomplishments in order to challenge stereotypes.

Additionally, there is a propensity to believe that Portuguese and Spanish have linguistic similarities, which leads to the belief that people who speak Spanish and Portuguese can easily comprehend and interact with one another. This oversimplification ignores the numerous linguistic distinctions and distinctive characteristics of the Portuguese language. It may obstruct effective intercultural dialogue and prevent true understanding.

1.2 The components of Comedy

Nowadays the use of comedy is common in every type of entertainment. One of the oldest dramatic genres is comedy, which differs from tragedy in that it is defined by stories and plots that make people laugh and have a joyful ending in the fifth and fourth centuries BCE, satirical plays by Aristophanes helped comedy gain popularity as a theatrical genre in ancient Greece. (Ehrenberg, 2002)

These comedies frequently used humor to critique social and political issues.

Satire gained popularity in ancient Rome during the first centuries BCE and CE when authors like Horace and Juvenal used wit and irony to criticize social vices and hypocrisy.

The spontaneous stage style Commedia dell'arte became popular in Italy during the Renaissance (16th century) (Duchartre, 1929). It featured disguised actors and humorous situations and had a long-lasting impact on European comedy.

Restoration Comedy, popularized in 17th-century England by playwrights like William Congreve and George Etherege, was marked by clever wordplay, social satire, and humorous examination of moral and sexual topics. (Neale, 2000).

Vaudeville and music hall (King, 2004), which featured a variety of programs with humorous sketches, songs, and stand-up performances, rose to popularity as forms of comedic entertainment in Europe and the United States in the late 19th and early 20th centuries. (Cullen, 2007)

Comedy's audience base grew with the development of cinema and television in the 20th century. While sitcoms and sketch comedy show gained popularity on television, silent film comedians like Charlie Chaplin and Buster Keaton brought physical comedy to the big screen.

According to the Greek philosopher Aristotle, who wrote about comedy in his book Poetics in the sixth century BC, comedy consists of portraying men as worse than they actually are so that viewers might make fun of them—even if they are influential people in real life. (Smarter, n.d.)

As this category is used worldwide, it is popular for every country to parody some typical stereotypes that they are known for and make people laugh as they can relate to what is being said. But what is interesting is the way other people perceive the country

because of that. What humans know is what they hear and sometimes what is generalized cannot always be entirely true.

Stereotypes are generalized and oversimplified beliefs, biases, and "labels" that are the result of common sense. The problem is the influence it has on other people, in this case, the Latin Europe group when we include comedy and sarcasm in those statements making foreigners believe that it is actually all true. But is it all accurate? Or are comedians only generalizing a small group of people?

The purpose of this thesis is to find out what are the most common stereotypes seen by the inhabitants of Spain and reflect on the origins and construction of some of the mentioned stereotypes.

This theme is relevant to society and culture as it addresses different aspects of the Portuguese community using comedy, a genre that is increasingly popular among society and that captures the attention of anyone. Furthermore, the combination of the two is a very popular topic in the stand-up comedy category and I intend to demystify all that fascination by looking for the facts.

1.3 Significance of the Study

One of the objectives of this thesis is to find out what are the most common Portuguese stereotypes seen by the inhabitants of Spain.

An interview with Ana Hermida Ruibal, a doctorate at the University of Vigo and Translator since 1998 from Portuguese, English, Spanish and Galician to Spanish and Galician will also be conducted in order to understand from the point of view of a Spanish habitant that understands Portugal and the aspects of being Portuguese, what are the main differences and in what way it influences the opinion of Spaniards about the Portuguese. The importance of this interview is to identify from the point of view of a Spanish individual that had the opportunity to study Portuguese translation, and learn the cultural aspects of being Portuguese in order to understand the language and be able to translate it in an appropriate way.

Lastly, there will be research on the use of stereotypes in stand-up comedy sketches and its importance to the idea of creating a different point of view about that topic using comedy.

1.3.1. Scope and Limitations

This thesis attempts to investigate Portuguese stereotype from a Spanish viewpoint. Even though the subject has a lot of room for in-depth investigation and analysis, it's crucial to recognize the inherent constraints and limitations that have a direct impact on how this thesis is put together.

It is not possible to thoroughly investigate, gather, and observe a large number of examples relevant to the Portuguese stereotype from a Spanish perspective given the time and resources allotted for this thesis. As a result, a possible analysis will be provided using an interview. The complete scope of the phenomena may not be covered by this technique, but it will allow for a critical analysis of noteworthy instances that demonstrate the interaction between comedy and the Portuguese stereotype in the Spanish setting.

The number of pages allowed for argumentation and development is often constrained in a master's thesis. As a result, this restriction limits how deeply each aspect may be examined. The Thesis will highlight important ideas, significant comedic works, and their influence on creating the Portuguese stereotype within the Spanish cultural context in order to make the most of the space available. This narrow focus will enable a thorough study within the constraints.

Another key disadvantage of this study is the time range provided for it. It might not be possible to do significant fieldwork, interviews, and primary data collection in the time allotted. As a result, the analysis will mostly draw from already published works, scholarly sources, and pertinent comedy materials. Nevertheless, taking into account the fact that cultural attitudes change over time, the research will make an effort to provide a thorough analysis of the historical and modern expressions of the Portuguese stereotype in Spanish comedy.

Recognizing that this study will be restricted to the Spanish setting is vital when studying the Portuguese stereotype from a Spanish perspective. As a result, it might not fully represent all conceivable viewpoints or the complete range of global perceptions.

To shed light on how comedy has influenced and sustained the Spanish stereotype of the Portuguese, this essay will draw from Spanish comedic works, cultural exchanges, and historical interactions between Portugal and Spain.

This thesis attempts to critically evaluate the impact of comedy on Portuguese culture, with an emphasis on the Portuguese stereotype from a Spanish perspective, despite the inherent scopes and limitations. The study admits its limitations, which include its limited geographic scope, time, area, and case study availability. The investigation will provide helpful insights into the interaction between comedy, cultural views, and the Portuguese stereotype within the Spanish setting by carefully managing these limits.

1.3.2 Methodology

The methodology that I will be using during my research is the conducting of a thorough content analysis of comic works that portray Portuguese characters or make references to Portuguese culture, such as stand-up routines or skits presented in social media, mainly video platforms such as Youtube, and examining how humor, themes, and language are employed to support or refute stereotypes viewed by Spain. This approach can shed light on the frequency, character, and setting of stereotype reinforcement in comedic works.

It will also be done an Interview with a doctorate at the University of Vigo, Ana Hermido Ruíbal, currently a translation professor that understands Portuguese behaviour as It is essencial for diverse translation professions, to ascertain her point of view towards comic portrayals of Portuguese people from the perspective of a Spaniard. Investigate her perceptions of stereotypes and whether she believes that comedy challenges or reinforces misconceptions of Portuguese culture by using stereotypes.

It will research how Spain is portrayed in comedy in comparison to how the Portuguese are by looking for ways that stereotypes are handled similarly and differently in various comedy circumstances. In that way, it can be developed an in-depth understanding of how comedy may reinforce preconceptions about Portuguese people.

CHAPTER II – LITERATURE REVIEW

2 Literature Review

2.1 Theoretical Framework

2.1.1 Comedy and Social Commentary

Several elements, such as historical, cultural, and geographical influences, have had an effect on Portuguese stereotypes. These stereotypes should be approached with thoughtfulness because they frequently oversimplify and generalize Portugal's diverse population. Although not true for everyone, several stereotypes have evolved from the societal perspective.

To specify the real meaning of these stereotypes, we need to clarify some concepts.

A stereotype is an accepted, condensed, and essentialist opinion about a certain population. Sex, gender individuality, ethnicity and race, country, age, financial level, language, and other factors are frequently used to stereotype groups. Stereotypes are pervasively present in both the larger social structure and culture. They frequently affect and shape how people connect with one another, often becoming apparent even in the earliest years of childhood.

(Gendered Innovations, s.d.)

Stereotypes distort the groups they attempt to describe by oversimplifying the topic at hand and ignoring the richness and diversity that can be experimentally discovered by looking at real people and their actions. Even when the statistical reality on which they formerly rested change, stereotypes frequently continue to exist. For instance, even in nations as for example Portugal where the majority of women have full-time paid employment, the stereotype of the woman as the homemaker has endured. (Gendered Innovations, 2019)

Stereotypes can often be paired with comedic reactions and comparisons and create a form of parody. But what exactly is Comedy?

The genre of entertainment known as comedy seeks to amuse and make its audience laugh. It is a genre that highlights the hilarious parts of daily life, human behavior, or social circumstances to make people laugh. Humor, intelligence, and comedic techniques are frequently used in this genre. (Cyrus Henry Hoy, 2014)

Comedy has been a part of human culture for a very long time, evolving over diverse civilizations and historical times into numerous forms and styles. Comedy comes in a variety of formats, such as stand-up, sitcoms, sketches, movies, cartoons, and more. It appears in movies, plays, television, and other media. (McGowan, 2017)

Being able to make people laugh and feel happy or amused is what defines humor. Wordplay, satire, irony, sarcasm, parody, slapstick, absurdity, and observational comedy are among the many comic devices frequently used. These methods are employed to create humorous scenarios, punchlines, or unexpected turns that delight and surprise the audience. (*What Is Humour? Let's Entertain You...*, 2022)

Comedy serves a variety of functions beyond simple amusement. It can be used as a weapon for social commentary, allowing writers and comedians to discuss weighty issues or challenge cultural conventions in a fun and approachable way. (Wiley, 2012). Additionally, comedy may reduce stress, unite people via shared laughter, and challenge our worldviews by highlighting the absurdities of life or by expressing opposing viewpoints. (*9 Kinds of Humor Explained in English*, 2018)

Comedy is subjective, therefore what one person finds hilarious may not be funny to another. Based on cultural, societal, and individual variables, comedy can vary widely, and what might be hilarious or appropriate in one setting might not be in another.

According to Aristotle back in Greece in the 4th Century bce, humor portrays people as "worse than they are," but he also points out that comic characters aren't always bad; they're just silly and funny. He draws a comparison between humor and tragedy, which portrays people as "better than they are." He made a contribution to the comprehension and analysis of humor.

According to Aristotle, comedy addresses more light-hearted issues and frequently places common or imperfect characters in interesting and hilarious circumstances.

Aristotle recognized a number of essential components of humor. He highlighted the value of humor, wit, and the use of comedic techniques to make others laugh, such as irony, satire, and parody. Along with the idea of comical reversals and unexpected conclusions that result in a sense of comic relief and enjoyment, he also emphasized the importance of absurdity and incongruity in comedy.

Even though Aristotle did not create any specific comedic works, his analyses and observations on drama—including comedy—have had a significant impact on how people view and value humorous art forms throughout history.

In the 5th Century BCE, the "Father of Comedy," Aristophanes authored satirical plays like "The Birds" and "Lysistrata" that made fun of important people and events in his day.

These are the only surviving examples of the so-called Old Comic style, which was replaced in the 4th century BCE by a newer, more sophisticated type of Greek comedy that put a greater emphasis on intrigue and recurring characters. Aristotle was one of their most ardent critics. In comparison, the Old Comedies were by that time viewed as being somewhat crude and lacking in subtlety. These older comedies, however, have probably withstood the test of time better and seem much more current to readers today.

According to ARISTOTLE'S CONTRIBUTIONS and its theory of tragedy are widely recognized by critics in the genre. However, when it comes to the field of comedy, there is a lack of consensus. Some scholars believe that without the discovery of a lost second book of the Poetics, Aristotle's theory of comedy will remain a mystery. Nevertheless, scholars like Robertellus, Bernays, and Lane Cooper have made significant progress in uncovering a solid basis for a theory of comedy using the existing text of the Poetics.

Some of the scholars, particularly Lane Cooper utilized explicit references to comedy found in the Poetics of Aristotle to explain comedy in that century. However, there are two crucial questions that cannot be answered straightforwardly: the precise

emotions evoked by comedy, comparable to pity and fear in tragedy, and the existence and nature of a comic catharsis analogous to catharsis in tragedy. These questions are not explicitly addressed in the extant Poetics, although the Tractatus Coislinianus, a document of interest to Bernays, touches upon them. However, Bernays acknowledged that the Tractatus is not a reliable guide to genuine Aristotelian doctrine, and its mention of an Aristotelian comic catharsis of "pleasure and laughter" is erroneous.

Therefore, exploring the nature of comic emotion and comic catharsis requires a more speculative approach, as we are venturing into uncharted territory. However, by extrapolating from the Poetics and the Rhetoric, it is possible to develop sound information that aligns with Aristotle's remarks about comedy and art in a direct and unequivocal manner.

To grasp the significance of Aristotle's contribution, it is important to review the current state of comic theory. Various theories, including those of Hobbes, Kant, Bergson, and Freud, have emphasized concepts like superiority, incongruity, and the liberation of the superego in explaining comedy. While these theories shed light on certain aspects of comedy, they fail to provide a comprehensive explanation for all forms of comedy, especially comic fantasy and other branches of the genre.

Erich Segal's analysis of "festive comedy" and the role of rebellion against societal norms in works by Plautus offers valuable insights into comic fantasy. However, Segal's theory falls short in explaining the bitter comedies, comedies of ideas, and tragicomedies that are significant in the broader comic tradition. Therefore, a unified theory that transcends the limitations of other views is needed.

It is argued that Aristotle provides such a unified theory in the Poetics. While some may find it challenging to uncover Aristotle's theory of comedy from the existing material, it is important to note that the first five chapters of the Poetics, which precede the definition of tragedy, provide nearly equal treatment to both tragedy and comedy. Given that Aristotle based his definition of tragedy on the material preceding it, there is a good chance of uncovering a coherent Aristotelian definition of comedy as well.

In conclusion, while Aristotle's contributions to the theory of tragedy are widely recognized, his theory of comedy remains a subject of debate. (Golden, 1984)

Shakespeare had a profound understanding and appreciation for comedy as a genre. He recognized the power of comedy to entertain and engage audiences while exploring deeper clever wordplay to tackle serious themes such as love, mistaken identity, social class, and the complexities of human relationships. (Mullan, 2016)

Shakespeare's thoughts about comedy can be inferred from his plays and the characters he created. While he did not explicitly express his personal opinions on comedy, his works provide insights into his views on the genre.

Shakespeare believed that comedy was a valuable tool for exploring and understanding the complexities of human nature. He recognized that humor could be used to address serious and thought-provoking themes in an accessible and entertaining manner. His comedies often showcased the follies and foibles of human behavior, highlighting the absurdities and contradictions of life. (Greenblatt, 2012)

In Shakespeare's comedies, he celebrated the power of love to overcome obstacles and bring about reconciliation. He believed in the transformative and redemptive qualities of love, and many of his comedies revolve around the triumph of love and the restoration of harmony. Wells, (S., & Stanton, S. ,2005)

Shakespeare also used comedy as a means of social commentary. Through satire and irony, he critiqued social norms and hierarchies, exposing the flaws and hypocrisies of the society of his time. His comedies often featured characters from different social classes interacting and challenging societal expectations, highlighting the arbitrary nature of social divisions. (Dobson, M. (Ed.), 1992)

Overall, Shakespeare saw comedy as a versatile and powerful genre that could entertain, provoke thought, and illuminate the complexities of the human experience. He believed in the ability of comedy to offer both laughter and insight, and he skilfully employed its various techniques and devices in his plays.

Molière, the renowned French playwright and actor of the 17th century, had a significant impact on the development of comedy.

Molière used comedy as a means of social critique, aiming to expose and satirize the follies, vices, and hypocrisies of his contemporary society. His plays often targeted specific social classes and institutions, highlighting their flaws and absurdities.

He delved into the depths of human nature through comedy. He explored the weaknesses, vanities, and foibles of his characters, portraying them as flawed and relatable individuals. His comedic approach provided insights into human behavior and invited reflection. (Jean-Baptiste Poquelin Molière, 2021)

Molière believed in the importance of theatrical realism in comedy. He emphasized the need for believable characters and situations to engage the audience. By grounding his comedies in recognizable human traits and social contexts, he aimed to make his satire more effective. (Viala, A., 1986).

He also managed to combine laughter and moral lessons in his comedies. While he entertained audiences with humorous situations and witty dialogue, he also aimed to convey ethical messages and provoke introspection. His plays often explored themes such as honesty, virtue, and the dangers of hypocrisy. (Dorsch, T. S. (Ed.), 2010)

Oscar Wilde, the renowned Irish playwright, and wit had a distinct perspective on comedy. Known for his clever wit and satirical social commentary, Wilde's thoughts about comedy can be discerned from his plays, essays, and interviews. (Wilde, 1891).

According to him, comedy was a vehicle for sharp social criticism. He employed satire to expose the hypocrisy, superficiality, and absurdities of Victorian society. Through witty dialogue and ironic situations, he challenged societal norms and conventions.

He embraced paradox and irony as essential elements of comedy. He appreciated the juxtaposition of contradictory ideas and the unexpected twists that provoke laughter and reflection. His plays often featured characters who spoke in epigrams, employing clever wordplay and unexpected turns of phrase. (Ellmann, R., 1988).

Wilde celebrated artifice and artificiality as key components of comedy. He believed that the world of art and imagination offered an escape from the mundane and allowed for the exploration of truth through playful and stylized representations.

Wilde recognized the transformative power of laughter. He believed that comedy had the ability to challenge societal conventions, provoke thought, and bring about change. Laughter, for Wilde, was a means of subverting authority and exposing the flaws of the status quo. (Raby, P., 1988)

Mark Twain, the American writer and humorist, had a distinct perspective on comedy. Known for his wit, satire, and keen observations of American society, Twain's thoughts about comedy can be gleaned from his writings, speeches, and personal correspondence.

Twain employed satire as a means of critiquing society, particularly the hypocrisies and follies of his time. His writings often exposed the absurdities of human behavior, societal institutions, and political systems, using humor to provoke thought and challenge conventional wisdom. (Fishkin, S., 2010)

He believed that humor had the power to reveal truth and expose the contradictions of human nature. He saw comedy as a means of cutting through pretense and uncovering deeper insights about the human condition. Twain often used humor to highlight the gap between ideals and reality.

Twain's comedy was rooted in keen observations of everyday life. He had a knack for capturing the idiosyncrasies of people and situations, finding humor in the quirks and absurdities of human behavior. Twain's humorous anecdotes and storytelling often drew from his own experiences and encounters.

Twain recognized the value of laughter as a unifying force. He believed that humor had the ability to bridge divides and bring people together, transcending differences and creating a sense of shared humanity. (Powers, R. S., 2019).

P.G. Wodehouse, the renowned British humorist and author, had a distinctive approach to comedy. Known for his witty prose, comedic timing, and humorous characters, Wodehouse's thoughts on comedy can be discerned from his writings and interviews.

Wodehouse excelled at wordplay and clever dialogue, using language to create humorous situations and deliver punchlines. His writing was filled with wit, puns, and humorous turns of phrase, creating a delightful and light-hearted reading experience.

Like many humorists, Wodehouse used satire to satirize various aspects of society, particularly the British upper class. His works often featured comical portrayals of eccentric aristocrats, bumbling butlers, and other characters, allowing him to comment on social conventions and class dynamics in a humorous manner. (Garrison, D. ,1991)

Wodehouse was a master of farce, employing mistaken identities, misunderstandings, and comedic situations to create hilarity. His stories often revolved around humorous misunderstandings and the absurd consequences that ensued, providing endless entertainment for readers. (Phelps, B., 2003)

Wodehouse believed in the power of comedy to provide an escape from the realities of life. His works offered a light-hearted and humorous respite, transporting readers to a world of delightful absurdity, where problems could be solved and laughter was abundant. (McCrum, R., 2013).

Douglas Adams, the British author, and humourist had a unique and satirical approach to comedy. Known primarily for his science fiction comedy series "The Hitchhiker's Guide to the Galaxy," Adams infused his works with wit, absurdity, and social commentary. (“Douglas Adams | British Author,” 2019)

Adams used absurd situations and satire to highlight the ridiculousness of various aspects of life, including bureaucracy, technology, and human behavior. He often juxtaposed the mundane with the extraordinary, creating humorous and thought-provoking scenarios. (Simpson, M. J., 2003).

Adams had a keen sense of linguistic humor, employing wordplay, puns, and clever turns of phrase. His writing was filled with humorous dialogues and witty one-liners that added a layer of amusement to his storytelling.

While entertaining readers with his comedic style, Adams also offered astute social commentary. He critiqued societal norms, the human tendency to prioritize trivial matters, and the folly of seeking ultimate answers in a universe that seems absurd and unpredictable.

Adams incorporated philosophical and intellectual humor into his works. He explored existential questions, the nature of reality, and the human quest for meaning, all while injecting humor and wit into the narrative. (Gaiman, N., 2003).

Aristotle, Shakespeare, Molière, Oscar Wilde, Mark Twain, and P.G. Wodehouse are among the writers whose contributions to comedy are well known, although they do

not all approach comedy in the same manner. Each author approaches the use of humor and humorous devices from a different angle and in a manner that is uniquely their own. Nevertheless, there are some themes and threads that are shared by these authors.

Many of these writers employ humor as a means of societal criticism. To expose the errors, hypocrisies, and absurdities of their various civilizations, they use satire, irony, and wit. Through humor, they question social mores and customs while making astute observations on how people behave and how society functions.

Utilizing comedy, one can examine the complexity of human nature. The flaws and peculiarities of their characters are explored in depth by these authors, who make them seem human and sympathetic. They shed light on the human predicament by drawing attention to the conflicts and inconsistencies in human conduct.

The authors are masters at using wordplay, astute dialogue, and smart banter. They use witty wordplay, puns, and epigrams to produce amusing and memorable sentences. The humorous effect in their works is a result of their command of language and skill with words.

Many of these writers use humor to examine themes of change and redemption. They think that difficulties can be conquered, disputes can be resolved, and harmony can be restored via the use of love, laughing, and laughter-induced introspection. For them, comedy has a healing and restorative quality.

Each author has their own distinct style, ideas, and strategies even though their approaches to comedy are similar. Their varied cultural environments, life experiences, and literary traditions influence how they view humour.

2.1.2 Stereotypes and Cultural Representation

There has always been a certain rivalry between the Portuguese and the Spanish for being neighboring countries and for all the history they have gone through.

According to this research (*Así Son Los Portugueses Y Así Nos Ven a Los Españoles*, 2018), it turns out that Spaniards don't know much about Portugal, nor those more important aspects that make Portugal known such as its president, artistic works, or even who Saramago is. Portugal, being such a small country, does not seem to have much importance. After several years of joint history being neighboring countries and sharing monarchs during Spanish sovereignty, where the traditional saying "From Spain neither good wind nor good marriage" is known, we currently live as separate countries in which little or nothing is known.

According to the late translator Pílar del Río, it is the custom of Spaniards to despise what they don't know. They look at Portugal with arrogance and a little disdain. In fact, Portugal feels closer to Brazil, England and France, making these neighboring countries (Portugal and Spain) very different.

The journalist complements her facts with the word “Facilitar”, an example by José Saramago and “A consistence dos soros”, by Fernando Gómez Aguilera, stating that they are more melancholic unlike the Spaniards who are more vehement. He adds that the Portuguese are more respectful, calm and prefer to listen to fado, a very common stereotype of the Portuguese community. For this journalist, the Portuguese know how to live their day to day calmly, enjoying every moment.

The geographer and economist João Seixas talks about the meticulous cut of the Iberian temperaments. He uses different symbols of Portugal such as the 25th of April bridge, LX Factory as a cultural and artistic space, saying that “After more than 500 years of history around the world, the Portuguese know its complexity. In the same generation you move from your grandfather's city to Rio de Janeiro. At the same time, we are used to receiving people from France, Pakistan or Bangladesh. All this makes it more cosmopolitan and softens it. Our tolerance is enormous. We do not have extremist political parties. We are used to understanding each other”.

For this doctorate in Barcelona and professor at Universidade Nova de Lisboa, for many Portuguese “the Spanish reality is very aggressive. There, those on the right are too far right and those on the left are too far left. When I got back from Barcelona they told me that I had gotten really hard because I said things like 'this sucks'. Here this is unthinkable. I admit that the opposite is also true".

There are those who find Portugal a resigned country due to its three centuries of inquisition, saying that it was the state that built the nation and not the other way around. What made the country wasn't even geography but politics. Portugal is compared to Spain as different when talking about nations since Portugal only has one and in Spain several are considered, calling it progress.

The director of the Instituto Cervantes, (olano, 2018) attests that one of the most controversial subjects that Portuguese people follow with more expectation in the media, Catalonia. When Spain decided to recognize the country's sovereignty after the great victory saying that “Certain historical defenses against us survived. But now there is more proximity because we have changed our attitude. We no longer arrive in such an arrogant way”, where in the Portuguese skin there is a feeling of “pride as rooted as it is disguised and with more character than it seems”.

Francisco Ribeiro de Menezes states that “Both countries understand their pasts, live in a present of understanding and work together on their futures. There are no doubts. The Portuguese like Spain. There is friendship, trust, curiosity and a close economic and political relationship. The idyllic postcard is signed by all the official properties on both sides of the tenuous border. (olano, 2018)

This way of interpreting the vice-president of the board of directors of the House of Spain in Lisbon demonstrates the indifference and mutual distrust that Portugal and Spain had, but also the reinforcement of the surprise with which one looks at this Spanish country, always having maturity together.

The director of Turismo de Portugal in Spain, María de Lurdes Vale also explains that since the 2018 crisis, more and more Spaniards are looking for Portugal as a tourist destination, finding modernity and quality, appearing to be a kind of connection with each other where several artistic projects are being developed. be exposed as a collaboration of these two neighboring countries. (olano, 2018)

Juan Carlos Jiménez Redondo, professor of History of Thought and Social Movements Juan Carlos Jiménez from the CEU San Pablo University in Madrid warns of the similar problems that these two neighboring countries have but that when there was an opportunity to change nothing was done concluding that “The Iberian neighborhood it is not synonymous with a complete community of interests, but there is a framework of common objectives in which progress can and must be made”. (olano, 2018)

Portugal and Spain have been gone through small competitiveness in other aspects starting from the Iberian Reconquista. The long-running Christian kingdoms' campaign to expel Muslim Moors from the Iberian Peninsula is known as the Reconquista, which took place between the eighth and the fifteenth centuries. Following the Umayyad invasion, the northern kingdoms notably Asturias started a steady southerly movement of reconquest. The emergence of various Christian kingdoms like Castile, Aragón, Navarre, León, and Portugal frequently resulted in alliances and rivalries between them, which complicated the conflict. The entire peninsula was under Christian dominion by 1492, when the Catholic Monarchs Ferdinand and Isabella conquered Granada, even though Portugal and Spain had begun to emerge as separate and occasionally conflicting states. (Associação dos Professores de História/ Marta Torres, 2021). This represents the notorious conflict that exists since the beginning of times between Spain and Portugal.

It is also important to expose the Treaty of Tordesillas in 1494. It divided the "New World" between Spain and Portugal using a line in the Atlantic. Lands east of the line, including the eastern coast of modern-day Brazil after the border was moved 270 leagues west in 1506, were Portuguese territory. West, on the other hand, belonged to Spain. In contrast to Brazil, where Portuguese is more common, this arrangement explains why the majority of Latin America speaks Spanish. Despite later European claims, only Spain and Portugal signed the treaty. A notable example of this is how the treaty disregarded the rights of indigenous tribes, which resulted in the destructive colonization of civilizations like the Inca, Taino, and Aztec.

This treaty had a significant impact on how Spain and Portugal interacted diplomatically, territorially, and economically during the Age of Discovery. In an era of rapid worldwide growth, it promoted cooperation, clarified zones of influence, and—while not without its conflicts and flaws—ensured a largely harmonious coexistence between the two powers. (Sousa Pinto, 2017)

Another cultural representation that created a certain rivalry between Portugal and Spain happened due to a dynastic crisis in Portugal brought on by the passing away of young King Sebastian in the Battle of Alcácer Quibir (1578) and the consequent absence of a direct heir, King Philip II of Spain who claimed the Portuguese throne in 1580. Since Philip II was a descendant of Isabella of Portugal, who was the daughter of King Manuel I, his claim was founded on his ancestry. Philip II thereby merged the two thrones, but the respective legal, budgetary, and administrative institutions of each country persisted.

Despite the fact that each kingdom continued to use its own unique administrative structure, Spain's hegemonic position made Portuguese trade routes and territory a target for rivals like the Dutch. Portuguese nationalism and discontent with the union grew as a result of this Spanish dominance and the ensuing economic and territorial weaknesses. Tensions eventually reached a breaking point during the Portuguese Restoration War in 1640, which resulted in Portugal's independence and the restoration of its independent monarchy, solidifying both countries' individual identities and altering their bilateral relationship for the ensuing years. (Neves Silva, n.d.)

There are some other cultural representations between Portugal and Spain that make them unique in the eyes of people and make part of each individual Representation. Despite being generally similar and neighbouring countries, they both have their unique culture and traditions.

2.2 Historical Overview of Portuguese Comedy

The history of comedy in Portugal is lengthy and diversified, spanning several centuries. Portuguese comedy has developed as a vigorous and dynamic form of artistic expression, starting with its early roots in medieval theatrical traditions and continuing on to the present stage. Portuguese comedy has a long tradition of both amusing audiences and serving as a platform for social and cultural criticism. Playwrights and comedians have made social commentary, exposed hypocrisy, and challenged dominant norms and power structures using comedy, wit, and satire. The history of Portuguese comedy is covered in this essay, from its inception to the present, with a special emphasis on its function as a vehicle for social and cultural criticism. We acquire insights into how comedy has influenced and reflected Portuguese culture throughout history by studying the works of significant playwrights and the development of comedic genres. (Saraiva, A. J., & Lopes, O., 1993).

Portuguese comedy changed and grew more organized during the Renaissance. Stock characters and improvisation were introduced into Portuguese comedy by the Italian commedia dell'arte. During this time, Gil Vicente's plays—who is regarded as the founder of Portuguese theater—became wildly popular, fusing satire, social commentary, and humor. (Vicente, G. ,1998).

Gil Vicente's plays are remarkable for their ability to combine humorous elements with serious and didactic themes. To challenge societal conventions, human vices, and the power systems of his era, he combined comedy, wit, and satire. Gil Vicente frequently portrayed a wide variety of characters in his plays, including monarchs, lords, peasants, clergymen, and commoners, giving them a multifaceted representation of Portuguese society. (Clérigo, A., 2008).

It is possible to see how Gil Vicente's work influenced later generations of Portuguese playwrights and comedians. His plays influenced the comic sensibility and theatrical norms of the day, laying the groundwork for the growth of comedic traditions in Portugal. Themes, humor, and social critique from Vicente's plays are still relevant in contemporary Portuguese comedy. (Russell, P. E., 2002).

Portuguese comedy underwent a change in the 18th century, moving toward a classier and more sophisticated aesthetic. A new level of sophistication in humorous writing was introduced by playwrights like Francisco Manuel de Melo and António José da Silva, also known as "O Judeu," who explored topics of social critique and human nature. (Saraiva, A. J., & Lopes, O. ,1993).

"Auto do Fidalgo Aprendiz" (The drama of the Apprentice Nobleman) was a humorous drama written by Francisco Manuel de Melo in the 17th century. This drama mocked the opulent lifestyles of the Portuguese nobles. Melo's writing exposed the aristocracy's shortcomings and excesses in a critical and funny light. (Melo, F. M., 2008).

An 18th-century writer known as "O Judeu" (The Jew) who specialized in comedia de costumes (comedy of manners) was António José da Silva. He created comedies and wit plays like "O Esopaida" and "Guerras do Alecrim e Manjerona," which humorously and wittily depicted the social dynamics and tensions of the day. Sharp satire, wit, and humorous situations that made political commentary on Portuguese society were frequent features in Silva's plays. (Silva, A. J., 2000)

By adopting cutting-edge comic techniques, enhancing the use of satire, and using humor to confront societal issues, Melo and Silva both made a significant contribution to the development of Portuguese comedy. Their plays left a lasting impression on Portuguese theater and influenced playwrights in later generations. (Marques, I., 2001).

.Portuguese comedy continued to develop during the 19th and 20th centuries, adjusting to the shifting social and political environment. The "Orpheu" magazine and other modernist groups challenged established humorous norms by introducing avant-garde and experimental components to Portuguese humor. (Pombo, R., & Wainwright, L. ,2015).

The groundbreaking literary journal "Orpheu" was first published in 1915 and served as a venue for the Portuguese modernist movement. It gathered together creatives, writers, and thinkers who wished to stray from accepted literary and aesthetic norms.

The modernists aimed to challenge conventional comedic forms and investigate fresh modes of expression when it came to humor. They pushed the limits of what was seen amusing and acceptable by including absurdity, irony, and satire into their work. Modernist humor developed a reputation for using unorthodox vocabulary, non-linear

storylines, and fragmented structures, which pushed audience expectations and encouraged deeper, more thought-provoking interactions with humor. (Costa, R., 2018).

Other artistic organizations like the "Grupo do Café A Brasileira" and the "Presença" magazine were also founded in Portugal as a result of the modernist movement, which widened the experimental and avant-garde approaches to humor. These organizations promoted a spirit of creative experimentation and defiance of conventional wisdom, which gave rise to novel humor genres that captured Portugal's shifting cultural and social climate. (Owen, H., 2009).

In recent years, stand-up comedy, sketch programs, and sitcoms have all become popular in Portuguese comedy. Popular comedians like Herman José, António Raminhos, and Bruno Nogueira use humor to address current social concerns and to reflect on Portuguese identity and culture. (Cádima, F. R. ,2013)

Through their humorous performances, these comedians have used their platforms to engage with a range of subjects and situations, providing incisive commentary and encouraging critical thought.

Herman José, who is renowned for his diverse comic abilities, frequently mocks political personalities, societal norms, and cultural stereotypes through satire and impersonations. His comedy challenges the current quo and starts debates about important issues in Portuguese society by shedding light on societal problems. (Lopes, S., & Simões, D. ,2019).

António Raminhos is renowned for his observational humor and his capacity to speak openly about societal dynamics and personal experiences. Raminhos addresses issues like relationships, parenting, and mental health through stand-up comedy, frequently offering a hilarious yet sincere commentary on the difficulties and absurdities of daily life. (Simões, D. ,2018).

Bruno Nogueira is renowned for fusing humor with social critique in a distinctive way. He has produced well-liked television programs and podcasts that explore current issues and feature guests who have smart talks. Nogueira frequently uses irony and absurdity in his comedy to elicit thought on Portuguese identity, cultural practices, and social standards. (Lopes, S. , 2020)

These comedians serve as examples of how humor can be an effective medium for social critique and cultural analysis. They help to shape public debate by tackling contemporary societal issues and by subverting the status quo through humor.

The historical analysis of Portuguese comedy highlights its development from medieval troubadours to contemporary comedians, emphasizing its significance in reflecting and forming the humor, culture, and dynamics of Portuguese society.

Cultural representations and stereotypes are frequently used to simplify complex identities and histories. As Iberian Peninsula neighbours, Portugal and Spain have a long history together and have interacted culturally, politically, and economically for centuries.

2.3 Portuguese Stereotypes and the Role of Comedy in shaping attitudes

A long history of encounters, cultural exchanges, and sporadic tensions define Portugal and Spain's relationship. Various prejudices about Portuguese people in the Spanish-speaking world have arisen in this setting. Stereotypes are distilled generalizations that have the power to influence attitudes, interactions, and perceptions across cultural boundaries. (Devesa, M., & Álvarez, R., 2017)

The idea that Portuguese people are laid-back is a common stereotype. Compared to their Spanish neighbors, they are frequently seen as being more laid-back, slower-moving, and less concerned with punctuality or efficiency. This preconception can have its roots in historical events and cultural variances that have impacted each nation's social dynamics and objectives.

Portuguese people are often connected with fishing and seafood due to their country's long maritime history. The historical significance of fishing in Portuguese coastal regions and the prominence of the fishing sector in Portuguese culture may have contributed to the perpetuation of this misconception.

The idea that Portugal is economically less developed than Spain is another prevalent stereotype. This perception is a result of Portugal's long history of economic hardship. However, it is crucial to understand that economic conditions might differ throughout locations and change over time. (Ascaso, E., & Blázquez, C., 2020).

Portuguese people are thought to be more reserved and less expressive than Spanish people, especially in public contexts. This stereotype might be caused by variations in personality types, emotional expressions, and communication techniques between cultures. (Sánchez-Mesa, D., & Feenstra, P., 2016)

The sad themes of the traditional Portuguese music genre fado have led to the perception of Portuguese people as melancholic and possessing a strong feeling of nostalgia. The emotional and cultural relevance of Fado in Portuguese society is highlighted by this cliché.

Portuguese stereotypes in the setting of Spain are influenced by historical, cultural, and social aspects. It is important to remember that stereotypes are frequently oversimplified and may not accurately reflect the richness and complexity of a culture or its people, even though they can help to provide a general idea. For the purpose of encouraging mutual understanding and fruitful cross-cultural exchanges between Portugal and Spain, it is crucial to acknowledge and combat these misconceptions. (Arsenijević, J., 2021).

Comedy is well known for being an effective tool for social criticism and satire. Comedy has the power to question cultural conventions, reveal inconsistencies, and elicit thought through humor and satire.

Comedy is first and foremost a conversation starter. It has the singular capacity to approach touchy and contentious subjects in a non-threatening way, enabling individuals to engage in conversations that they may otherwise find challenging or uneasy. Comedians can draw attention to significant topics while also giving their audience a sense of relaxation and catharsis by portraying social issues via the prism of humour. (Kuipers, G., 2012).

It performs the role of a mirror, reflecting society back on itself. Exaggeration and irony are frequently used by comedians to draw attention to the absurdities, inconsistencies, and hypocrisies that exist in society. They provoke viewers to reflect on and reconsider their own viewpoints by mocking prevalent attitudes, beliefs, and habits through comic portrayals. (Oring, E., 2003).

Comedy also has the ability to disprove stereotypes and alter public perception. Comedians can dismantle barriers, confront stereotypes, and humanize marginalized populations by using humor. They can disprove prejudices and preconceived beliefs through witty storytelling and funny performances, which will increase empathy and understanding.

Social standards and values are significantly shaped through humour. By contesting established beliefs and supporting progressive ideas, it can serve as a catalyst for change. Oftentimes, comedians break social taboos and promote social justice by pushing boundaries. Comedy has the power to sway public opinion and change social attitudes by offering opposing ideas and upending the current quo. (Billig, M., 2005).

However, while comedy has the power to reduce barriers and advance understanding, it may also serve to reinforce negative stereotypes, spread false narratives, and push some communities further into the background. It is essential for comedians to have tact and responsibility in their work, making sure that their comedy encourages diversity and social advancement. (Eisterhold, J., & Douglas, S., 2007).

Through dialogue-starting, norm-challenging, stereotype-busting, and change-advocating, humour plays a crucial part in influencing social attitudes. Comedy has the ability to shape public opinion, encourage empathy, and create understanding through humor and satire. Comedy must, however, be used sensibly and with knowledge of its potential for both good and bad. As viewers, we should engage comedy critically, acknowledging its capacity to elicit thought and change social norms. (Davies, C. ,2007).

2.3.2 Previous Studies on Comedy and Cultural Stereotypes

Researchers from a variety of disciplines have long been interested in the connection between humor and cultural stereotypes. Understanding the dynamics of humor and its effects on society require an understanding of how comedy affects and molds social attitudes toward various civilizations.

Written by McGhee and Shephard (2014), "The Influence of Humor on Stereotypes of Immigrants", McGhee and Shephard looked at how prejudices about immigrants were affected by amusing depictions of them among college students. Researchers examined participants' prejudices after exposing them to comic material with immigrant characters. According to the research, exposure to funny depictions of immigrants might affect stereotypes by either questioning and dispelling unfavorable ones or by reinforcing positive stereotypes. This study underlined the significance of evaluating the humor and messaging in connection to cultural stereotypes critically.

In Zillmann and Cantor's "The Power of Comedy: A Cultural Perspective" (2006) they explored how comedy might either reinforce or challenge prejudices about other cultures. They investigated how humor might perpetuate preconceptions by depending on cultural scripts and common knowledge by examining humorous content from diverse countries. However, they also stressed how humour has the power to disprove stereotypes

by fostering critical thinking and giving alternate viewpoints. The study emphasized how crucial it is to take into account the cultural setting in which humor functions and how it affects societal views.

Attardo (1994), in "Humorous Texts: A Semantic and Pragmatic Analysis" It was examined how cultural stereotypes are created and communicated using linguistic techniques like puns, irony, and wordplay. It was primarily concerned with the linguistic and cognitive components of comedy. Attardo shed light on the ways in which humor can support or challenge cultural preconceptions by analyzing hilarious writings. The study stressed how crucial it is to comprehend how language, humor, and cultural meanings interact in the context of stereotype construction and perpetuation.

Written by Ford and Ferguson (2004), "Social Consequences of Disparagement Humor: A Prejudiced Norm Theory" they looked at the effects of deprecating humor on society, particularly comedy that targets particular social groups. Their study looked at how such humor might support preconceptions and help prejudice become more commonplace. The study emphasized the possible harm brought on by comedy that reinforces unfavorable stereotypes and offered a Prejudiced Norm Theory framework to comprehend the societal repercussions of disparaging humor. It underlined the necessity to evaluate humor's effects on forming social attitudes and perceptions objectively.

There is a complex and nuanced relationship between comedy and cultural stereotypes. On the one hand, comedy has the capacity to be an effective instrument for combating and eliminating negative stereotypes. When employed intelligently, it can highlight the ridiculousness or illogic of some stereotypes and inspire viewers to reconsider their preconceived notions. Comedy has the power to induce cognitive dissonance, which makes people reevaluate their assumptions. For example, a well-written joke might elegantly highlight the ridiculousness of a prevalent stereotype, eliciting laughter from viewers at the stereotype itself rather than the group it disparages.

Comedies have the power to reinforce cultural norms and widely held beliefs in the minds of viewers when they rely on them without questioning or undermining them. In these situations, humor actively contributes to the solidification of societal values rather than only reflecting them. According to Ford and Ferguson's study, disparaging humor is especially harmful in this sense. Even when not meant intentionally, jokes that

make fun of or denigrate particular groups can normalize bigotry and imply that such viewpoints are acceptable in society.

Furthermore, the cultural and socioeconomic context has a big impact on how comedy is interpreted. In some cultures, a joke that is considered innocuous or lighthearted may offend others. This makes things much more difficult because the effect of a humorous article varies depending on the audience's experiences, background, and beliefs.

Attardo has pointed out that language is essential to the creation and exchange of humor. The sophisticated manipulation of stereotypes by linguistic strategies makes the study of the relationship between language, comedy, and culture all the more important.

These studies give us a glimpse of the body of work looking at the connection between humour and stereotypes in society. They offer insightful understandings of how humour affects societal attitudes, either by reinforcing stereotypes or by posing and addressing them.

Stereotypes, those generally held social beliefs or pictures about a topic or group of individuals, frequently shape our views even before we develop our own judgments. These preconceived ideas may fuel prejudices, which may then breed discrimination and other types of mistreatments in society. Stereotypes have the power to mold our thinking, predisposing us to view people in certain ways and affecting how we interact. Understanding and combating these prejudices are essential steps in creating inclusivity and cross-cultural understanding. In this sense, looking at the Portuguese stereotype through the eyes of Spain offers a singular chance to understand the intricacies of cross-border perceptions.

This intriguing interview tries to evaluate the impact of comedy on Portuguese culture with an emphasis on the stereotypical view of Portuguese people held by their Spanish neighbors. Ana Hermida Ruibal a profesor from the *Dpto. de Tradución e Lingüística* from *Facultade de Filoloxía e Tradución* of *Universidade de Vigo*, has dedicated her academic career to examining how humor, cultural representation, and national identity interact in translating. She wants to illustrate how comedy simultaneously reinforces and contradicts prevalent prejudices in Portuguese culture through her Spanish perspective.

3 The Interview

The Interview was conducted via e-mail and several questions related to the topic were asked and discussed (See appendix).

3.1 Analysis of the stereotypes displayed in the point of view of the Interviewee

Stereotypes play a vital role in forming our perceptions and affecting our interactions because they are widely held beliefs or pictures about a subject or group of individuals maintained by a society. The interview with Professor Ana Hermida Ruibal from the University of Vigo, offers insightful information on the subtleness of preconceptions and how they affect Portuguese-Spanish relations.

To start, Professor Ana Hermida Ruibal defines stereotypes as ideas or viewpoints that are widely held within society. Stereotypes act as preconceived ideas that can mold our perceptions before we have an opportunity to develop our own. To fully understand stereotypes' effects on society's judgments, one must first understand how they arise and how they alter our qualities. According to Quebec (2022) we can determine that stereotypes are "short cuts" that individuals take unintentionally to make judgments easier and faster, which is why people tend to accept them without question.

The interview focuses on how stereotypes predispose people to think in a certain manner as it examines the connection between preconceptions and prejudices. Professor Ana Hermida Ruibal emphasizes how this tendency can result in abuse of many kinds in society, including discrimination. Prejudices can have both psychological and physical effects, including physical mistreatment. This interview emphasizes how critical it is to understand the harmful effects of stereotype-based bias. According to Morin (2020), we can determine that the"cognitive biases" or short cuts enable our brain to react to events more rapidly by drawing on prior knowledge or cultural cues. Nevertheless, they frequently lead to generalizations that are inaccurate in their representation of a person or

group. As we have a tendency to ignore contradicting information in favor of confirming evidence, once these beliefs take hold, they are difficult to shake. If stereotypes aren't dealt with, discrimination may result. It is essential to acknowledge and comprehend the impact of stereotypes in order to demolish them.

Professor Ana Hermida Ruibal is a prime example of various negative misconceptions about Portugal that are persistent in Spanish culture. These include the idea that people are being overly polite, towel sales, and the perception of women as having mustaches. Although these preconceptions are untrue, they continue to exist in the Spanish mind and can affect how other cultures are perceived. The interview makes use of other resources, such as a Reddit thread, to provide additional insight into the misconceptions that are common in Spain.

The interview acknowledges that some Portuguese stereotypes that are prevalent in Spanish society have already been brought up. Professor Ana Hermida Ruibal emphasizes that certain people in Spain still hold certain stereotypes, such as those related to gender that primarily target women (such as the mustache stereotype). These stereotypes can appear in a variety of situations involving race, gender, and nationality, spreading false information and possibly harming relations between the two languages.

Professor Ana Hermida Ruibal provides a number of methods for contradicting and confronting stereotypes. Travel, in-depth reading, cultural immersion, and language study are some of these tactics. Stereotypes can be destroyed and inclusivity between Portuguese and Spanish people promoted by actively connecting with other cultures and building personal connections. The interview places a strong emphasis on the value of residing in each nation in order to develop a deeper understanding of each culture. According to Shehi (2023), It's important to accept and celebrate our differences as globalization grows and interactions with different groups grow. We can improve our ability to relate to others, create new things by fusing various cultural practices, and create a more compassionate and accepting world by deepening our understanding of the diverse cultures that exist within our communities.

During a conference, a colleague of the professor Ana Hermida Ruibal asked another translator if she was Portuguese because of her facial traits, which included a mustache. The incident emphasizes the necessity for tact and knowledge when bringing up cultural characteristics, as well as the potential harm stereotypes may do to people.

Such first-hand accounts help us comprehend how preconceptions might impact people and their responses to certain encounters.

The interview covers the topic of how prejudices are perpetuated in the media. Media literacy, according to professor Ana Hermida Ruibal, is crucial in the fight against stereotypes. Individuals can dispute and deconstruct the stereotypes portrayed in media, whether it be in movies, music, or reporting, by critically engaging with a variety of forms of media. Developing media literacy can assist people in refuting stereotypes that are presented in the media and aid in the development of a critical eye.

In order to combat stereotypes, Professor Ana Hermida Ruibal emphasizes the importance of education and awareness. According to the interview, efforts to foster empathy and understanding between Portuguese and Spanish people have been successful. For instance, the Euro 2004 football tournament featured Portuguese culture on an international platform. Every meeting between the two populations is viewed as a chance to dispel prejudices and promote a more amicable coexistence.

The complexity of stereotypes and their impact on Portuguese-Spanish views are clarified by this analysis of the interview with Professor Ana Hermida Ruibal. It emphasizes the significance of comprehending stereotype formation, its effects on society, and methods to combat and disprove them. The perceptions of Professor Ana Hermida Ruibal add significantly to the continuing discussion about stereotypes and intercultural relations.

This case study examines how Portuguese stereotypes are portrayed in a few Portuguese and Spanish comic routines.

This case study focuses on analyzing how stereotypes about Portuguese people are portrayed in comedy sketches in both Portuguese and Spanish. The purpose is to comprehend how stereotypes are created, upheld, and challenged within the context of humor by examining these comedic depictions.

The study will include three comedy sketches from famous television programs, online sources (videos), and live performances in both Portuguese and Spanish all found on youtube. These comic representations offer a wealth of material for investigating how Portuguese stereotypes are portrayed and how audiences in both Portugal and Spain respond to them.

Additionally, this case study will explore how humour may both support and challenge preconceptions. While comedy has the capacity to confront and eradicate harmful preconceptions, it may also serve as a vehicle for social commentary and cultural criticism. We seek to shed light on the complicated relationship between comedy, stereotypes, and cross-cultural views by analyzing the comic strategies used, the content delivered, and the audience responses.

In the end, this case study aims to advance knowledge of the impact of humor on how Portuguese stereotypes are seen from a Spanish cultural perspective. The plan is to investigate the varied nature of stereotypes and their influence on international interactions by looking at the comic portrayals and looking at the responses and interpretations of these sketches.

4 Stand-up Comedy

In stand-up comedy, a comedian performs live in front of an audience and amuses them with a humorous monologue. It involves one comic taking the stage, usually holding a microphone, and interacting with the audience by telling jokes, sharing insights, and making clever remarks. Through their comedic timing, delivery, and material, comedians seek to induce laughter and amusement from the audience. (Stokes, J., 2013).

With time and history, stand-up comedy has evolved and developed to notoriety in Portugal. Ricardo Araújo Pereira, Dani Mateo and David Broncano were among the comedians who had a significant impact on the development of stand-up comedy in the modern era by pushing the boundaries with their provocative and socially conscious content.

Stand-up comedians perform in comedy clubs, theatres, and even on television and streaming services today, when stand-up comedy is a popular form of entertainment all over the world. It gives comedians a forum to share their distinctive viewpoints, question cultural standards, and provide humorous social criticism. (Latta, D., 2005).

4.1 Comedians and Shows

4.1.1 Ricardo Araújo Pereira and the “Gato Fedorento” Crew

A well-known Portuguese comedian, author, and television host, Ricardo Araújo Pereira is known for his humorous skills and astute commentary on Portuguese culture and prejudices. Pereira, who was born in Lisbon, Portugal, on February 28, 1974, started his career in the late 1990s and has since grown to be one of the most well-known names in Portuguese comedy. (dos, 2005)

The comedy troupe "Gato Fedorento," which also has other outstanding comedians like José Diogo Quintela, Miguel Góis, and Tiago Dores, is particularly well-known for the work of Ricardo Arajo Pereira. From 2003 to 2008, they co-created and

acted in the hugely successful television program "Diz Que É Uma Espécie de Magazine." The program addressed different facets of Portuguese culture and society, including stereotypes, through a combination of sketches, sarcastic comments, and parodies. (*Gato Fedorento*, 2023)

Through his skits and performances, they skillfully use humor to challenge and critique common misconceptions about Portugal, frequently exposing these misconceptions' absurdity and bringing to light the underlying socioeconomic problems they exacerbate. They have a talent for making incisive insights that make their listeners laugh and think critically at the same time.

The humorous approach of Ricardo Araujo Pereira is distinguished by his sharp humor that combines satire, wordplay, and astute cultural allusions. He is a beloved and significant character in Portuguese comedy thanks to his deft handling of touchy subjects and cultural prejudices.

4.1.1.1 Gato Fedorento's television program "Diz Que É Uma Espécie de Magazine."

Portuguese stereotypes were discussed in several episodes of Ricardo Araújo Pereira and the comic group "Gato Fedorento's" television program "Diz Que É Uma Espécie de Magazine."

The comedians investigated and parodied typical Portuguese preconceptions throughout the series, frequently using humor to refute and undermine these perceptions. They discussed issues including Portuguese fondness for bacalhau, the idea that Portuguese people are extremely polite, the representation of Portuguese women with mustaches, and Portugal's connection to the towel market.

The sketches in "Diz Que É Uma Espécie de Magazine" provided Ricardo Araújo Pereira and his colleagues with a platform to skillfully analyze and mock these preconceptions, highlighting their ridiculousness and challenging preconceived assumptions through humor.

In the first episode of the show “Diz que é uma espécie de magazine”, we can analyze several aspects that portray typical Portuguese stereotypes. (mesmo, 2021)

In one of the sketches, a character is created called Paquete Oliveira, with aim to represent the opinions of Portuguese people who seemingly demonstrate a lack of interest or apathy. This portrayal reflects a stereotype of indifference or a general sense of apathy among the population, highlighting the prevalent perception that some Portuguese individuals may not actively engage or care about certain matters only their own.

Another area addressed is the utilization of humor in popular Portuguese TV programs, exemplified by the show "Floribella." By referencing these banal and superficial television productions, the show draws attention to the portrayal of such content, which can be seen as a stereotype of mainstream television programming in Portugal. This humor-driven critique suggests that Portuguese television often prioritizes light-hearted and less intellectually stimulating content.

Through the show’s analyses of real-life situations involving Portuguese individuals, such as Carlos Lopes, they bring to light everyday experiences and idiosyncrasies that may reflect certain Portuguese characteristics or behaviors. By examining these situations in a humorous manner, he provides insights into the cultural nuances and peculiarities that contribute to the Portuguese identity.

In a satire sketch abou the program "Grandes Portugueses," Gato fedorento employs satire to explore the notion of "povo mediano" (average people). By depicting a career choice as an assistant notary, a profession associated with issuing certificates, and living in a mediocre house, he plays on stereotypes connected to mediocrity or a lack of ambition. This satirical approach underscores the perception that Portuguese society sometimes associates the average citizen with a certain level of conformity or absence of ambition.

Portraying a calceteiro de Lisboa (pavement worker from Lisbon) with an unchanging routine, the show highlights the stereotype of monotony or stagnation. This portrayal implies that some individuals in Portuguese society may perceive certain occupations or working-class roles as monotonous, lacking opportunities for growth or change.

Ricardo Araújo Pereira during the show also focuses on the character of "Servo da Glebe," emphasizing the tradition and lack of ambition associated with a family profession. This depiction reflects stereotypes of conservatism and resistance to change within Portuguese society, suggesting that some individuals may adhere to familial traditions without pursuing personal ambitions or alternative paths.

Additionally, satirizing the role, actions, and cause of death of António de Oliveira Salazar, a former Portuguese dictator, the show critiques authoritarianism and challenges the perception of the Portuguese people's association with a retrograde past. Through humor, they prompt reflection on the country's historical context and question the influence of such figures on contemporary Portuguese society.

The show's satirical commentary extends to the realm of politics as well. Through sketches related to the telejornal (news program), he takes aim at José Sócrates, a former Portuguese prime minister, and his alleged wrongdoings. This satire reflects skepticism or criticism of political figures and institutions, which can be considered a common stereotype within society.

Continuing with the theme of humor and critique of popular culture, Ricardo Araújo Pereira's mockery of Luciana and the TV series "Floribella" exemplifies his satirical take on Portuguese entertainment. This approach may also touch upon stereotypes associated with certain media personalities and the perceived shallowness of entertainment productions.

Additionally, the sketch "Consultório da música nacional" provides a platform for satire related to Portuguese music, lyrics, and societal issues. By addressing topics such as the Casa Pia scandal or mocking women who play video games through lyrics interpretations, the show explores cultural norms, controversies, and prevalent stereotypes in Portuguese society, all within the realm of comedic expression.

In conclusion, renowned Portuguese comedian Ricardo Araújo Pereira uses his comedic skills to investigate and parody many Portuguese clichés in his sketches and performances. He provides important insights into society beliefs, actions, and cultural conventions through his humor, illuminating the general psyche of the Portuguese populace. Because of that, there is a big chance for the Spanish Population to perceive this satires as real facts about Portugal since they are being said by Portuguese people themselves.

4.1.2 Dani Mateo

Dani Mateo is a comedian, actor, and television host from Madrid, Spain. His participation in different comedy shows, both on television and live performances, helped him become well-known. (*Dani Mateo*, 2023)

In Spain, Dani Mateo has made appearances on a number of comedic shows, such as "El Club de la Comedia" and "El Intermedio." He is renowned for his quick wit, caustic humor, and capacity to use comedy to address a range of social and political concerns.

Dani Mateo frequently uses satire and parody in his comedic performances to make fun of social conventions, clichés, and current events.

Dani Mateo has occasionally made fun at misconceptions of the Portuguese in his performances. He frequently makes light of the cultural tensions and rivalry between Spain and Portugal in his performances, bringing attention to some negative clichés about the Portuguese.

Some of Dani Mateo's comic references to Portuguese stereotyping may include playful jabs at Portuguese accents, cultural practices, or traditional Portuguese attitudes, however, precise examples may vary. Typically, the purpose of these jokes is to make people laugh while subtly highlighting the perceived contrasts between the two adjacent nations.

El Club de la Comedia, a Spanish stand-up comedy program where comics perform their routines in front of a live audience, is one noteworthy program where he has covered Portuguese issues. A number of the show's episodes included guest comic Dani Mateo, who used his platform to give amusing insights and anecdotes about a variety of topics, including Portuguese culture and stereotypes. (*El Club de La Comedia Con Ana Morgade*, n.d.)

4.1.2.1 El Club de la Comedia - Dani Mateo

“Los grandes proyectos de la humanidad eran proyectos de mierda”

One of Dani Mateo's well-known performances is "Los grandes proyectos de la humanidad eran proyectos de mierda." Mateo's provocative and sarcastic approach to approaching key historical initiatives and events is hinted at by the title itself. Mateo addresses the notion that some of humanity's greatest lauded accomplishments were, in his opinion, imperfect or misguided undertakings through his insightful comments and sarcastic humor. (lasextaon, 2012)

Mateo uses his comic platform in this particular performance to challenge and refute generally held beliefs about significant historical events. He offers his alternate viewpoint by fusing astute observations, deft wit, and humorous exaggeration. He frequently draws attention to the absurdity or unintended effects of these initiatives. Although the headline may seem provocative, Mateo has a special talent for taking unusual perspectives and starting conversations with humor.

Mateo is renowned for his strong stage presence, sharp wit, and capacity to push boundaries. He bravely explores subjects that can be regarded as taboo or controversial, utilizing comedy as a means of inspiring audiences to think critically and reflect. His performances frequently combine humor with social commentary, encouraging spectators to reflect on and reconsider their own viewpoints on various facets of society.

The humorous performances of Dani Mateo, such as "Los grandes proyectos de la humanidad eran proyectos de mierda," provide an overall thought-provoking and enjoyable experience that questions accepted knowledge, elicits laughter, and promotes conversation about the complexities of the human experience.

During his performance, he mentions Portugal in one of the parts of the sketch.

While talking about one of the failed projects, he mentions Portugal as the neighbouring country.

“Ya se fue buscar financiación fue a Portugal no le fue bien normal, lo que pasa cuando eres de un país y le vas a vender el proyecto a otro que no das confianza entonces

el rey de Portugal lo vio dijo se si lo entiendo, sales por el inglés por aquí. ¡Lo que no entiendo es por qué!

Mourinho siempre han tenido mucho poder no es de ahora. Talcomo en Portugal se vino a España y aquí sí, aquí se lo financiamos sin mirar el mapa, aquí, allí y me pilló un buen ciclo económico como desde hace unos años…"

Dani Mateo seems to be making humorous remarks in this excerpt about asking Portugal for funding for a project. He says it's typical for skepticism and mistrust to grow when someone from one country contacts someone from another country for funding. In a lighthearted way, Mateo suggests that the King of Portugal recognized the gravity of the situation and reacted, "I understand, you're showing me the exit through the English door." I don't know why, though.

Mateo then turns his attention to the concept of power dynamics while bringing up the well-known Portuguese football manager José Mourinho. He asserts that even before his period in Spain, Mourinho had a substantial amount of influence and power. Mateo makes a joking comparison between how difficult it is to get financial assistance in Portugal and how simple it is to get it in Spain, emphasizing the prosperous economic condition at the moment.

4.1.3 David Broncano

Spanish comedian, television host, and actor David Broncano goes by his full name, David Broncano Pino. He was born in Albacete, Spain, in 1985. Broncano is renowned for his quick wit, irreverent sense of humor, and capacity to infuse unexpected spontaneity into his performances. (*Audra Duval*, n.d.)

From 2016 to 2018, Broncano hosted the Spanish program LocoMundo. He has also made appearances on radio shows and other comedic programs. He collaborated with Dani Mateo on a few radio programs. Additionally, he has performed live and in stand-up comedy shows, showing his comedic skills in front of a live audience. (*LocoMundo*, 2023)

David Broncano has been recognized for his services to comedy and television with many awards and nominations over the course of his career. Due to his distinct humorous style, improv abilities, and charismatic presence as a presenter, he has established a sizable fan base in Spain.

4.1.3.1 LocoMundo

Spanish comedic television program "LocoMundo" broadcast on the Movistar+ platform's channel #0. The program offers a distinctive and amusing perspective on current affairs and popular issues by fusing components of a news broadcast with humor and satire. (*LocoMundo*, 2023)

The idea of "LocoMundo" is to convey news articles in a humorous and exaggerated way. The program uses a lighthearted and irreverent tone to comment on current political, social, and cultural issues. Satire and parody are frequently used to offer a unique viewpoint on the news.

The comedic series "LocoMundo" is renowned for its sharp writing, astute sketches, and brilliant cast. The program is hosted by a group of presenters, notably David Broncano (2016–2018), who oversees the humorous debates and acts. They use their improvisational ability and comedic talent to generate funny takes on current events. (*LocoMundo. Las Noticias, Por Quequé - Movistar Plus+*, n.d.)

The "LocoMundo" style frequently consists of sketches, monologues, and comedic guest interviews. The program seeks to amuse viewers while taking a humorous approach to current events and societal problems.

Since "LocoMundo" is a comedy program that discusses current events, its material is meant to be entertaining and should not be treated as a serious news source. The program's objective is to entertain and engage viewers by providing a humorous viewpoint on the world we live in.

In one particular episode of LocoMundo, David Broncano focuses on Portugal, deconstructing Portuguese stereotypes and exploring Portuguese culture. The show goes headfirst into the myths and stereotypes about Portugal in the eyes of Spain with a humorous flair that has no boundaries. (0 por Movistar Plus+, 2016)

During the Sketch, David mentions Portuguese women as having moustaches which is a typical stereotype used for comedic effect. But in fact, It is not representative of the entire population and should not be taken as a reflection of reality.

Figo, Cristiano Ronaldo, and Mourinho are known as the only well-known Portuguese figures in the eyes of Spain, and Oporto and Lisbon are the only two existing cities in Portugal, while Cristiano Ronaldo refers to Madeira, the birthplace of the famous footballer. The rest does not exist as it is not properly advertised.

Fernando Pessoa, José Saramago, Luís de Camões, and Paulo Coelho are notable Portuguese writers. While Paulo Coelho is not Portuguese (he is Brazilian), his works are often associated with the Portuguese language.

During the show, they make a satirical example of a car forum that decided to discuss some opinions about Portugal. They said and quote “El desprecio hacia Portugal es un fenómeno que se retroalimenta. A más indiferencia por parte de España, más se aíslan de nosotros y más dficil es conocerlos.”

The statement about Spain's limited knowledge of Portugal reflects a common perception. Although Geographical proximity and historical factors can influence the level of familiarity between neighboring countries.

They also published in the forum “Dirias sí a la union de España y Portugal?” In which 70% said yes and also stated that “Que se una Grecia también y ya hacemos los juegos del hambre” and “ Así los Gallegos dejarían de ser los más tristes del país” adding the stereotye “Si se afeitan el bigote las tías, sí”.

The suggestion of unification between Spain and Portugal is a humorous exaggeration. It is important to recognize that each country has its own distinct culture, history, and identity, and any discussion of unification would involve complex political and social considerations. But in a satirical way, Spain sees Portugal as a sad country with a lack of importance.

The comedy sketch employs various stereotypes about Portugal. These include fatalism associated with Fado music, the notion of resignation, suffering, and focus on dead relatives.

Finally, mentioning the Ponte Vasco da Gama, Portugal's surfing reputation, and being a major cork producer can be seen as highlighting notable aspects of the country even if used in mocking matters.

Portuguese stereotypes used in Spanish comedy, as well as stereotypes in comedy in general, can perpetuate misconceptions and reinforce biases. It's important to approach comedy with a critical mindset and recognize that stereotypes should not be taken as accurate representations of a country or its people.

Comedy, including programs like LocoMundo, can challenge preconceptions by exaggerating and presenting them in a hilarious way.

The episode of LocoMundo with David Broncano focuses on dispelling myths about the Portuguese. The program tries to confront and disprove common assumptions by addressing and making fun of things like Portuguese women wearing mustaches.

The show also emphasizes Spain's potential ignorance of and misperceptions regarding Portugal. This is reflected in the argument from the car forum, which implies that indifference and lack of familiarity promote a cycle of disagreement between the two countries. Geographic closeness does not always imply an intimate familiarity with a neighboring culture.

As the comedy sketch exploits several preconceptions about Portugal, such as the fatalism associated with Fado music and the idea of resignation and suffering, the proposition of satirically uniting Spain and Portugal functions as an exaggerated humorous technique.

Ultimately, humour has a significant impact on Portuguese culture, influencing views and promoting intercultural understanding. It was investigated the effects of humor on intercultural relations and the potential myths it may spread through a critical investigation of the Portuguese stereotype from Spain's perspective. The function of humor in forming cultural attitudes and the necessity of challenging stereotypes by looking at Spanish comic depictions of Portuguese people was recognized.

In constructing comic depictions, the historical and cultural background between Spain and Portugal is essential. Over time, particular impressions and preconceptions have developed as a result of shared history, geographic closeness, and cultural interaction. When analyzing Spanish comedy about Portugal and its people, it is crucial to understand the background.

Spanish comedic traditions provide a lens through which Portuguese stereotypes are portrayed. Satirical commentary, exaggerated characters, and social critique are commonly employed techniques in Spanish comedy. Comedians often rely on stereotypes for comedic effect, playing with cultural differences and misconceptions. Understanding these comedic traditions helps contextualize the portrayal of Portuguese stereotypes in Spanish comedy.

Comedy has the potential to challenge stereotypes while also having the power to reinforce them. It is vital to consider whether comic depictions reinforce negative stereotypes or act as a way to subvert and challenge preconceived ideas. It is intelligent to investigate the complex influence of humor on cross-cultural comprehension through such approach.

Portuguese linguistic, culinary, historical, and cultural quirks are frequently the subject of stereotypes. Although prejudices can range from person to person, one widespread stereotype has to do with the linguistic distinctions between Portuguese and Spanish. It might entail amusing depictions of the Portuguese accent or pronunciation, frequently focusing on the "sh" sound or exaggerating particular linguistic traits. The emphasis of this stereotype is typically on language and communication.

The idea that Portuguese people lead more loose and leisurely lifestyles than their Spanish counterparts is another prejudice that has been promoted. This stereotype might include representations of Portuguese people as being less hurried or more prone to leisurely pursuits.

Because Spain and Portugal have a common past, historical rivalries have occasionally been referenced in humorous circumstances. These slurs may refer to historical battles, expeditions, or cultural contrasts between the two nations.

It is crucial to stress that stereotypes should not be confused with unique traits or identities when it comes to race, gender, or nationality. Although stereotypes can affect many facets of an individual's identity, it is important to understand that they are generalizations that frequently oversimplify and reinforce prejudices. It's crucial to challenge and overcome these prejudices in order to promote mutual respect and understanding between various populations.

To follow their possible impacts on the cultural identity and self-perception of the Portuguese people, it is important to examine how these stereotypes are portrayed in Spanish comedy. Understanding how stereotypes may simplify complicated identities and ignore cultural variety is crucial. It is favorable to understand better about the interactions between humour, stereotypes, and cultural identity by critically analyzing how Portuguese stereotypes are portrayed.

Comedy has the ability to foster cross-cultural communication and understanding. While it occasionally serves to reinforce preconceptions, it can also act as a catalyst for empathy and cross-cultural communication by challenging them. We can better appreciate comedy's power to transcend cultural divisions and promote a more nuanced understanding of various viewpoints if we approach it with an open mind.

There are many different facets to the phenomena of comedy's influence on Portuguese culture. It was explored the effect of humor on intercultural perceptions through a critical investigation of Portuguese stereotypes from Spain's perspective. We acquire important insights into how humour shapes cultural dynamics by recognizing the historical and cultural background, comprehending comedic traditions, and studying the portrayal of stereotypes. Comedy has the power to both support and subvert preconceptions, so it's important to approach it with an open mind. Comedy has the potential to be a potent weapon for bridging gaps and cultivating appreciation for different cultures by encouraging conversation and boosting understanding.

The interview with Professor Ana Hermida Ruibal from the University of Vigo emphasizes the significance of comprehending and combating stereotype-based bias while also highlighting the negative repercussions of stereotypes, including the possibility

for discrimination and abuse. It recognizes the persistence of unfavorable preconceptions about Portugal in Spanish culture, including those regarding manners, towel sales, and ladies with mustaches.

The assumption also looks at Professor Ana Hermida Ruibal's suggestions on ways to challenge stereotypes, such as travel, cultural immersion, and media literacy. It places a strong emphasis on the importance of close relationships and a thorough knowledge of each culture in order to advance inclusivity and eliminate stereotypes. The incident's mention at the conference serves as a further reminder of the harm stereotypes can do as well as the necessity of tact when addressing cultural traits.

Overall, the interview highlights the intricacy of stereotypes and their influence on Portuguese-Spanish viewpoints, successfully summarizing some of the thesis' key conclusions. It stresses the significance of comprehending stereotype creation, refuting myths, and fostering cross-cultural relationships. The topic is made richer and adds to the existing conversation on preconceptions and their impact on perceptions across cultures by include Professor Ana Hermida Ruibal's observations.

It was able to offer light on how stereotypes are generated, upheld, and challenged within the context of comedy by looking at the humorous interpretations of Ricardo Arajo Pereira and Dani Mateo. It highlights how crucial it is to take into account both the comedic techniques employed and the audience reactions in order to fully comprehend how humor affects cross-cultural viewpoints.

The study's goal to increase understanding of the effect of humor on stereotypes about Portuguese people in Spain is made clear throughout the thesis. The effort aims to advance knowledge of the topic by exploring stereotypes' various nature and how they affect cross-cultural interactions through humorous portrayals. It emphasizes how crucial it is to take into account the cultural setting, comedic techniques, and audience dynamics while analysing how comedy affects Portuguese stereotypes from a Spanish perspective.

Ricardo Araújo Pereira's humor offered insights into societal norms, behavior, and cultural practices in Portugal. He challenges preconceptions and assumptions by pointing out their absurdity and encouraging contemplation of the Portuguese psyche through his comic style. The Spanish audience can take these satirical depictions by a Portuguese comic as actual truths because they originate from a source within the society that is being portrayed.

Additionally, a critical examination of Portuguese society and its norms, beliefs, and controversies was intended to be aided by the variety of stereotypes parodied in Araújo Pereira's sketches, including apathy and indifference, perceptions of television programming, common people, occupations, conservatism, historical figures, political figures, and popular culture.

The comedy show also acknowledges the possible influence these comic portrayals may have on negative perceptions of Portuguese people held by Spanish speakers. It acknowledges that Ricardo Araújo Pereira, a well-known personality in Portuguese comedy, may influence how the Spanish population views the stereotypes conveyed through humor and satire. The conclusion suggests that because these images are sarcastic, Spanish viewers can mistakenly believe that they accurately represent Portuguese culture and society.

In Dani Mateo’s act, he uses stereotypes as a comedy device while incorporating humor and sarcasm. In order to produce hilarious situations, he plays on clichés of doubt, mistrust, and Portugal's economic position.

The cultural tensions and competition that exist between Portugal and Spain are touched upon in Mateo's jokes about Portugal and its adjacent ties with that nation. These conflicts can frequently be the subject of comedic performances since they offer a recognizable and relevant source of amusement.

Comedy, particularly performances like those by Dani Mateo, has the power to change how Spanish people view Portuguese culture.

The performance of Mateo presents a chance for a critical evaluation of Spanish prejudices of Portugal. It enables viewers to consider the causes and effects of these preconceptions, evaluating their veracity and significance. Critical analysis encourages more nuanced and respectful representations of many cultures in comedy and entertainment, as well as a deeper awareness of cultural differences.

The initial question about the Influence of Comedy in Portuguese Culture and stereotypes from Spain's Perspective has been investigated since comedy may be used as a tool to confront and debunk misinformation about Portuguese culture, which brings everything that has been said so far in this thesis to a close. Comedians can dispel myths and inspire a critical assessment of preconceived views by employing humor and satire.

Exaggerated stereotypes are sometimes used in comedy sketches for comedic effect. Such representations might not be a true representation of the rich diversity and complexity of Portuguese culture, but they can make people laugh and emphasize certain cultural characteristics.

In comedic sketches, it is displayed the poor understanding and preconceptions Spain has about Portugal. It highlights the requirement for more cultural communication and understanding between the two nations. Comedy may act as a platform for dialogue and education by inspiring audiences to reconsider their assumptions.

To conclude, despite all the information gathered and all the positive results of this thesis, there is still a lot to be created and explored between the effects of Portuguese Stereotypes in comedy, in the point of view of the Spanish, however, It is essential that viewers approach comedy with a critical attitude, understanding that stereotypes and comedic portrayals are frequently oversimplified and may not accurately reflect the genuine complexity of culture. As Moliere once said *"The duty of comedy is to correct men by amusing them."*

Because comedy has an impact on Portuguese culture from Spain's perspective and acts as an instrument for interaction and understanding when consumed critically and with an open mind, audiences can enjoy the humor while challenging stereotypes and increasing their understanding of Portuguese culture.

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Interview

The Interview was conducted via e-mail and several questions related to the topic were asked and discussed:

1- How would you define a stereotype? How do stereotypes form and affect our characteristics?

Image generally accepted by a society about a subject or people. Many times our opinions are already accepted by a stereotype.

2- How did the stereotypes become for the prejudices? What are the possible consequences of these prejudices in society?

They predispose people to think in a certain way. They cause discrimination and other abuses in society, sometimes more psychological, but they can even be physical.

3- Exemplify some Portuguese stereotypes that are common in the Spanish mentality.

They are very polite, they sell towels, women with mustaches... This is not my perception, but that of some Spaniards.

"Melancolicos, comen bacalao y las mujeres tienen bigote. Ahhh y hacen toallas muy buenas que nos venden baratas.

Desgraciadamente somos muy esnobs y los tratamos con indiferencia. La realidad es que por norma general son gente majísima con la que tenemos mucho mas en común de lo que creemos." (Dr_Gage, 2020)

4- Is it possible to mention any specific stereotypes that prevail in Spanish society about the Portuguese? How do they manifest themselves in different contexts, such as race, gender or nationality?

I just mentioned some of them above. Gender... as some only apply to women (mustache). I know it's far from reality, but there are Spanish people who still think that way.

5- **What are some strategies for challenging and debunking stereotypes? How can individuals and communities work to break down stereotypes and promote inclusion between Portuguese and Spanish people?**

Travelling, reading a lot, contacting and getting to know other cultures (going on Erasmus) and people and learning their language. Ideally, live in that country.

6- Have you had any personal experience with stereotypes? How did they affect you and how did you react?

The other day, at a translators' meeting in Vigo, a Galician colleague asked another translator if she was Portuguese, because of her facial features (including the mustache). No one finds it very funny to ask this in public, but curiously the translator in question did have Portuguese ancestry.

7- How do you think the media contributes to the perpetuation of stereotypes? What role does media literacy play in combating stereotypes?

Media literacy can well combat stereotypes through films, music, reports... Any form of culture is great for combating them.

8- How can education and awareness help to deal with stereotypes? What initiatives or approaches have been successful in promoting understanding and empathy between Portuguese and Spanish people?

I think Euro 2004 helped a lot by managing to organize an international event of that size. In general, any interaction between Portuguese and Spanish people is good for combating stereotypes.