



Survival in the TV series “La que se avecina” of the stereotypes against women denounced by Simone de Beauvoir

Pervivencia en la serie de televisión “La que se avecina” de los estereotipos contra las mujeres denunciados por Simone de Beauvoir



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Received: 23/10/2019 - Accepted: 29/10/2019

Recibido: 23/10/2019 - Aceptado: 29/10/2019

Abstract:

La que se avecina (LQSA) is one the longest running show of Spanish television since it premiered on April 22, 2007 on the Telecinco network. A show that has had a high audience rate throughout all seasons. This audience includes kids and youngsters mainly, despite the homophobic, racist and, fundamentally, sexist jokes and comments, which still see women as a sexed object. We wanted to compare the nature of these sexist comments about women and their relationship with the description made by the philosopher Simone de Beauvoir in 1949, in *The Second Sex*. A work that laid the foundations of feminist thought, detailing the stereotypes used to denigrate women. We want to find out if these stereotypes are still present in successful audio-visual products.

Keywords:

La que se avecina, stereotypes, sexist, feminism, Simone de Beauvoir.

Resumen:

La que se avecina (LQSA) es una de las series más longevas de la televisión española desde que se estrenó el 22 de abril de 2007 en la cadena Telecinco. Una serie que ha contado con un elevado índice de audiencia en todas sus temporadas, fundamentalmente de público adolescente y juvenil, a pesar de los chistes y comentarios homófobos, racistas y, fundamentalmente, machistas, en los que se sigue viendo a la mujer como un objeto sexuado. Hemos querido cotejar la naturaleza de estos comentarios machistas sobre la mujer y su relación con la descripción que hizo al respecto la filósofa Simone de Beauvoir en 1949, en *El segundo sexo*, la obra que sentó las bases del pensamiento feminista en la que se detallan los estereotipos con los que se denigra a la mujer. Se quiere averiguar si estos estereotipos siguen vigentes en los productos audiovisuales de éxito.

Palabras clave:

La que se avecina, estereotipos, sexistas, feminismo, Simone de Beauvoir.

How to cite this article:

Bandrés Goldáraz, E. (2019). Survival in the TV series “La que se avecina” of the stereotypes against women denounced by Simone de Beauvoir. *Doxa Comunicación*, 29, pp. 75-95.

<https://doi.org/10.31921/doxacom.n29a4>

1. Introduction

Simone de Beauvoir wrote in 1949 the book which was considered as the reference in making people realised what it meant to be a woman in a modern society. It was a book which moved the status quo of a society dominated by men, where she implied for the first time that women, as such, were only products of the cultural movements of a society.

The book lead to gender studies (term officialised by Joan W. Scott in 1986) in the following years, listing the reasons for which over the years, the men managed to create their own rules in order to impose them to the women. An uncomfortable truth which stirred up the social and political norms and which did not leave anyone unconcerned because it was conceived as a global study of the women conditions in the modern society (Cobo, 2014).

The French Philosopher concluded that the woman was “the Other”, someone different to the man with whom she was not on an equal level because the man is always in need of going beyond or taking on projects to prove himself as a person, whereas the woman is condemned to adherence, to not do anything, to not be able to develop projects out of the house: some rules established by the men on the basis of the patriarchal society which protect their domination of the women.

Like Lopez Pardina (2015:13) said, this would be a moral fault if is allowed by the subject, if it is inflicted, it will lead to frustration and oppression. In both cases, it is a real damage. For this reason, Beauvoir considers the woman as the other, the otherness, the dominated. The French philosopher tried to convince a fair part of the society of the necessity to include the women in the “generalised Human being”, something which is still of a daily talk (as per words from Celia Amoros-2009)and is still very much on today’s agenda. It is something you cannot forget and which is not obvious.

Simone de Beauvoir considered that women were defined as nature and the men as culture but after checking the biological, psychological, historical and characteristic sides, it was established that the reasons why the women are not on the same level as the men , were that the women is not born but she makes herself through the cultural aspects generated by a patriarchal society where men have always been dictating the rules which affected also the women, in order to avoid losing the privileges such as the power of decision in both private and public fields.

Beauvoir is very conscious that this build up starts from the moment the human being begins to reflect on its own existence and the origins of the Earth. The explanation comes from the myths, as much as from the ones issued from classical Greece than from the growth of the religions theories, especially Christianity. She believes they are made by and for the man, and the women is always relegated to the back row as the author mentions (2015: 358).

“the majority of the myths find their roots in the spontaneity of the man in relation to this own existence and the world he lives in (...) through religions, traditions, language , fairy tales, songs, films, the myths enter the lives deeper subject to the materialistic realities”.

In the 50’s and 60’s in Europe and the USA, they carried on developing different investigations on the effects of the media (communication research) on the consumption as well as on the creation of ideologies. They emphasize on the use of stereotypes as models of knowledge or on what the representatives of the Critical Theory (Adorno or Horkheimer amongst a few) think, even though it did not even come to mind to leading this analysis from a feminine point of view.

Going deeper in the complexities of Mass Culture created more specific studies on the influence of television, like the suggestions of the Uses and Gratifications Theory where, as per Katz (1959-en wolf 1987:78), it is pointed out:

“What does media do to people, to the question, what to people do to media? The theory is that even a message from a very powerful media would not influence an individual who does not use it in his socio-cultural context”.

Simone de Beauvoir was also the precursor of the notion of “gender” by confirming in her book “The second sex” (2015: 371) that you are not born a woman, but you grow up to be one. According to Mayobre (2007), with this, it means that femininity is not coming from a given biological nature, but it is acquired from a complex process, which is to transform a feminine human into a woman or a masculine human into a man. According to this author, the concept of “gender” has been in use since the 50’s in sectors like medicine, biology or linguistic. In 1986, the historian Joan. W. Scott said that the steps of evolution in society travel through symbolic systems representing genders. A representation which includes 4 elements: “the symbols available from the culture”, the policies which explain the meanings of these symbols, the relationship in the build up of the gender, even though not in an exclusive way, and the subjective identity. Since the 60’s, various studies have been carried out in order to determine how to build this subjective identity. Albert Bandura led the investigations on the Social Learning Theory and established that the social influence emerged from different sides: the media influence the behaviour of the public as much as their personal and public environment (1996:12).

For Gerbner and others (1978) followers of the cultivation theory, television (when there still was no internet) was the cause of creating the symbolic changes. Pindado (2006) considers that the youngster build their own ideas between real life and means of communications and the media are part of this experience. Tesouro and others (2013) prove in their investigations adolescence is a key step in the establishment of the identity. They follow Erickson when they confirm that establishment of personal identity comes along with life – 8 steps and it is during adolescence when the establishment of identity reach its summit.

A study by the Women Institute on the treatment and role of the women in TV series shown by national TV channels implies that TV, does more than deny the presence of the woman and what it can do is contribute to spread a series of gender stereotypes of women and men identity, based on this , the Institute is questioning how genders identities are made up in TV.

A study elaborated by Luzon, Ramajo, Figueras, Capdevilla, Gomez, Jimenez and Ferrer (2009: 153-154) concludes that: When male and female teenagers are a direct cause of an action in the fictive histories on TV, we have noticed that teenagers tend to realise positive actions in favour of others (solidarity, generosity) However when the actions of the male teenagers are directed directly to other male teenagers, role as the subject of the action is clearly positive, giving priority to values like friendship, honour and comradeship.

To situate the point of this investigation, Umberto Eco launches in the 60s the study of the relation TV- audience from a psycho sociological side (1984:348). He adopts all kind of frames to study the codes of the image but leaves the women aside as noted by De LAURETIS (1990:60) Laura Mulvey is the first one to question the sexist stereotypes in the films

with the aim to request a new vision. With her, in the 70's, start new pioneer ways of knowledge and analysis of the audio-visual world, which gives way to the feminine point of view in the symbols of the cinema. The analysis of the series spread worldwide with the success of the series Dallas.

As noted by Katz and Liebes (1990), the premiere of this series, created by David Jacobs and showed by CBS from 1978 to 2014, led to the first world success for a soap which generated lots of studies on it, like the one of Herta Herzog (1986), pioneer psychologist in market studies about the influence of publicity or the one from Sonia Livingstone (1987) amongst all.

As per Hidalgo and Ferrer (2018):

“Even though the perspectives of studies have been focused on the stories and the links to the society build up, some works have deepened in the study of its format and standard (Toledano y Verde, 2007; Gordillo, 2009; Padilla y Requeijejo, 2010)”.

Next to the effects of reception there is also a key point of what the subject does with these contents and if these influence the establishment of the personality and the way we understand the world. According to Bandura and his social cognitive theory about mass communication (1996:112), “there is no unique leader of social influence. Medias can impose ideas, directly or by the way of people who want to adopt them”. Kellner said that the messages from TV are extracted from the images, the text and the various codes or sub codes used. All the images are coded and their means are determined by these codes and the context of the story. On this matter, 4 years later and even though referring to the cinema, De Lauretis (1992;13) would say that the language and other significant means (for example visual and iconic) produce signs which meanings are established by specific codes which themselves build the image of the women on the big screen, as well as determining codes as a system where expression and contents are linked to the meaning (1992;60). Teresa de Lauretis considered also that the image of women on the big screen relied on clichés (1992; 66).

“near the popular stereotypes :bad versus right , or girl versus dirty woman which also create an involvement more or less obvious but dangerous, it happens that the people absorb directly the images, each image is easily interpretable and its meaning does not always take into account the context or the circumstances of its production, distribution or reception”.

As per Hidalgo-Mari and Ferrer (2018), from the start of the 90's up to 1995, most of the people were stereotyped and sexists. The role of the women was relegated to the role of housewives who were looking after their family and everything that it involved.

These roles have evolved, as explained in the works of Sanchez Aranda Fernandez, Gill y Segado (2011:126) about the representation of women in the TV series shown at prime time in Spain. This study shows the evolution of this representation on the basis of the report from Graydon (2001) and it declares that the role of the woman represented in the series have substantially progressed by increasing their roles in representation and this constitutes a turning point in changes in the society, it has also modified the reality shown by TV fiction.

The presence of gender stereotypes in any audio-visual production worries because of the effects they could have on the childhood and adolescence. As Sanchez-Labela declares, the actors of fiction become social models to which viewers can be attracted to and also identify themselves to. For Martinez i Surinyac (1998) in Galan Fajardo (2006), the

stereotypes are quite frequent and used in audio-visual channels. However, the psychological sides of the people are simplified and complexed physical characteristics are not taken into account.

The stereotypes are used to diminish, in this case, the subject, the rules and the characteristics which the viewers will take in easily, but the reduction and popularization of these can be dangerous within the years and impact their influence on the viewers, especially children and teenagers. Halliday (1982) en Giraldo y Londono (2017) says that the establishment of reality is linked to the development of the semantics where the reality has been codified.

In this way, the study of Aba y Fernandez (2016) on the reasons why teenagers choose to watch the series *La que se avecina*. As well as the fun and the entertainment, the comments from the girls highlight questions which do the link between fiction and reality because it reaches the real life and it allows seeing things from another point of view. For the boys (*ibid*), it is more an escape from reality, forget the studies and the daily routine and they also consider that it is the only good thing on TV.

These authors believe that the links created between teenagers and LQSA, together with a high consumption of the series by almost 70% of the youngsters, represent a greater inability to be critical of the message.

The main speech is becoming power and as states Van Dijk (2016), the power is not always applied as a form of abusive acts from members of a group but it can also be represented by a vast repertory of natural actions from daily life (Foucault 1980) as it is the case in lots of situations of sexism and racism (Essed 1991).

The series we are focused on, *La Que Se Avecina*, is an audio-visual product, premiered on 22nd April 2007 on Telecinco, Spanish channel, belonging to the group *Mediaset España Comunicación* which also includes the following channels, TV Cuatro, *Factoria de Ficción*, Boing, Divinity, Energy, Be Mad TV as well as Telecinco HD, Cuatro HD. This series, created by brother and sister Laura and Alberto Caballero in collaboration with Daniel Deorador has always obtained a good average in TV ratings. The premiere reached 28.8% of the public and 4,161,600 viewers, according to the data from Formula TV (2017). Despite having been able to maintain a 12.2% of the viewers in the 11 years it was shown, the audience stays around 20% even though in season six, an episode reached the record of 27.1% of viewers and 5,400,000 people in front of their screen.

La que se Avecina recounts the relationships generated in a surreal community of neighbours in which about twenty characters reflect their lives with a good dose of black humour. The series was a sequel to *Aquí no hay quien viva* aired on Antenna 3 from 7/09/2003 to 6/07/2006, a network that filed a complaint out for plagiarism to Telecinco, although it ultimately did not thrive. LQSA has been rebroadcast daily since 2010, in Fiction Factory, Comedy Central and also in Movistar+ and Vodafone TV, as well as being present on some of the websites of these networks, as well as on the series' own website: <https://comunidadmontepinar.es/>.

Although this comedy is intended for a young and adult audience, in recent seasons the audience has increased among teenagers. Of the 3,618,000 registered viewers, 52.5% were between the ages of 13 and 24, with LQSAV being the most watched by that age group, in that same time slot. The success of the series has been associated by numerous critics for its homophobic, racist and sexist jokes and comments, as it is collected in different media such as ABC (2016) as on

social media. As Vacas Gómez points out (2017:432) the success of this series “is based on the radical funny side of the approach of his stories and the stereotyping of his characters is pushed to the extreme”.

This TV series has become much more than just a weekly date. Over the course of 11 seasons, since 2007, it has become part of the lives of some three million people, more than half of them children and teenagers, as previously mentioned. As stated in the Report of the Women’s Institute (2007: 98) the series *Aquí no hay quien viva* “created sexist stereotypes, both for women and men, enhancing unequal treatment for both sexes”. Many disgraceful feminizing patterns are present in the female characters (from that series). Another piece worth mentioning about this series is that it was the television series best known to young people (2007:116), with 83.5% of men and 86.8% women. In addition, the most worrying fact is the 44.4% of respondents who support the thesis that their favourite TV series faithfully represents reality, (2007: 150).

Since 2007, the audience of LQSA has been meeting not only around the TV during the different days of the week in which they have shown this program, but also on the internet, the rest of the channels and through the website. The broadcast of the series on the Internet expands the typologies of the media, their forms, contexts and interactions, with the particularity that they generate an immediate debate that extends the content itself, as well as its influences. It is no longer just watching the series on TV and discussing it the next day with friends, at work or in high school. Through the multiplication of contents, as Hernández-García, Ruiz-Muñoz and Simelio-Solà (2013:453) say, “users have integrated among their daily practices the appropriation of television content to rework, transgress them, reinvent them and ultimately redistribute them through new discovery windows”.

On this matter, Lacalle and Castro (2016: 147) have paid special interest to the follow-up that fans make of their favourite series on the internet and ensure that it is “complementary to the marketing strategies implemented through Internet networks (distribution of information and images of programs, streaming, merchandising, participation of actors, etc.), dialogues between fans have cultural, social and economic implications (Lee, 2012)”.

Given this reality, what this analysis is intended to raise with regard to such audiences is to determine the nature of the parameters exhibited in the series with which they reflect and define a recreation of reality, as well as the characteristics of actors who are going to be cross-checked with the gender roles used by Simone de Beauvoir, mainly for the females. As Belmonte and Guillamón confirm (2008) “in general, these series present a standard speech on uses, customs, roles and gender relations which help reinforce social stereotypes. Sexual stereotypes are however presented as a proper form of sexual difference”.

Moreover, on this subject, we follow Charo Lacalle and Deborah Castro (2017) when they declare that “representations of sexuality are important in perceptions of sexuality and sexual behaviours among viewers (Eyal and Finnerty, 2007), especially among young people.”

2. Objectives and methodology

The objectives set for this analysis focus on determining whether the patriarchal vision with which the male gender see women after World War II, as reflected by Simone de Beauvoir, is present in one of the longest shown and most fictional series which had the greatest ratings registered on Spanish television. We start from the hypothesis (H1) that this series not only maintains sexist stereotypes, but also in different scenes degrades women.

Another objective is to determine the type of language that frames gender inequality. It is based on the finding of the verbalization of classical stereotypes in the series, whose evidence surprises when you think that they should already be eliminated from the collective imagination in a society that has demonstrated strict goals to achieve equality. Therefore, a second hypothesis comes up (H2) the existence of a sexist language which generates a sexist content.

The third and final objective is to find out if there is a relationship between the possible sexist stereotypes shown in the series LQSA with the stereotypes denounced by the philosopher Simone de Beauvoir. A comparison has been made between these parameters to discover the degree of validity of the clichés denounced by the French philosopher in 1949. The third hypothesis (H3) which comes up is whether the series presents a double inequality for the women, in terms of their status as a woman and in terms of their sexual choice if different from heterosexual, relative to homosexual male characters.

The methodology applied in this article is based on the analysis of the content from which we will determine whether or not the concepts in question exist. The objective of this set of techniques is according to Bardin (1996:33) “to try to know what is behind the words to which it is dedicated. Linguistics is a study of language, content analysis is a survey, through messages, of other realities”. We take as initial reference the categorization of Galán Fajardo (2006), (2007a) about characters, stereotypes and social representations, although it will not be applied in such a comprehensive way, taking into account that, as the author himself says, (2007) “gender stereotypes are so integrated in our culture that they are often transmitted indirectly and need deep and elaborate analysis in order to be detected, corrected and adapted to new social circumstances”.

This analysis will not capture the stereotypes of women and men highlighted by Inmaculada Núñez (2008) as women-object; housewives; normal women; “filling” women; professionals and as to the types of men, men-object; professionals or normal nor the stereotypes of Virginia Guarinos (2008, 2012), the good girl; the angel; the virgin, the saint/spinster; the bad girl; the warrior; femme fatale or vamp; the nice mother, painful mother, mother in law, stepmother, mother of the monster; the mother without children; Cinderella; *turris eburnea*; the black queen/witch/black widow; the villain; the superheroine and the dominatrix. Nor the one she later collected (2012) as the working woman, more aggressive, more competitive, stronger, independent, self-sufficient and who does not need love.

A qualitative method of study based on the formal analysis of the talks has been applied in this research, as part of the Critical Speech Study (Van Dijk, 1980, 1992). Each stereotype reflected in Simone de Beauvoir has been given a number to fit into the analysis. Based on the hypothesis raised we have analysed the dialogues and images of the series to confront them with the words of Simone de Beauvoir studied in the body of this research. A qualitative method has been applied to carry out the analysis of comedy based on the extraction of the comments and gestures of each

character. To detect these stereotypes we will follow the line of Williams & Best (1990) collected in Loscertales April (2008) that chooses the stereotypes of characteristics, versus stereotypes of role, because they are “the most consistent and basic, since they are the ones that assign psychological characteristics or personality traits to men and women”.

Through analysis of the content and Critical Speech Study, we will determine whether there are behaviours that, following Van Dick (2016) “may influence specific mental models and generic representations of the viewers”.

In order to seal the validity of the comparison between a series of fiction and a book written at a very different time than the present one, we follow Lourdes López and Teresa Gavilán (2016) when they say “we understand the audio visual language as a system of sounds and visions, “grammaticalised” and organised for the communication of meanings.

To carry out this analysis, a sample of convenience has been carried out in which the chapters with the highest audience rate have been examined in each of the eleven seasons. The finite universe consists of 153 chapters from which the highest audience of each season has been extracted. Chapter five of the tenth season has been added to this sample study for incorporating a virtual woman into the story. It managed to be the most watched program on TV that day, in addition to getting the golden minute with a 20.5% share. In the overall count of the series, this chapter is ninth in the ranking of the season. The chapters analysed are:

SEASONS	No. & EPISODES	DIRECTED BY	FIRST AIRED	AUDIENCIA y SHARE
1	1. Montepinar viewpoint (Pilot episode)	Laura Caballero	22/04/2007	4.161.000 (28.8%)
2	5. An anniversary, a toupée and a tupper-sex meeting.	Juan Luis Iborra	24/04/2008	3.657.000 (21.6%)
3	1. A dolphin, two assholes and a dead morose	Laura Caballero	10/06/2009	2.619.000 (15.7%)
4	5. A bohemian, fleshy lips and merengue, merengue	Laura Caballero	09/06/2010	2.608.000 (15.4%)
5	6. An autumn romance, a forbidden dish and a constricting snake	Laura Caballero	5/06/2011	3.108.000 (15.9%)
6	1. A housewife, a frown and an air pioneer	Laura Caballero	1/09/2012	5.400.000 (27.1%)
7	1. A rotten pipe, a conceptual scrap dealer and the first pure montepinarian	Laura Caballero	2/12/2013	4.694.000 (23.6%)
8	1. A wild man, an old damned woman and a ghost sucking on a candy.	Laura Caballero	13/10/2014	4.465.000 (25.6%)
9	1. A sleepwalker, a vase man and a dust mite in a tracksuit	Laura Caballero	5/04/2016	4.996.000 (27.2%)
10	1. A show room, a functioning government and a denying fag.	Laura Caballero	4/10/2017	3.618.000 (24.2%)
11	1. A Void of Power, a Manifested Inutility and an Evil and Cansine Being	Laura Caballero	24/05/2019	3.188.000 (22.6%)
10	5. A virtual girlfriend, a pretty maid and a confusing screw-up	Laura Caballero	30/10/2017	2 840 000 (20.5%)

Source: Author-created

3. Results

3.1. Stereotypes set by Simone de Beauvoir on the status of woman

We intend to determine whether there are female characters who show, in their behaviour, any of the characteristics described by Simone De Beauvoir (1949:152), such as:

1. Inability to be self-sufficient.
2. Feeling of inferiority when considering men to be better than women.
3. They consider that relevant victories are reserved to men.
4. Little self-esteem
5. Make the man's wish comes first.
6. To be feminine is to be impotent, futile, passive and docile.
7. The young woman, as well as taking care of herself, suppresses her spontaneity and replaces it with the charm imposed to her by her elders.
8. Erotic transcendence is to get used to become a prisoner.

3.1.1. Inability to be self-sufficient

The author quotes the word incapacity fourteen times throughout the book. It is one of the most widespread concepts to talk about the situation of women in modern patriarchal society. Sentences such as “women will be associated to heritage and therefore to the family cocoon: laws even deprive them of the guarantees that were granted to Greek women; they spend their lives between incapacity and servitude” (p. 157), are found on pages 60, 119, 142, 159, 163, 291, 440, 513, 604, 605, 679 and 786.

3.1.2. Feeling of inferiority when considering men to be better than women

On fifty-two occasions, Simone de Beauvoir makes a quick quote in her book of this condition of inflicted inferiority. She mentions this reference in sentences like “if we want to try to see clearly, we have to open our eyes; reject vague notions of superiority, inferiority and equality that have falsified all discussions and we have to start from scratch (p. 61)”. The following quotations are found on the pages: 60, 61, 97, 104, 106, Ibid., 107, 119, 142, 160, 163, 184, *ibid.*, 213, 215, 220, 261, 376, 401, 402, 414, 421, 432, 434, 438, 440, 491, 494, 505, *ibid.*, 518, 526, 536, 537, 673, 679, 680, 728-729, 781, *ibid.*, 856, 858, 866, 869, 870, 872, 872, 877, 888, 897, 899, 901.

3.1.3. They consider that relevant victories are reserved to men

The author makes nine references to this matter, in quotes such as “they welcome their triumphs with parties and celebrations; therefore, man recognizes his humanity (p. 128) and on pages 139, 440, 477, 590-591, 697, *ibid.*, 764, 857.

3.1.4. *Little self-esteem*

This description is reflected in phrases such as “men can succeed in one or two years; we need at least four”. (And another to which was instructed to read a work about Kant, author of the program) “This book is too difficult it is a book for educated men” (p. 871). And another quote on page 440.

3.1.5. *Make the man's wish comes first*

The author uses The Cinderella story to explain this situation. “How the myth of Cinderella would not retain all its value? Everything pushes the young woman to expect her ‘prince charming’ fortune and happiness, instead of trying a difficult and uncertain conquest of her own (...) Parents educate their daughters with marriage in mind, rather than encouraging their personal development; she sees so many advantages in this that she ends up believing in it “ (p. 220). And in the concept of ‘The Woman-Mother’, the author says that “it is only by accepting the subordinate role assigned to her that she will be glorified. I am the slave of the Lord”. For the first time in human history, the mother kneels before her son; freely recognizes her inferiority. The supreme male victory is dictated by the story of Mary (p. 261): women are reintegrated through their submission.

3.1.6. *To be feminine is to be impotent, futile, passive and docile*

This concept is highlighted in the phrase “To be feminine is to be disabled, futile, passive, and docile. The girl must not only embellish herself, nor take care of herself, but she has to abandon her spontaneity and replace it with the studied charm taught to her by her elders. Every claim of herself diminishes her femininity and her chances of seduction” (p. 441).

3.1.7. *The young woman, as well as taking care of herself, suppresses her spontaneity and replaces it with the “rules” imposed to her by her elders*

She mentions it in phrases such as “This self-control to which the woman is forced into, and which soon becomes a second skin for the “well-educated young woman”, kills spontaneity and destroys natural exuberance, (p. 440 and p. 684)”.

3.1.8. *Erotic transcendence is to get used to become a prey*

She mentions it in phrases such as “for the young woman, erotic transcendence consists in being hunted in order to become the hunter. She becomes an object; she is perceived as an object; and with surprise she discovers this new aspect of herself “ (p. 442 and p. 246 and p. 463).

It is important to find out if there is a continuation of these stereotypes in the series because their presence would confirm that they have spread to this day for different reasons and means up to the point that an unwritten reality is forming but is described in the oral discourse that would lead to think, as Lippmann already pointed out, about the influence of stereotypes in 1922, when he said that if the model “fits his experience at a crucial moment, it is no longer considered an interpretation. They are considered “reality”. De Lauretis approves this idea by saying (1992:11)

that “language, over which we have no control, because it is true that it is filled by the intentions of others in the background, is much more than a game”.

4. Analysis of the data

After the complete analysis, we can clearly see, in with the various episodes of the TV series LQSA, the stereotypes and situations of lack of equality pointed also by Simone de Beauvoir. It is surprising that this program is rated for a public over 7 years old when its contents cannot be understood by children of that age. The usual insults, especially to women, are common in all chapters.

In the first chapter, the stereotype number five is repeated (the man’s wish comes first) by the first female character to appear in the chapter. She and her fiancé are about to sign the purchase of a flat and she questions it because of the price but finally agrees to sign it after asking her boyfriend if she loved her. Her fiancé’s positive response convinces her to sign. And, within a few hours, he decides to leave her, with 27 days to go to the wedding. Therefore, even though it was expensive, she signs it for love, regardless of her own opinion. The stereotype depicted in a humorous gag is shown as a lesson and behaviour, although later the protagonist realises the non-sense of her boyfriend’s words. On the other hand, the excess of black humour of the 12-year-old grandson with his grandmother is shocking. This chapter broke the series’ record for share, with 28.8%.

In chapter 2, the predominant stereotype is also the number 5, the man’s wish comes first, but it is not explicitly shown within a woman, but it appears in the whole chapter by censoring several of the male protagonists and also a female one, one of the tenants who sells objects of sexual stimulation. They also reprimand the fact that women can also become users of these objects.

They insult this saleswoman with the adjectives of “slut”, naughty and families breakers. The stereotypes of “slutty woman” and “whore” also appear in the mouth of the teenage son of one of the characters who is herself very clear about what it is to be a prostitute and makes her grandfather’s visits of this type of women, a normal activity. Another protagonist also talks about “a brainless disco bitch” as a synonym of stupid. Stereotype 4 (little self-esteem) appears implicitly when several women agree to one of the protagonists when he addresses them as “twats” in a nightclub. This stereotype also appears in the scene when a husband tells his wife, who is 59 years old, that she is “putting on her maid’s face”.

The chapter of the third season begins with a whole “male” statement against the activities done by the character who plays the father of three children (and a fourth child from his wife’s extramarital relationship but that he considers as his) because he has taken parental leave and also of another male character who does household chores. At the quote of the group of neighbours-friends, they protest and decide in the group that they will tell their wives to do the job themselves. It is indirectly a representation of stereotype 5 (the man’s wish comes first), even if it is not verbalized by a woman. Here you hear phrases like, “The freedom you give to your wife, you never get it back”, says one of the actors. Talking about the room that the character who takes care of the household chores, wants to rent: one of the friends recommends that he take a female tenant rather than a male tenant and he argues it by saying: “You’re going to get a hot

college girl and it will be all benefit to you. But if a guy comes, he's going to “prick” your wife. Another of the men says that in “life is either being the follower or the leader” and it is a choice. They believe that carrying out domestic work is a lack of authority for the male.

Women, on their side, criticize another protagonist whom they call “whore” because she had had her fourth child out of marriage and also describe the child's appearance as “ugly as hell”. The female character who plays the “saint” woman tells that “she has been punished by God for what she has done”.

The following scene reproduces the third stereotype by which they “consider triumphs as a men's thing”. The wife of four and whose husband has taken parental leave returns from work in a clothing store and the husband who takes care of the children tells her that he wants to leave the house and go back to the office because he “needs to be a person again” and that his job is more important than that her wife's job and for that reason he has to go back to work away from home. Besides, he accuses her of sleeping with her boss and getting clothes as a present from him.

The chapter of the fourth season starts with a statement of the first stereotype about the inability to be self-sufficient and the need of a man in their lives. They relate to the dependences we keep in order to maintain a certain type of life. Another new neighbour insults one who plays a model calling her a “slut and whore”. The “failed actress” also insults three neighbours by calling them: the old granny, *Doña Croqueta* (a grotesque American tourist) and Sister *Quisquilla* (a very catholic housewife). She calls them “residential housewives” and their answer to her is that she is a bit snobbish.

In chapter five, the male character characterized by his despise for women and immigrants, refers to the neighbour who is a psychologist, lives alone and has an appearance matching the current criteria of beauty, with the qualifiers of “redhead bitch” and slut. “This one sleeps around easily”. The male protagonists make prostitution as the final prize to satisfy their bad vibes. This is reflected in phrases when the character who just ended his relationship with a girl, they call a “red-haired slut” says “now I can make my life as a single man” and the other one says “let's go to the prostitutes”. This character is obsessed with finding if his neighbour has slept with the president and he says sentences like, have you slept with the president? How's her pussy? The president has brought up the evil side.

This character takes every opportunity to call women “whores”. And he gives a child some advice: “You, never get married! You, whores, eventually will become cheaper with time”. Lesbians are called pervert. They are an indirect example of stereotype 2. It is not the woman who considers herself inferior, but the man who considers himself superior. All these slogans and ways of seeing women as inferior human beings are confirmed at the bar they go to and where the friend-waiter reinforces his belonging to the clan in which men consider themselves superior, by asking his friends: “Are you a lion or are we kicking you out of the herd?” with all the meanings it can carry.

In this meeting, the father of the “four children” says that “my mother is not a slut like the Cuqui” (his ex-wife), that he doesn't want to go back to the Cuqui, his ex, and he wants to be “a lively fucker”.

The three young girls and the mother of the four children speak in the next scene of the psychologist's possible relationship with the married man doing household chores. The psychologist and another of the girls insult each other and enter a “neighbourhood” fight for this married neighbour. Stereotype 8 is obvious (erotic transcendence consists in becoming preyed upon), while the protagonist who is the Saint labels her as “nymphomaniac”, used as an insult while

the self-definition of “lively fucker” not only does not arouse moral censorship but rather generates some admiration in male characters.

The chapter of the sixth season is a projection of the stereotypes referred to but projected from the male point of view. The feeling of inferiority turns from superiority by the character who embodies the sexist and xenophobic attitude by not respecting the authority of a judge who he describes as “little judge” and “puppet of power”, to him saying “women in the kitchen”. The judge has listened to him but she, surprisingly, says nothing. Here “the script of the series” eliminates the double authority of this character, not only as a magistrate but also as a woman. The disrespect from the male character is not taken into account and, of course, is unpunished. Therefore, stereotypes 4 and 5 are emphasized (little self-esteem and submission to the man).

The character who is the president of the neighbouring community’s partner tells his son that “Judith finally has a family, and has fulfilled her dream”, when she neither speaks nor suggests this comment. Another of the sexist stereotypes is the one that is repeated in this chapter when one of the neighbours tells his friends “you give orders, or you are useless”. It represents the will to establish stereotype 5, submission of the women to the men.

They once again consider how the greatest ingredient of success is what you neighbour does, which is sleeping with all the “beautiful” girls in the village. They say, “Amador is a stud. He has all the girls in the village since he became single”. And, this same person reprimands his ex-wife when she goes out with her friends. The advice given among the group of “lions” friends are: “Enrique, women are bad, that’s why I’m single”. They insult women by calling them: foxes. They don’t trust them. And they give themselves advices like this: “If your wife has gone out, you have to go out too”. The father of four recommends that his former wife “does not put so much make up on”, as she is no longer 30, although he says he still think she is “good looking”. However, in other chapters, he does not mind playing a homosexual role, in order to achieve his goals.

At a meeting, all the male neighbours say they want “a free maid.” The women claim that “you can’t trust the guys who, as soon as you neglect them, they go and see somewhere else and the sexist and xenophobic character insults an agent of an animalist NGO by saying “shitty slut, shave your armpits”.

In chapter 7, the only stereotype which is reproduced explicitly is the 4 (little self-esteem). I can be noticed in the character who embodies the first woman who told her son about her second partner that “Judith finally has a family and has fulfilled his dream”, as we have referred to. This first wife continues to live in the ex’s house and accuses her ex-husband to want to flirt with thirty-year-olds, as condemns the distorted and false image he has of himself. While what she says is true, the objectified image and lack of authority with which this female character is presented weakens her speech. The woman in general, however, continues to be degraded in this chapter through the insults to describe various female characters by the sexist and xenophobic character par excellence, “the wholesaler who does not clean fish”. He calls her a crazy dyke because she changes her sexual orientation and then he repeats the usual insult of how he defines the psychologist who lives in this peculiar community of neighbours with the term red-haired. An insult which will also be repeated by the man who will stop being the psychologist’s husband, our starting point of the analysis

On the other hand, there is an example of female empowerment in the role of the lawyer who shows her professionalism in the face of the characters who represent the machismo personified. However, in several scenes she appears in a situation of inequality in front of her neighbours when she appears in a robe and underwear revealing a bit of her boobs. In this scene, she is believed to have just come out of the shower, but she is wearing heels. With all the answers she offers to keep her neighbours at bay, she stays quiet at the neighbour's sexist comment when she opens the door to them in a robe.

Chapter 8 also shows the stereotype 5, (submission to the man) when the woman of the xenophobic sexist abides by her husband's orders when he asks her, with no manners, to bring the bread and napkins to the table. Her lack of diligence to serve him food is summed up by her husband when he tells her “you're not there.” In this same scene a variant of stereotype 8 appears (erotic transcendence is to get used to preying on) by offering the husband sex in order to ensure that he will not go to the neighbour. Stereotype 4 (little self-esteem) appears when the father of the four children, now living as a homeless man, meets another homeless man who tries to give him a blow job within a minute of knowing him “just because he fancied him”.

The psychologist, trying to hook up with a young man who also has a young daughter like her and whose wife lives outside, says, “I miss a man by my side because I need to keep feeling like a woman”, a sentence that highlights stereotypes 1 and 2 (inability to be self-sufficient and little self-esteem, respectively).

In chapter 9, stereotypes do not explicitly appear except in the attitude of the father of four who decides to demonstrate his supposed “superiority” (stereotype 2), by going to a nightclub to flirt. There he despises and insults women who are not fit or pretty. One of the neighbours tries to make fun of the psychologist's work by referring to her as a “man eater”. 4,996,000 viewers saw the start of the ninth season and this represents a public share of 27.2%, “the second best share in its history, only surpassed by the share of chapter 1” (28.8% and 4,161,000)”.

Chapter 1 of the tenth season begins with the embodiment of stereotypes 5 and 8 (feeling of inferiority when considering men to be better than women and erotic transcendence in getting used to become a prisoner) as one of the protagonists, young and very beautiful, even though she has no idea of it, is working as an Iberian ham cutter because she is “sleeping with the boss”.

On the other hand, a comment from the dressmaker who has the workshop in her flat openly tells her neighbour's husband who she wants to take part in the catwalk presenting her collection that “they are useless and do nothing but disturb”. Another stereotype is the 1 (inability to be self-sufficient), when the son of the “peculiar” older woman who makes life impossible for neighbours, decides on his mother's situation and is going to determine if she needs a carer or if he puts her in a nursing home, despite his mother being healthy. This chapter topped up the audience for all Spanish TV networks and also got the golden minute with 4,496,000 viewers with a 29.2% share.

In this chapter analysis, stereotypes 1, 2, 4 and 6 (Inability to be self-sufficient, feeling of inferiority when considering men to be better than women, little self-esteem, to be feminine is to be impotent, futile, passive and docile.) show in two female characters, in the woman who plays the role of the “saint”, wife of the fish wholesaler and in the housekeeper. Stereotype 3 (only men can be successful) is reflected in the character of the shop assistant and the mother of four.

The fourth stereotype is also reflected in the young woman who lives at her cousin's house at no expenses and in the character of the fashionista who has a relationship with the brother of the father of four.

The fifth stereotype and the sixth, (subjecting her will to that of the male and being feminine is to be impotent, futile, passive and docile, make the man's wish comes first) is reflected in the character of the transgender daughter of the "saint" woman.

Cliché number 8, (erotic transcendence in acting as a prey), appears in the character played by the former drug addict and former prostitute and in the fashionista.

Chapter 1 of the eleventh season presents stereotype 4 (little self-esteem) when the sexist and xenophobic character tells the neighbour who has been elected as president of the community that she is "an illiterate housewife", to which she replies: "Illiterate me? But I buy the Hello every week!". To which he replies, "this is what we need. A feminist rebel how well the world was working when you couldn't vote". In another moment in that scene, another male character says that "a housewife who can read is a danger". Sexist comments do not have an ad hoc reply. She insists on being legal to make things work and the sexist guy, along with the group of neighbours he does not like, insult her again with the word "housewife". In a scene in which a group of three women comfort the female transgender character they say that "the best way to find a prince charming is to take him over". Stereotype 5 is again quoted, (submission to the man), when the mother of the four children accepts the blackmail of her brother-in-law against sexual favours in exchange for being able to see her children.

Domestic worker Chusa also does sex work, commissioned by one of the neighbours for her brother. A person of colour, used as a sexual object by one of the two cousins who live together, is giving a foot massage to the girl he spent the night with and he says "I now understand why the Confederates did not want to abolish slavery." This phrase makes the other say "don't be stupid". The sexist and xenophobic character finds this person in the hallway of the property and says, "Do you have a maid? I feel so sorry for you. I will take you back at the *Mariscos Recio* (the fish shop) so that you can regain your dignity".

Analysis of the stereotypes of chapter 10X05: 'A virtual bride, a pretty maid and a confused mason.'

It is curious to see that the female character who embodies a virtual woman, who "lives on a tablet", embodies the eight stereotypes. She is a "gift" to the father of four from his brother, with the aim of regaining his sexual drive. From the beginning, the virtual woman makes a statement of intent with sentences such as: "My only mission is to make you happy". The male character says expressions like "what a lovely ass" and then initiate a series of pelvic movements which last until his brother enters the room. When he tells him that the virtual woman is multi-orgasmic, the brother says: "In Japan no one has brides of flesh and blood anymore. For what, as they're all problems".

In this chapter there is a meeting of the younger women (the mother of four children, the transsexual, the young woman who lives for free at her cousin's house, this cousin, the former drug addict and ex-prostitute and the young mum and lives with her husband and who in this chapter will take a job in a sex-shop). In this meeting, the latter comments that her family insists that she has to work because she can't make ends meet with her husband salary. One agrees with her husband, another does not, and say that women's lives suck. Looked after is much better. The mother of four says, "now

we have to be good mothers, good wives and have a job and behave on top of that”. The transsexual says that “you have to work not to depend on anyone if they don’t throw it in your face”. The fashionist says: “If a man puts pressure on me to work, I leave him. That is not love and it is nothing”. (Referring to the girl who initiated the debate says, “Her body changed by giving birth to her daughter while he was playing sports”.)

Negative stereotypes about women highlighted in this chapter

- 1.- Compulsive talking woman: “Woman speaks by the elbows”. A quote from a male character.
- 2.- Young model woman: “Models can only be young”. A quote by a female character.
- 3.- Woman bitch. The virtual representation of the woman who is dedicated to pleasing men is a slut. A male character says, “I’m getting sick of this bitch”.
- 4.- “Sex Woman”. Work in a sex shop is “valued” for the money it brings back says the actress who plays the character.
- 5.- Obsessive-demanding woman. The mother who demands the “perfect” woman for her child.

Insults used

In the face of the proliferation of insults heard in the chapter, a relationship has been among the characters.

1. Insults from woman to woman

Bad; whore; Saint; Satan disciple; drug addict; fat bitch; slut; filthy maid.

2. Insults from man to woman

Filthy; murderer; dyke; crazy; whore; paranoid; foolish; bad; peanut; heavy; adulteress; bad bitch; motherfucker.

3. Man-to-man insults

Self-centred and jealous.

4. Woman-to-man insults

Moron; bastard, ordinary; liar; cheater; child; bighead; womaniser, fibber.

5. Conclusions

- 1.- The patriarchal vision that characterised the society of the twentieth century is maintained, as reflected by Simone de Beauvoir in her book *The Second Sex* (1949). Men hold a position of moral superiority over women because there are no counterweights to defend them in the face of sexist comments. The first hypothesis is completed by the existence of sexist stereotypes that degrade the female characters. This counterweight in the form of a replica is appearing with xenophobic comments.
- 2.- Of the eight stereotyped parameters to define women, the chapters analysed especially reinforce the number 5 which is the submission of the woman to the wish of the male. The second most repeated stereotype is, together, 1, 2 and 4 (inability to be self-sufficient, feeling of inferiority when considering men to be better than women, little

self-esteem). The third stereotype is number 8, (erotic transcendence in acting as a prey). Fourth place are number 3 and 6, (they consider that relevant victories are reserved to men, to be feminine is to be impotent, futile, passive and docile. In fifth place, stereotype 7 appears, (The young woman, as well as taking care of herself, suppresses her spontaneity and replaces it with the charm imposed to her by her elders), only in the virtual woman's character.

- 3.- The existence of messages that mark gender inequality has been found. The second hypothesis in which a sexist language generates sexist attitudes and content is approved. Depending on the insults the characters receive, the woman is treated worse than the man. The attention focuses on the lack of reaction of the woman who receives the insult, for example, when she is called a whore, slut or dike, as opposed to a man's overreaction when he is being insulted with even less strong words.
- 4.- The relationship between the sexist stereotypes of LQSA with those reported by Simone de Beauvoir in 1949 has been proven. Setting apart the difference of the years it happens in, the sexist stereotypes found continues to be perpetuated in this cultural product, in this case, through humour. This way of presenting reality masks stereotypes harmful to achieving gender equality and influences and magnifies views, judgments and opinions which should be, at the very least, offset in the series itself. It is therefore noticed that these clichés are used and it confirms the third hypothesis in which we wondered what image is given of the different women present in the series.
5. The inequality perceive in the chosen sexual option is striking. While gay men are not criticized for being so, nor for having gone from heterosexual to homosexual, women who change their sexual status are despised for it. There is an imbalance in insults as fundamental downgrading concerning women have to do with their sexual behaviour. It is noticed that there has been an evolution with respect to the study of Ramirez and Cobo (2013) in which they said that in Spanish TV series it was frequent to see "heteronormative traditional conventions that favour and consider heterosexuality desirable" by representing various styles, ages and ways of being embodied by homosexuals .
- 6.- The continuous presence of these characteristics are negative models for the young public following the series as they can justify this submission to the male as a model of behaviour, so it would be interesting to deepen this connection, with different qualitative systems of research to determine the real influence on behavioural and identity-building models. Something that is supposed to be a done as a priority, if we take into account the proven results throughout history with the Theory of Culture, also in the field of fiction.
- 7.- This work shows the survival, in the successful series LQSA, of sexist stereotypes which not only downgrade women, but contribute to the construction of the female gender with obvious inequality with the male gender. Perception studies demonstrate the influence of audio- visual products on social and personal build up, reinforced by the multi-transmission generated on social networks. It is urgent to counteract the sexist expressions and behaviours in the scripts in which the subjugation of women to men continues to be normal, a basis that feeds all kinds of violence and inequality women continue to suffer since the French writer Simone de Beauvoir discussed it in her book *The Second Sex*, in 1949.

8.- It concludes with the need to continue investigating the real influence that this type of content generates on the shaping of the identity of teenagers in order to close the door to models of behaviour that may settle in the symbolic field of younger audiences. A need under the State Pact against Gender Violence itself, the 46th amendments sets out “to promote collaboration agreements with professional audio visual writers’ associations and trade unions, to encourage the disappearance of stereotypes and prejudices form the women’s image, to value the capacities of women in order to eradicate the image of inequality and involve them in the fight against sexism”.

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