

Woman on prime time spanish television fiction (I Report about Audiovisual Identities Observatory from International University of La Rioja)

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I Report about Audiovisual Identities Observatory from International University of La Rioja is characterized for being a book that tries to reflect the results from a research focused on women being represented in prime time tv serials seen in Spain.

The book, divided into six chapters, is focused on the description of the analysis' sample and the exposure of conclusions. Both in a general way and also by tv serial.

At the end of the book we find the literature and the analysis file that includes the variables of the code that is used, which help understanding the categorization process that has been used to perform this report.

The main goal of this report is to make a comparative between nowadays representation of women in prime time fiction and the conclusions that Graydon defended twenty years ago, in the research that made him assert that women in media are represented in a lower level than men, being

representation of the prevailing stereotypes consisting in mother, wife and sexual object (Graydon, 2001). The report, remains in the analysis that allows testing out if Graydon representation continues being valid and the get more conclusions from these to see new women representations and compare Graydon's conclusions to the fact being represented in spanish serials.

In order to demonstrate that female characters in spanish tv serials respond to standards defined by Graydon and find differences and similarities between spanish and american television, this paper analyzes four seasons from four top serials in Spain during year 2010, taking account the audience of the chapters seen on tv. There have been analized fifty-four chapters from *Águila Roja* (TVE), *Gran Reserva* (TVE), *Los Protegidos* (Antena 3) and *Aída* (Telecinco).

The main part of the investigation is characterized by giving a content analysis from the female characters in each serial, in an individual way and attending to their social relationships. To achieve this goal, a code has been used that analyzes the character role (household, motherly, sexual object...) and their sentimental and familiar relationships, as also their attitudes and intellectual, religious and emotional values.

Female stereotypes being performed TV fiction respond to genre archetypes associated to emotional levels (Galán, 2007). This paper tries to continue these researches focused on female standard nature in spanish serials and to establish some similarities and differences between spanish and american serials.

Among its conclusions we must highlight the underrepresentation of women compare to men in analyzed serials, although 52% of characters are women and 4% are men. We understand this underrepresentation is due to features of the topic and not due to visibility of women (121).

Traditional roles performance (mother, wife, sexual object) is lower in spanish fiction than in Graydon research. Mother representation is still present in a high way, but is far form the biological sense of the term, and is closer to social facts seen on serials. Is also interesting to mention the shy presence of abortion in tv serials.

The role of traditional wife is rarer than before, in contradiction with the research of Graydon. But this decrease of importance in engagement doesn't mean a lack of sentimental relations. According to the data obtained from content analysis "the presence of marriage decreases in stereotyping process but there is a need to establish a strong



sentimental relation" (p. 122). Attending to the role of sexual object, it appears rarely, being more often in performance linked to prostitution or as way to dismiss a male character.

We can observe as traditional roles established by Graydon keep being present in the representation as a mother, but both, wife and sexual object roles, have changed significantly (p.123).

Referring to the psychological profile of women represented, we don't find the paring conformed by rational man and sentimental woman. Self confidence of women has increased, and we can find women adopting the rational profile more often (Lucía of *Gran Reserva* or Jimena in *Los Protegidos*).

Viculation to household environment is present in both Graydon research and spanish fiction. Although women reveal related to work, they still have a place traditionally reserved for them (housekeeping, teaching, secretary). Women also show skills that allow them to assimilate roles that traditionally have been related to men, and reveal as intelligent and triumphant (Lucía in *Gran reserva*).

We also have to talk about new tendency in prototypic characters creation, as "males women" (Agente Ortega or Mónica in *Gran Reserva*) who are represented as women with a strong temperament, sometimes aggressive, or the representation of "chonis", empty-headed women that usually attract attention and are not interested in engage. Both are a sign that some new circumstances in society are changing the way fiction show reality.

Because of this, this is an original work that goes farther than just analyzing the representation of stereotypes and establishes a useful comparative that allows us to understand from a sociological point of view changes that traditional representation has experienced and shows us new trends coming form social changes and trends.

This work is mainly addressed to researchers, teachers and students and is a useful literature to work about related topics. The code used in this paper becomes also a useful tool to keep doing new researches about related topics to the one in this report.

Although the report omits important parts in stereotyping (aesthetic representation of female characters and their links to emergent aesthetic areas) it represents an improvement in the study of women in audiovisual representation and also how they change along time and how they adapt to new needing and social realities.



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