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## Looking back: Gender stereotypes and archetypes in Spanish historical series (2011 – 2018)

*Mirada al pasado: Estereotipos y arquetipos de género en series históricas españolas (2011 - 2018)*

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### Abstract

Lately, television shows mixing up fiction and history have turned into a trend in Spain. Because of that, a critical historic framework is necessary in order to analyze the characters depicted by these TV shows. Otherwise, viewers watching such historical shows could eventually assume as accurate historical depictions of characters included by this type of series. Following theoretical frameworks and studies about representations and gender, this article analyzes characters depicted in historical Spanish TV shows produced between 2011 and 2018. The study discusses the archetypes (or discourses of disruption) as well as the stereotypes (generalized discourse). This research demonstrates that characters representing historical persons in these shows tend to match the actual historical figure and, at the same time, proves there are innovations, too (or archetypes).

**Keywords:** Historical series, Spain, stereotypes, archetypes, television

### Resumen

La creación de productos audiovisuales para televisión, que mezclan ficción e historia, han experimentado un auge en España. Por ello, esta investigación se enmarca en un análisis histórico crítico respecto a los personajes representados. A partir de estudios y teorías de representaciones de personajes desde la perspectiva de la construcción de género, esta investigación analiza los personajes de series históricas españolas, emitidas entre 2011 y 2018, y su construcción a través del arquetipo, discurso de ruptura, o del estereotipo, discurso generalizado. Se reconoce la predominancia de la fidelidad de los personajes históricos con las personas de la época que representa (estereotipos) y, al mismo tiempo, verifica la innovación en otros personajes (arquetipos).

**Palabras clave:** Series históricas, España, estereotipos, arquetipos, televisión

## 1. Introduction

This study explores the gender stereotypes and archetypes in main characters of Spanish historical series from a physical, social and psychological perspective. The object is to observe how characters are created, and how their constructions attempt and achieve-or not achieve- a certain degree of historical accuracy. Regardless of the era in which the historical series is set, the characters may or may not follow the same model of gender representation. Using studies and theories of character representation, we prove that characters in Spanish historical series, shown between 2011 and 2018, are created based on archetypes, ruptured discourse or stereotypes, and generalized discourse. The objects of study are Spanish historical series produced and broadcast on Spanish television by major networks. We explore and analyze the main characters portrayed in the most popular Spanish historical series in recent years. The study is born out of a substantial increase in production due to the success of international series like *Rome* (Heller et al., 2005-2007) and *The Tudors* (Fellner et al., 2007-2010), encouraging Spanish production companies to produce their own content to achieve the same success. The sample is composed of those historical series that obtained the highest ratings in the major generalist channels that broadcast the genre: Antena 3 and TVE1. Thus, the hypothesis is that the genre has evolved over time, and currently, there is a special interest in producing historical series based on past eras or characters.

This article discusses character construction using gender stereotypes and archetypes in TV fiction, contributing to the theoretical and methodological corpus of previous studies such as Caldevilla (2010) and his study on feminine stereotypes in TV series, and Menéndez (2008) and her research on fiction discourses and gender construction on television, among others. TV series are watched by a great number of people, and therefore it is necessary to analyze what type of historical characters are depicted and how similar they are to the era they represent.

## 2. Theoretical Framework

Different authors in previous studies have shown the importance of using the television medium as a means for historical exposés. For such, they have established a series of key concepts. Firstly, televised historical genre is made up of series in which the plot is set and developed in a certain era. In accordance with Puebla, Carrillo and Iñigo (2012), it includes “those series in which the characters and plots are completely fictitious” or, rather, “series in which some characters and plots are recognizable because they really existed”. This genre presumes to bring the audience closer to a determined period in history. TV series can be set in recent historical context, such as *14 de abril. La República* (Banacolocha et al., 2011 - 2019), set and developed in the Second Spanish Republic, or, can also reference the sixteenth century with series such as *Carlos, Rey Emperador* (Bas et al., 2015 - 2016) and *Imperium* (Campos, 2012), the latter based in the Roman Empire of the second century A.C. Through historical series, viewers become familiar with, learn about and reconstruct sections of history (or parts of it). “The historical series is presented as discourse similar to academic history, a true discourse, like a discourse that aims for a version as accurate as possible of the processes, events or figures of the historical past” (Francés & Llorca, 2012, p.119). This phenomenon has been researched in Spain by Manuel Palacio and his study *Historia de la televisión en España* (2001). In this study, Palacio analyzes the predominant themes in the production of the series, policies and emission, from the beginnings of the television industry in Spain until the late twentieth century. Menéndez (2008), in his work *Discursos de ficción y construcción de género en televisión*, proposes a series of references and concepts to identify the construction of gender roles in television. The first element taken into consideration is transgressional, as in: “breaking with the traditional role, that is, the female mystic that only consecrates women as mothers and wives”. Menéndez discusses how certain social roles pertaining to specific historic periods are portrayed on the small screen.

## 2.1 Gender Stereotype: Conceptual Approach

Gender is defined as “the sociocultural construction of behaviors, attitudes and sentiments of men and women” (Beltrán & Maquieira, 2001, p.159). Regarding this concept, gender stereotypes arise, defined as a set of prejudices or preconceived connections that we assign to a certain group of people. Scott (1999) considers the stereotypes made throughout history as a social organization to determine a system of relations between men and women. In other words, “it is more about the subjective and collective signification society gives to the masculine and feminine and how upon doing so, confers to women and men their respective identities” (Scott, 1999, p.6).

Walter Lippmann, in his work *La opinión pública* [2003 [1922]], argues that stereotypes and prejudices shape society’s opinion even more so than actual events. Galán (2007) studies the representation of women in fictional series produced and broadcast in the last two decades and shows the social role that they play in the series and their construction via the analysis of key concepts like profession and sentimental relationships, among others. In a previous study, Galán (2006) discusses the complete process from the conception and execution of television characters and how their creators and screenwriters establish constructs based on television and press news production. Menéndez (2008) explains a series of characteristics that are seen in both masculine and feminine genders on television, and “how their social role” (p.59) affects their representation.

*Based on the stereotypical construction of the masculine and the feminine, as is obvious, behavioral norms, conduct and attitudes allowed and promoted by society for one sex or the other, censoring the transgression of the role (for both men and women)” (Menéndez, 2008, p.59).*

Buonanno (1999) analyzes televised fiction and how audiences are becoming more intimately aware of

the relationship between society and communication media. With it, she offers an analysis from the perspective of family or heroic martyrs, analyzing their representation in television media. On the other hand, Caldevilla (2010) proposes a typology of the stereotypes in which feminine characters are grouped, looking at key concepts such as domestic goddess, objectified woman, working woman or feminist, among others. Miguel, Ituarte, Olábarri & Siles (2004) focus on the construction of identity in fictional series, in which they analyze the series *Cuéntame Cómo Pasó* (Bernadeu, et al., 2001) and its construction of characters from perspective of a family structure. Thus, “situations and characters in historical fiction in cinema and television guide the perception that the subjects have in regards to their community and their history, serving as a vehicle for recognition within the group, in cultural heritage and history” (Huguet, 2016, p.23).

## 2.2 Archetype: Conceptual Approach

The term archetype is understood as shared thoughts within a certain society, those patterns from which elements and ideas arise that seek similarity with what is observed in the world. The archetype gives weight to thought or individual representation. Contrarily, the stereotype is the process of building fictional characters in series with a diverse set of characteristics that maintain certain verisimilitude with the world it uses as reference. However, the challenge lies in the fact that societies are dynamic and historic representations depict a vision that can be interpreted as outside of time, viewed from a present-day perspective. Therefore, in general, the stereotype has negative connotations. In the case of the archetype, on the contrary, they are often a model to follow or admire.

In recent decades, series are produced with the objective of mitigating some characteristics and creating innovative content, with brave men and/or women that work at jobs or perform actions in the home normally attributed to women. Television creates archetypes, with the objective of deconstructing gender as seen in other decades. In regards to this, society’s opinion is very important,

and is ever more critical and demanding of more gender equality in every aspect of human development, including the field of cultural production. The television series has become a reference for society, and there is a clear need to ensure that the content therein imply duties and obligations in the production of audiovisual content with gender perspectives and values that promote dignity and gender equality. In Spain, Article 4.2 of the Audiovisual Communication General Law 7/2010, of March 31<sup>st</sup>, comes into play:

*Audiovisual communication must never incite hate or discrimination for reasons of gender or any other personal or social circumstance and must be respectful of human dignity and constitutional values, with special attention to the eradication of conduct leading to situations of gender inequality. (Government of Spain, 2010)*

Screenwriters play a key role in the creation and construction of characters, plots and narrative strategies in TV production. In this process, informative content in television is a good indicator of the changes observed in society's perception regarding gender roles. As Galán states, "fiction socially constructs reality using pre-existing arguments, and adapting them to audiovisual language" (2007, p.59). However, in order to get viewers to identify with the characters, the construction process tends to enshrine stereotypes, which becomes problematic with trends that speak to the contrary, recognizing more complex gender roles in a context of higher demand for equality between men and women.

### 3. Methodology

The study is qualitative. Given it is a TV genre that is currently growing in Spain, the number of series available for analysis has been reduced to the season with the highest ratings of said series. Although *El Ministerio del Tiempo* (Olivares et.al., 2015 - present) does not have the highest TV ratings for the period under analysis, it must be in-

cluded as it represents different time periods and characters over its varying seasons. Thus, there are 5 series from the chosen timeframe; 3 belonging to the TVE1 network and 2 from Antena 3. We note that the other major networks do not air television series or in the case they do, like Telecinco, their audiences are small. It is important to refer to the omission of other historical fiction productions such as *Amar en Tiempo revueltos* (Bas et al., 2005 - 2012) or *El secreto de Puente Viejo* (Santamaría et al., 2011 - 2020) in order to include them within the historical soap opera format. The difference between historical series and historical soap operas is that the latter is broadcast regularly in the late daytime to early-fringe timeslot (three to six o'clock in the afternoon) and have a large number of episodes. One example is the previously cited *Amar en Tiempos Revueltos* with 1716 episodes. On the other hand, historical series on Spanish television are broadcast weekly, during primetime (nine o'clock at night to midnight) and have fewer episodes. One example is *Velvet* (Atresmedia, 2014 - 2016) with fifty-five episodes. The studio's choice to opt for historical series is due to the large audience watching this type of programming in Spain.

#### 3.1 Synopsis of analyzed series

*Águila Roja* (Nadal et al., 2009 - 2016) set at the end of the seventeenth century (1660 d.c), tells the story of Gonzalo de Montalvo, a man disguised as "Águila Roja". This masked hero chases those responsible for the murder of his wife while fighting against the oppression imposed by the local commissioner.

*Cuéntame Cómo Pasó* (Bernadeu, et al., 2001 - present) depicts the life of the Alcántara Fernández Family since 1968. The series portrays contemporary Spain via a middle-class family that lives in the fictitious San Genaro neighborhood in Madrid.

*El Ministerio del Tiempo* (Olivares et.al., 2015 - present) is a secret government institution in Spain. Via hidden passageways, Ministry patrols travel back in time to prevent enemies of the institution from changing Spain's history.

Table 1: Object of study

Series	Channel	Episodes	Season	Season	Viewers
<i>Águila Roja</i>	TVE1	12	Fourth	29.6%	5.986.000
<i>Cuéntame Cómo Pasó</i>	TVE1	18	Thirteenth	23.9%	4.689.000
<i>El Ministerio del Tiempo</i>	TVE1	8	First	12.3%	2.537.000
<i>Gran Hotel</i>	Antena 3	9	First	18.5%	3.396.000
<i>Velvet</i>	Antena 3	13	Second	22.2%	4.101.000

Source: Own elaboration

*Gran Hotel* (Campos et al., 2011 - 2013) set in Spain in 1905, tells the story of Julio Olmedo, a young man that decides to travel to Cantaloya to visit his sister Cristina. Upon arriving at Gran Hotel, he realizes that Cristina is no longer there and no one who works there knows of her whereabouts. Julio, convinced that Gran Hotel is hiding something in regards to his sister's disappearance, decides to go undercover as a waiter. At the hotel, Julio will meet Alicia Alarcón, daughter of the owner of Gran Hotel.

*Velvet* (Atresmedia, 2014 – 2016) Set in Spain in 1958, tells the love story of Ana Rivera and Alberto Márquez taking place within the confines of the Velvet Fashion House. Ana, a lowly seamstress and Alberto, the future director and inheritor of the fashion house. The young couple are willing to break the norms imposed on them by Alberto's family.

The table below shows the broadcasting channel of the selected series and the season used for the analysis, based on the season with highest ratings according to data from Kantar Media. Thus, the number of episodes listed in the following table is the sample collected and analyzed for this study.

There is a large difference in the screen quotas given the series analyzed herein. This is due to audience fragmentation and an increase in competition from programming on other networks. For example, the quota for *El Ministerio del Tiempo* (Olivares et.al., 2015 – present) is the smallest in the table given that the day its first season was broadcast, it com-

peted with the series *Bajo sospecha* (Atresmedia, 2015- 2016), which held the highest audience rating.

The characters selected for the analysis are the starring roles in the series. These characters are chosen for having more screen time in the series, and are also the most recognizable by the audience. This gives the audience the opportunity to retain more information about them and, with it, their construction. Therefore, the total number of characters analyzed is twenty-one and they are divided in the following fashion:

1. *Águila Roja*, (Nadal et al., 2009 - 2016), six characters: *Águila Roja*, Cardinal Francisco de Mendoza y Balboa, Gonzalo de Montalvo, Hernán Mejías, Lucrecia de Guzmán and Saturno García.
2. *Cuéntame Cómo Pasó*, (Bernadeu, et al., 2001-present), four characters: Antonio Alcántara, Herminia López, Mercedes Fernández and Miguel Alcántara.
3. *El Ministerio del Tiempo*, (Olivares et.al., 2015-present), three characters: Alonso de Entreríos, Amelia Folch and Julián Martínez.
4. *Gran Hotel*, (Campos et al., 2011- 2013), four characters: Alicia Alarcón, Diego Murquía, Julio Olmedo and Teresa Aldecoa.
5. *Velvet*, (Atresmedia, 2014 – 2016), four characters: Alberto Márquez, Ana Rivera, Emilio López and Raúl de la Riva.

An analytical chart was designed to determine whether or not characters represent a historical stereotype or archetype.

**Table 2: Summary of content analysis indicating main sections (See complete analysis chart in Annex):**

Identifying Characteristics of the Series	
Content category	Physical dimension
	Social dimension
	Psychological dimension
Textual analysis	
Historical interpretation	

Source: Own Elaboration

The following book and article were used to help create the chart; *La imagen social de la mujer en las series de ficción* and the article, *Personajes, estereotipos y representaciones sociales de Fajardo* (2007, 2006). In both publications the author discusses three essential dimensions for character analysis: “physical dimension, psychological dimension and social dimension” (Galán, 2007, p.66). These dimensions serve to analyze feminine and masculine characters based on their historical construction.

The results come from the historical series character content analysis chart made for this study. The chart features different levels of analysis. The first level is to identify the series. The second establishes content consisting of three sections as defined by Galán (2006): the physical, social and psychological dimensions. A third level of textual analysis determines the character’s objectives and actions. A fourth and last level consists in historically interpreting the character to determine which collective identity they most identify with as well as their historical representation (approached from a gender stereotype or archetype). In accordance with Pleguezuelos (2016), analysis begins with the premise that historical accuracy in fiction is impossible, and it is therefore understood that both screenwriters and directors take artistic license to capture the viewers’ interest.

## 4. The past in the present

The results are based on the representation of ten masculine stereotypes and five feminine stereotypes. The construction of historic stereotypes predominates the masculine gender.

### 4.1 Feminine stereotypes

#### 4.1.1 Physical dimension

This category addresses character aspects like age and type of character (real or fiction). The ages of the feminine stereotypes are: young adults: ages 24-44 (Lucrecia de Guzmán and Ana Rivera), adults: ages 45-64 (Mercedes Fernández and Teresa de Aldecoa) and age 65+ (Herminia López). All stereotyped feminine characters are built in the context of televised fiction.

#### 4.1.2 Social dimension

This section identifies character aspects such as marital status, number of children, profession or level of education. Firstly, Herminia (*Cuéntame Cómo Paso*), Lucrecia de Guzmán (*Águila Roja*) and Teresa de Aldecoa (*Gran Hotel*) are widows, while Mercedes Fernández (*Cuéntame Cómo Pasó*) and Ana Rivera (*Velvet*) are married. Thus, these characters represent different romantic relationships and separations like in the case of Teresa Aldecoa, whose husband is murdered for various reasons, as in the case of Lucrecia de Guzmán. In all of them, except for Ana Rivera, female characters with children are predominant. All the characters have a profession historically related to the feminine collective, largely housewives or in the case of Ana Rivera, a seamstress and a real estate agent in the case of Mercedes Fernández. Mercedes Fernández is also in charge of the home and its financial administration, a common aspect in social thought of the twentieth century. Given their social status, Lucrecia de Guzmán and Teresa de Aldecoa have managerial positions in their res-

pective professions however they are always subject to the opinion of a masculine character, effectively vetoing their image as independent women.

In regards to level of education, they all have a high school diploma, except for Mercedes Fernández who went to college and received a degree in Economics. Women with professional degrees was a phenomenon of the eighties, where women who could not attend college when graduating from high school for varying reasons—one of which was the civil war—decide to attend university later in life. In terms of social status, Lucrecia de Guzmán and Teresa Aldecoa belong to the upper class, in contrast to Lucrecia de Guzmán who, given the era in which the series takes place, is part of the aristocracy. Both belong to an era in which interests mainly revolve around money and power, depicting the extent of their ambition through the death of family members in the endeavor to attain either. On the other hand, Mercedes Fernández and Herminia López belong to the middle class, represented via female characters of the Spanish working class of the 1970s.

#### 4.1.3 Psychological dimension

This dimension analyzes aspects such as personality type, emotional predominance or lack thereof, and type of attitude (positive or negative). All are portrayed as extroverts and their decisions are motivated more by feelings than by reason or logic. Each one seems to be a product of her environment, whether in terms of family or romantic relationships. This is important because, regardless of the time period represented in the series, these feminine characters appear to be dependent, for example, on their family environment. The attitudes most often portrayed in the case of upper-class women such as Lucrecia de Guzmán or Teresa Aldecoa are negative, due to their interest in maintaining their status, in addition to their roles as antagonists. In the case of both characters, they are quite miserly given the characters' roles in their respective series; for Lucrecia de Guzmán, a marquess interested in maintaining power within her social class, and Teresa de Aldecoa, owner of

an exclusive hotel. In lower classes, like in the case of Mercedes, Herminia or Ana, characters often show positive attitudes like kindness and humility.

## 4.2 Masculine stereotypes

### 4.2.1 Physical dimension

Firstly, we observe that the male characters are most often young adults, with ages ranging between 24-44. The rest are adults (aged 45 to 64), like Antonio Alcántara (*Cuéntame Cómo Pasó*) or Hernán Mejías (*Águila Roja*). All are fictitious characters, neither of them portraying a person that actually existed. Alonso de Entrerriós (*El Ministerio del Tiempo*), is built based on the idea of other fictitious/literary characters such as Alatríste, a seventeenth century soldier and hero of the Eighty Years' War serving King Phillip IV of Spain.

### 4.2.2 Social dimension

When it comes to the characters' marital status and number of children, the results vary. Antonio Alcántara, married with four children, contrasts with Gonzalo de Montalvo (*Águila Roja*), a widower with one child. On the other hand, Hernán Mejías, also has an illegitimate child with the Marquess, Lucrecia de Guzmán, a secret kept between the two given their different social classes and the positions they hold. In regards to profession, there is also a variety of jobs, from the most relatable such as the job of Julián Martínez (*El Ministerio del Tiempo*) as a nurse at the Municipal Emergency Assistance and Rescue Service (Servicio de Asistencia Municipal de Urgencias y Rescates - SAMUR) or the director of a hotel like the case of Diego Murquía (*Gran Hotel*).

Most have high school diplomas, given that this study focuses on mainly historic characters from the seventeenth century (1660 A.C.) to the late twentieth century (1980 A.C.), a period in which access to the education was financially impossible for most people. In cases of higher education, we see Alberto Márquez (*Velvet*), with a higher socioeconomic le-

vel, complete his studies in London and later return to Spain with great leadership capabilities. Alberto represents the first young Spanish businessmen to travel abroad for their education to occupy top-tier corporate positions, especially in family-run companies. In terms of social status, the majority of the characters belong to the middle class or, in the case of Alonso de Entrerríos (*El Ministerio del Tiempo*), to the lower classes.

#### 4.2.3 Psychological dimension

All male characters in the selected historical series are portrayed as extroverts. When it comes to making decisions, on one hand, there are characters that defend their own interests, such as Diego Murquía (*Gran Hotel*), who is moved by his own feelings and acts on them in order to reach his goals (being in charge of Gran Hotel). On the other hand, an example of one who makes rational decisions is Antonio Alcántara (*Cuéntame Cómo Pasó*), given the actions he takes or wants others to take are moral decisions. This relates to the attitude of Antonio Alcántara as head of the family and of impeccable moral character. In the latter, we observe how Mercedes Fernández (*Cuéntame Cómo Pasó*) tries to take control in many of the decisions that she and her husband disagree on. In terms of attitudes, there are two options, attitudes inherent to “good” characters, in other words positive traits, and those “bad” characters with negative traits. In both situations, the same characteristics are found; in the case of positive stereotypes characters are typically kind, honorable and supportive, like for example the character of Miguel Alcántara (*Cuéntame Cómo Pasó*). On the other hand, characters that reflect a more antagonist collective, for example Hernán Mejías (*Cuéntame Cómo Pasó*), portray attitudes that are harmful, vile and vengeful. Finally, there is the character of Águila Roja, the stereotypical hero; a person that helps citizens in his area or is renowned for his bravery.

## 5. Breaking molds

Television seeks new models of representation for protagonists, which includes the attempt to break away from the audience’s idea of certain eras, requiring innovative content with characters that challenge the traits typical to that era. The results obtained on archetypes represented in the Spanish historic series indicate that 6 out of 21 characters are archetypes, four men and two women. The female archetypes: Amelia Folch (*El Ministerio del Tiempo*) and Alicia Alarcón (*Gran Hotel*). The male archetypes: Gonzalo de Montalvo, Saturno and Cardinal Mendoza from *Águila Roja*, and Raúl de la Riva (*Velvet*).

### 5.1 Feminine Archetypes: Content Category

The two characters that represent archetypes correspond to practically the same time period, Amelia Folch (*El Ministerio del Tiempo*) in 1880 and Alicia Alarcón (*Gran Hotel*) in 1905.

#### 5.1.1 Physical dimension

Amelia Folch and Alicia Alarcón are two young adults, both fictitious and both from the same time period. Nevertheless, Amelia Folch’s character is based on various Spanish women that lived at the turn of the century. One example is Concepción Arenal, the first Spanish woman to go to college, supporter of women’s rights and gender equality in a series of jobs traditionally considered for men. Amelia Folch may also be a representation, close to the real-life María Elena Maseras Ribera, the first woman to be accepted to college, like Concepción Arenal, and a woman’s rights activist. Amelia constantly debates with her parents over women’s rights in her era, given that the character rejects following the soft demands of belonging to an affluent social class. In addition, Amelia attends the University of Barcelona, the alma mater of the very real Concepción Arenal and María Elena Maseras.



### 5.1.2 Social dimension

Both are portrayed as independent women, without children, focused exclusively on their aspirations to study and learn. At the beginning of the season, Alicia Alarcón is enthusiastic about going to school. In the case of Amelia, her interest is to continue her college studies. Therefore, they are characters representing high levels of education. Both defend women's right to go to school without it being considered inappropriate. In terms of occupation, Amelia Folch works for the "Ministerio del Tiempo" (Ministry of Time), an agency of the Spanish government. Amelia has two lives, one working for the Ministry, set in 2015, and the other living with her family as a student in 1890. Alicia Alarcón does not work. She carries out different tasks at Gran Hotel, owned by her mother, Teresa de Aldecoa. Both belong to the upper class however, neither of them celebrates or defends the attitudes of their social class and their own social standing. In other words, they are women that want to be activists and non-conformists and not subscribe to a series of customs belonging to said class.

### 5.1.3 Psychological dimension

Amelia Folch and Alicia Alarcón are built along the lines of the same representational model. They are guided by their feelings when making decisions and possess positive attitudes such as kindness, humility and honor. In contrast, they have the same negative character traits: they lie however, this is to avoid any reprisals from their respective families for engaging in activities considered inappropriate or against social norms like, for example, Alicia Alarcón and her relationship with the waiter, Julio Olmedo (*Gran Hotel*).

Neither of the two female characters can be reduced to the historical gender stereotype to which they belong, and could feasibly be set in a more advanced era than the one they represent. Thus, by reconstructing the feminine view of gender, Amelia Folch and Alicia Alarcón confirm that women no longer behave in accordance with "what it

means to be a woman" (Friedan, 1963, p.26), and imbue the female characters with critical attitudes and the power to make decisions.

## 5.2 Masculine archetypes content category

### 5.2.1 Physical dimension

The results of the analysis reveal four masculine character archetypes: Saturno García, Cardenal Francisco de Mendoza y Balboa, Gonzalo de Montalvo (*Águila Roja*) and Raúl de la Riva (*Velvet*). All of them aged between 25 and 44 (young/adults), with the exception of Cardenal Francisco de Mendoza, whose age is set between 45 and 64 years old (adult). All the characters are fictional.

### 5.2.2 Social dimension

Within the social dimension the only widower is Gonzalo de Montalvo and the only character that has a child. The rest of the characters are single with no children. However, the Cardinal Francisco de Mendoza, although single and without children as required by the Catholic Church, would seemingly not hesitate in having sexual relations with women and therefore it is implied that the number of children belonging to the character is unknown. In terms of their occupations, Saturno and the cardinal do not follow traditional norms for the time period. They execute their jobs in an uncommon manner; Saturno is a manservant in the service of Gonzalo de Montalvo, and a squire for the latter's alter ego, *Águila Roja*.

Cardinal Mendoza's ambition is to become the Pope of Rome and uses any means to achieve this objective, including stealing. Both characters do not fit in with the social norms of their eras. Saturno, a servant that serves a man of low social standing, and the Cardinal that is the complete opposite of what the Church requires. In other words, he is a tyrant, he has no mercy and will go to any lengths to get what he wants, nothing

is beneath him in achieving his goal of becoming the Pope of the Catholic Church. In regards to the characters' social status, Gonzalo de Montalvo and Saturno García belong to the lower classes, Cardinal Francisco de Mendoza to the clergy and Raúl de la Riva, to the upper classes.

### 5.2.3 Psychological dimension

Regarding the characters' psychological dimension, Raúl de la Riva (*Velvet*) is a character set in the era of Franco's dictatorship; he is extravagant, homosexual and a radical. All of the previous are

**Table 3: Results of stereotypes and archetypes in Spanish historical series broadcast between 2011 and 2018**

Series	Characters	Occupation	Stereotype/ Archetype
<i>Águila Roja</i>	Águila Roja	Masked Crusader	Stereotype
	Cardenal Francisco de Mendoza y Balboa	Catholic cardinal	Archetype
	Gonzalo de Montalvo	School teacher	Archetype
	Hernán Mejías (El Comisario)	Commissioner	Stereotype
	Lucrecia de Guzmán	Marquess of Santillana	Stereotype
	Saturno García (Satur)	Servant and squire to Águila Roja	Archetype
<i>Cuéntame Cómo Pasó</i>	Antonio Alcántara	Flag salesman / business owner	Stereotype
	Herminia López	Retiree	Stereotype
	Mercedes Fernández	Real estate agent	Stereotype
	Miguel Alcántara	Restauranteur and flag business owner	Stereotype
<i>El Ministerio del Tiempo</i>	Alonso de Entrerriós	Soldier	Stereotype
	Amelia Folch	Student	Archetype
	Julián Martínez	Nurse	Stereotype
<i>Gran Hotel</i>	Alicia Alarcón	None	Archetype
	Diego Murquía	Director of Gran Hotel	Stereotype
	Julio Olmedo	Waiter	Stereotype
	Teresa Aldecoa	Owner of Gran Hotel	Stereotype
<i>Velvet</i>	Alberto Márquez	Director at Velvet	Stereotype
	Ana Rivera	Dressmaker - designer	Stereotype
	Emilio López	Head of Staff at Velvet	Stereotype
	Raúl de la Riva	Designer	Archetype

Source: Own Elaboration

unthinkable for the era in which they are set, especially in terms of the manifesto against homosexuality established during the Francoist regime and in which “any deviation from this norm (idea of masculinity) was seen as a “dangerous” political threat to the dictatorship: homosexuals suffered a fate similar to that of political prisoners” (Pérez-Sánchez, 2004, p.40). On the other hand, there is the character Águila Roja, a crusader reminiscent of Robin Hood. According to Rodríguez-Marcos “the success of these characters depends on the ability of the viewer to decode and associate them to real people that they have known or that they have heard about” (2016, p.27). Television creates archetypes around what is commonly seen by spectators, with the objective of deconstructing what was the norm in other decades. As for the latter, much of this has to do with the social thought, which is ever more critical and egalitarian.

Having analyzed the series and collected the results, we see 71% of the main characters are built using stereotypes, that is, 15 out of the 21 analyzed characters. Meanwhile, 6 out of 21 main characters correspond to archetypes (29%). There is innovation in the creation of characters in regards to the representation of the collective of their era, however, the construction of the character based on an attempt at historical accuracy is predominant. On the other hand, 67% of the characters belong to contemporary history: 1905 (Gran Hotel), 1958 (Velvet), 1980 (Cuéntame Cómo Pasó) and 2015 (El Ministerio del Tiempo). 33% are represented in the Modern Age: 1588 (Alonso de Entrerriós, *El Ministerio del Tiempo*), 1660 (Águila Roja). All the TV series analyzed in this study set their characters in specific ages throughout history, with the exception of Alonso de Entrerriós. After walking through a time warp, Alonso begins working at the Ministry of Time while living in the year 2015 (Contemporary Age) but his character is built from the historical context of a soldier belonging to the Army of Flanders (Eighty Years' War) of 1588 (Modern Age).

## 6. Conclusions

Historical series are watched by a numerous and diverse range of people, and therefore possibly affecting people's perception of history. This article contributes to further understanding the role of televised fiction production, particularly in Spanish historical series, upon analyzing the characters that comprise part of this genre and discovering how they are created in order to familiarize the viewer with other contexts and time periods.

The results show that historical gender stereotypes prevail over archetypes. The analyzed data shows that images are historically accurate, although stereotypes and archetypes mix. Characters are built to be as close as possible to people of the era, with the same gender roles although creators innovate with other characters to increase their appeal to the viewers. This implies the need to create and combine different character constructions, such as the case of *El Ministerio del Tiempo* (Olivares et al., 2015 – present). Therefore, historical stereotypes are important for audience identification and familiarization with characters and their context.

The archetypes largely relate with characters with positive traits in regards to their demeanor or behavior. Meanwhile, in the case of stereotypes, both characters with a negative focus and those with a positive are mixed.

We can state that stereotypes appear as characters that are more genuine and more relatable to the viewer, while archetypes serve as a model or an example to follow or admire, such as is the case with the character Amelia Folch (*El Ministerio del Tiempo*). All the characters analyzed in this paper are built from fiction, none of them represent a real person in history. Spanish historical series have opted for a product that is set in a certain era but that contains fictitious characters in order to give them specific characteristics and adapt them to the plot development. The time period most frequently depicted in the analyzed Spanish productions is the Contemporary Age (67%), specifically

the years 1905, 1958, 1980 and 2015. Meanwhile a smaller number of characters have been placed in the Modern Age (33%), specifically in 1588 and 1660. We confirmed "the offer of series set in past eras is varied, not just for being in different time periods, but also because of the themes they develop" (Pleguezuelos, 2016, p.321). Finally, TVE1

prevails as the network showing the most historical series during the period of this study, between 2011 and 2018, opting for historic narratives set in Spain, with the objectives of commercial profitability and better ratings compared to other competing television networks, especially Antena 3.

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