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Image and representation of stereotypes and archetypes in Spanish television audiovisual fiction: from *Cites* to *El Pueblo* as cases of educommunication in series

Imagen y representación de estereotipos y arquetipos en la ficción audiovisual televisiva española: de Cites a El Pueblo como casos de educomunicación en series

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Abstract

Audio-visual fiction plays a socialising role that influences the construction of personal identities. The projection of fiction in the consolidation of new representations is a determining factor in today's societies, acquiring relevance thanks to its capacity to shape personalities through its image, to influence conduct and determine behaviour. This article delves into the image of stereotypes, archetypes and social roles presented in Spanish choral fiction through two specific case studies: the urban *Cites* and the rural *El Pueblo*. The main objective is to expose plot and character trends in this audio-visual representation. To this end, a mixed methodology has been used, based on a socio-semiotic approach and methodological triangulation, allowing us to study approaches from the point of view of educommunication. The results yield relevant conclusions about the different models, stereotypes and archetypes on display, with reference to the issue of gender and family options, couples or cohabitation relationships, incorporating patterns related to family structuring with new models, inserting them in a normalised way, presenting diverse family models and relationships with less questioning and greater normality, bringing about changes in society, given that viewers empathise and develop links with the characters, acquiring their perspective.

Keywords

Archetypes; audio-visual; diversity; fiction; image; series; social identity; stereotypes; television

Resumen

La ficción audiovisual ejerce un rol socializador que influye en la construcción de las identidades personales. La proyección de la ficción en la consolidación de nuevas representaciones es determinante en las sociedades actuales, adquiriendo relevancia gracias a su capacidad de conformar personalidades a través de su imagen, influenciar en la conducta y determinar comportamientos. Este artículo pretende profundizar en la imagen de los estereotipos, arquetipos y roles sociales presentados en la ficción española coral a través de dos casos de estudio específicos: la urbana *Cites* y la rural *El Pueblo*. El objetivo fundamental es el de exponer las tendencias de tramas y personajes en dicha representación audiovisual. Para ello, se ha empleado una metodología mixta, con base de corte socio-semiótico y triangulación metodológica, que ha permitido estudiar enfoques desde la óptica de la educomunicación. Los resultados arrojan conclusiones relevantes alrededor de los diferentes modelos, estereotipos y arquetipos mostrados con referencia a la cuestión del género y opciones familiares, de pareja o relaciones de convivencia, incorporando patrones relativos a la estructuración familiar con modelos nuevos, insertándolos de un modo normalizado, dándose modelos y relaciones familiares diversos con menor cuestionamiento y mayor normalidad, auspiciando cambios en la sociedad, dado que los espectadores empatizan y desarrollan vínculos con los personajes adquiriendo su perspectiva.

Palabras clave

Arquetipos; audiovisual; diversidad; estereotipos; ficción; identidad social; imagen; serie; televisión

1. Introduction

In recent decades there has been a growing academic and popular interest in series as an object of study in the general context of entertainment (Álvarez-Rodríguez, 2021), and in the context of the cultural industry and the media (López and Raya, 2019). Television series have been a real focus of interest from the point of view of gender studies (Díaz, 2020; González-de-Garay, 2011; Ferris, 2008), of the media effects theory (Zillmann and Vorderer, 2000) or of narrative analysis and audio-visual broadcasting (Wilke and Seide, 2021; Castro and Cascajosa, 2020; Barra and Scaglioni, 2020; De-Caso-Bausela, González-de-Garay and Marcos-Ramos, 2020; Masanet and Fedele, 2019; Gordillo, 2009). Also, with regard to the creation of identities, on the one hand (Padilla-Castillo and Sosa-Sánchez, 2018; Ramasubramanian, 2010) and gender roles, on the other (Díaz, 2020; Lozano, 2020).

Serialised fiction has provided key content in the programming of different television channels, whether public or private, European, or American. Likewise, serialised fiction is closely linked to the entertainment objective established in the European framework of public television at the time of its birth (Navarro, García-Muñoz and Delgado, 2022), while it is directly related to the economic profitability objectives of private companies (Cabezuelo-Lorenzo, Mirandeta-Galbe and Barceló-Sánchez, 2020), as the ideation, production and broadcasting of series can generate huge revenue for the different parties involved in the process of creating and distributing a series (Neira, 2018). The business model of the new platforms differs from that of traditional television: the content attracts potential subscribers; they provide income; this income is used to finance and generate new content. Thus, the rules of how TV channels are financed have changed radically: programmes are sold to consumers and their data are used to target advertising (Pozzi and Ferrer, 2018).

Along these lines, it is worth noting that, both in video-on-demand (SVOD) services and in relation to the rest of the streaming platforms, the way in which audio-visual content is consumed is changing (González-Oñate, Jiménez-Marín and Sanz-Marcos, 2020), as is the production, distribution, and financing of audio-visual content (Harvey, 2019). In the words of Pozzi and Ferrer (2018), "television is mutating from a linear medium to one in which content arrives on demand. It is the user who is in control and decides what they watch". This was the case even before the huge increase in demand experienced by platforms after March 2020 (Marín, 2021), both in terms of the amount of viewing by users and the increase in global bookings (Túñez-López, Vaz-Álvarez and Fieiras-Ceide, 2020). As Segarra-Saavedra and Hidalgo-Marí (2016) state, television needs to adapt to the communicative and broadcasting context in order to adapt to the structural changes that are taking place in production and consumption modes.

Given the current abundance of serialised fiction titles and the diversity of platforms for consuming digital video, the main transnational SVOD platforms (Amazon Prime Video, Netflix, HBO, Filmin, Disney+ or Movistar, among others) not only distribute but also commission many serialised fiction titles. In fact, it has already been publicly and openly stated that the economic profitability of series today is greater than that of films, whether they are macro-productions or independent films (Torrico, 2021), and that the forms, styles and trends in the new streaming broadcasting scene are reaching increasingly higher quotas (Hidalgo-Marí, Segarra-Saavedra and Palomares-Sánchez, 2021).

2. Television series and the generation of stereotypes and archetypes from an educommunication perspective.

Such is the level of repercussion and influence that audio-visuals and, specifically, series have on audiences, that fictional television is achieving a greater impact on the perception of the world than, for example, advertising campaigns or institutional communication (Montero, 2006). In fact, there are cases in which a topic addressed in a television series has achieved higher levels of social awareness than certain real information on the subject in question. This is because the media contribute to the formation of identities and stereotypes (Guarinos, 2011; Rodríguez-Camero, Rodríguez-Camero and Azañón-Hernández, 2008), helping to institute a generalised and socially accepted image, which is subsequently transferred, acquiring the status of unquestionable reality (Galán-Fajardo, 2006).

Hence, it is unquestionably necessary to consider television series as educommunicative tools, understanding them as the interaction of education and communication and thus generating stereotypes and roles, since realities are discursive constructs, and the media are channels of mass dissemination (Ramírez-Alvarado and de-Casas-Moreno, 2019).

Indeed, UNESCO has recognised the term educommunication since the late 1970s, defining it as communication education (Daza, 2010). The definition given by this organisation includes all forms of learning and development in the context of the media. Along these lines, Freire (1975) proposed a current of dialogical thinking in which education and communication were on the same level. In his work, he identified both processes as one and the same phenomenon. It was this paradigm that UNESCO later recognised, in 1979, as educommunication (Barbas, 2012).

The fundamental core is the transversality of the concepts of education and communication, based on lifelong learning (continuous learning systems - formal or informal), thanks to which perceptions of the environment or society evolve and are different from those learned at specific moments in life. In this way, communication through the media is understood as another component of the educational process: a dialogue between education and the mass media. Looking exclusively at the audio-visual sphere, this remains a communicative process which, through television fiction series, encourages communication and human evolution (Jiménez-Marín, Pérez-Curiel and Elías-Zambrano, 2014). Thus, according to these same authors, the use of fiction series narration is useful for promoting education among viewers of all ages.

One instrument for education through the audio-visual narrative is the normalisation of social roles through the creation of characters. Previous research on media entertainment has shown that fictional characters can promote audience engagement with perceived messages, such as effects, character similarity, parasocial interaction, or self-identification (Cohen, 2001; Soto-Sanfiel, Aymerich-Franch and Romero, 2014). In fact, Bartsch et al. (2006) defined entertainment as a process in which viewers can identify with the protagonists of audio-visual fiction through simulations of their behaviour and situations, generating empathy and involvement with the characters and creating narrative and experiential bonding (Krakowiak and Oliver, 2012).

Identification with the characters involves cognitive and emotional empathetic reactions, becoming fused with the character (Cohen, 2001), which helps to reveal the impact of audio-visual fiction on positive pro-social behaviours (Murphy et al., 2013). In this way, and within the role and social responsibility of audio-visual companies (Sánchez-Gey, Jiménez-Marín and Román-San-Miguel, 2022), characters can represent archetypes and stereotypes, so both concepts should be clarified.

Stereotypes, according to Lippman (1922), are related to the context of mass society, while Andrés-Del-Campo (2002) asserts that they facilitate mechanisms of perception elaborated by individuals to generate patterns and models of behaviour and action. Stereotypes can be multiple (based on race, sexual orientation, religion, social status, gender, etc.) and are considered as collective, impersonal, and anonymous representations that are transmitted through the media (Galán-Fajardo, 2006). Thus, stereotypes imply certain beliefs that are managed among social groups to make visible the identification of oneself and others.

According to Loscertales (1999), identification is generated through an attitudinal gradation in three layers: a) comparison (considering the diversity of existing groups and people); b) categorisation (considering the classification of different individuals); c) social competition (definition and description of the group). In this respect, Brown-Givens and Monahan (2005) add that the stereotyping process is configured in two stages: first, the personal belief system associated with groups that have common characteristics is activated; then, in a second stage, the information received by the spectators is deciphered. In any case, the starting point is the composition of the personal image of the characters so that these acquire value, as well as the relationships that make socio-cognitive perceptions spread through values and anti-values (Romero-Rodríguez, De-Casas-Moreno, and Torres Toukoumidis, 2015).

According to Jung (2014), an archetype is made up of the contents of the collective unconscious that are based on similar modes of behaviour in similar individuals, but in different situations and places. Defining archetypes is of great help when you want to deliberately influence certain social groups, especially by influencing the degree of affinity generated in the audience. In this way, emotional bonds and a certain affinity are created, and the archetyped characters are understood as authentic *lovelinks* (Roberts, 2005). As Kotler and Armstrong (2013) have already pointed out, the relationship between the personality of individuals and the environment in which they are perceived generates behavioural responses. The difference, then, between stereotypes and archetypes is that the former are presented as characters close to the viewer, while archetypes are more general models that can be imitated (Lozano, 2020).

In this regard, it is worth highlighting Jung's (2014) categories of archetypes, completed with the analysis of Ataroma-Rojas, Castañeda-Purizaga and Agapito-Mesta (2017), which are fundamental for this study, as they are frequently used in television fiction:

Table 1: Archetypes forms

Form	Features
Reflexive extroverted	Objective and rational
Reflexive introverted	Insecure and low profile
Sensible extroverted	Sociable, empathetic, and emotional
Sensible introverted	Reserved and sentimental
Perceptive extroverted	Superficial, liberal, and self-interested
Perceptive introverted	Guided by subjectivity and inner experiences
Intuitive extroverted	Optimistic, adventurous and tends towards the delectable
Intuitive introverted	Planner, dependent and dreamer

Source: Atarama-Rojas, Castañeda-Purizaga & Agapito-Mesta (2017); Jung (2014)

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In this context, it can be affirmed that audio-visual fiction serves to foster archetypes and reinforce certain stereotypes, while helping to emphasise other, less distended aspects of reality (Igartua & Marcos, 2015), by using exaggerations, and continuing to use parodies and prejudices (Villamor & Romero, 2018). Previous research highlights that a bias is produced in the cases of social minorities (Igartua, Barrios and Ortega, 2012; Mastro, 2009) or new social trends (Markov & Yoon, 2021). Thus, more and more fiction series are being produced with the aim of attenuating certain characteristics and creating a series of innovative content and representations, with protagonists and characters who carry out actions that are normally pigeonholed as other behaviour types (Lozano, 2020).

In this regard, Park (2012) indicates that the consumption of audio-visual fiction facilitates positive intergroup relations and the corresponding reduction of negative prejudices towards social minorities, insofar as identification with the character of that minority group is promoted. In fact, other studies such as those by Igartua and Marcos (2015) or Müller (2009) have shown, along the same lines, that a viewer's feeling of identification with a character is a significant process in facilitating this reduction in prejudice. It has also been observed that the attributes selected to highlight and construct a character condition audience response. Raney (2004) notes that the status of characters determines the emotional orientation that audiences may develop towards them, an issue endorsed more recently by the contributions of Canet and García-Martínez (2018). Thus, characters who are considered good stimulate a favourable affective disposition, while those who are considered villains have a negative affective disposition (Igartua and Marcos, 2015).

2.1. Construction of identities through the audio-visual media

Debates about the construction of identities are central not only to gender studies, but also to research on the creation of social roles. On the one hand, essentialists believe that identity is innate or biological (Gross, 1991), while constructionists believe that identity is a cultural product and social construction (Foucault, 1978). The social dominance of a certain standard pattern can be conceived as a more flexible system of standardisation through social structures and cultural production. This is where the educational role of the media, in particular television, comes into play.

Two concepts are particularly important in the construction of identities: on the one hand, hegemony, and on the other, normality. Gramsci's (1973) hegemony is interesting in that it shifts the focus of traditional scholarship from explicit ideologies or agendas to the common-sense norms that influence everyday social interactions and relationships between individuals, usually taken for granted. In turn, the concept of normalisation establishes values and representations, classic or current, which are not given a preponderant role because of their updates. Rather their treatment follows the behavioural models and narratives of other roles, serving as a symbol and image in a common diegesis. With this representation through the media, the hegemonic ideas and patterns set forth can serve as a basis for debate about power in relation to gender, race, and sexuality, among others, represented in social discourses (Kellner, 2018).

Foucault (1978) argues that the real reasons behind traditional values are economic, because the family represents the perfect unit for maximising consumption in capitalist societies. Thus, Chasin (2000) analyses how capitalism and consumerism have appropriated certain social movements with the consequent exclusion of those who do not fit such a profile. However, more recent studies (Del Pino, 2022; Rodríguez, 2021) point to this normalisation of the figures represented as part of the social tools for standardising identities.

In the same vein, the media, as a cultural and social institution, contributes to the maintenance of the status quo, often represented in the products consumed as representations and social interactions. Traditionally, media images of family roles, sexual identities or race conditions were analysed from certain hegemonic perspectives (Connell, 1992). As a result, notions of invisibility and symbolic annihilation (Fejes, 2000; Gross, 1991) were especially present. Thus, minority profiles were largely absent from mainstream television. However, given that invisibility is no longer a problem in the media, an analysis of current mediated images may help to incorporate issues of gender, race, and class (Martínez and Gracia, 2019). In this sense, Fejes (2000) has already suggested that the representation of identities in the media is occurring in a conservative period for society, making them harmless to normative values. However, in 2022 the reality starts to be different: identities start to be constructed in alternative and parallel ways, gaining respect in the diegesis as far as the role of the character is concerned (Galán-Fajardo, 2006). Non-standard images are presented in a way that is acceptable to standard audiences (Soto-Sanfiel, Aymerich-Franch and Romero, 2014), reinforcing traditional values such as family, monogamy and stability and relying on non-traditional values, with connotations of modernity and progress (Hidalgo-Marí, Segarra-Saavedra and Palomares-Sánchez, 2021). Different characters begin to be welcomed in the mainstream media, in general, and in television and serialised fiction. Examples such as the American series *Modern Family* or *Sex Education* are clear cases of interference and recreation in the creation of identities (Shannon, 2022).

3. Objectives

The main objective of this research was to discover the representation of different family roles and established personal ties (as well as their correspondence with stereotypes or archetypes) in Spanish audio-visual fiction. To this end, a comparison has been made between two series developed in radically different habitats and environments. On the one hand, *Cites* (TV3, 2015-2016); on the other, *El Pueblo* (Prime Video, 2019-).

Cites (TV3, 2015-2016) is a series set in the modern urban context of the city of Barcelona. Produced by Arca Audio-visual, part of the Filmax group, it is a television series that aired on TV3 (regionally) in 2015 and 2016, on Atraseries (nationally) in 2016 and 2017. Since 2018 it has also been available on the Amazon Prime Video platform. Based on the idea of the British show *Dates* (Channel 4, 2013-), but with original scripts, it consists of two seasons of thirteen episodes each, in which each episode, lasting forty-five minutes, narrates the first dates of a series of characters looking for love, sex or companionship through a computer application.

On the other hand, *El Pueblo* (Prime Video, 2019-) is set in a rural environment as is the fictional village of Peñafría, in the province of Soria. Produced by Contubernio Films for Mediaset, it premiered on Amazon Prime Video in 2019 and on Telecinco in 2020. The third season was released in 2022, and is to be followed by the fourth, scheduled to premiere in 2023. Each of these seasons consists of eight 55-minute episodes.

The series is about a group of urbanites who, for different reasons, decide to leave their respective cities and move to the fictitious village of Peñafría, which in real life corresponds to the village of Valdelavilla and landscapes around La Ventosa de San Pedro, both districts belonging to the municipality of the town of San Pedro Manrique. *El Pueblo*, which at first sight seems abandoned, has a population of five people, locals of the village. However, ten new inhabitants arrive, with whom the villagers have to coexist, each individual trying to adjust their customs to the others.

From a media point of view, the purpose of both series is to provide entertainment, while from the business point of view and that of the respective production companies, it is economic profitability. Today's society is growing increasingly critical and demanding greater equality of representation in all areas of human development, including the field of cultural and audio-visual production. In this context, the need arises to find out whether the configuration of the personalities and family representations of the different characters in the series under study are mediated by the potential for identification with the viewers.

Given that this study is framed within the neo-archetypal theory of Faber & Mayer (2009), which updates the premises of Jung (2014), the fundamental characteristics of archetypes are proposed: these are characters inserted in the diegesis (1), who are psychologically represented as models (2), who provoke

intense emotional responses (3), who are easily recognisable (4) and who operate at an unconscious level (5).

Along these lines, and to determine to what extent the average viewer of the series identifies with the fictional characters, the following objectives are pursued in Spanish serialised audio-visual fiction:

- O1. To be aware of stereotypical and archetypal tendencies.
- O2. To define contexts and latent tendencies in the narrative representation of family roles.
- O3. To describe the representation of neo-archetypes from the perspective of family relationships.

The present study is therefore an attempt to integrate different lines of research on media entertainment, narrative persuasion, stereotypes in audio-visual fiction, media contact and the representation of family roles and bonds.

4. Methodology

This is a mixed quantitative-qualitative methodology study that delves into Spanish television fiction of a differential nature in two different contexts: the habitat represented and the broadcasting environment (regional television -tv3-, streaming platform -Prime Video-).

Based on the concept of methodological triangulation proposed by Yin (1993), this research was carried out using a combination of methods based on the selection of a qualitative technique (neo-archetypal narrative analysis of characters and situations), a quantitative technique (questionnaire) and a Delphi method as a contrast technique.

The sample in the three cases was as follows: for the narrative analysis (n1), in addition to the complete viewing of the fiction that makes up the sample (the entire series up to the time the study was closed), a bibliographical review was carried out, which provided the academic support needed for such research, as can be seen in the previous sections. It is worth specifying that *Cites* (TV3, 2015-2016) is made up of two seasons with thirteen episodes each, lasting forty-five minutes on average (some lasted forty, others fifty-two minutes -the longest of them all-), which means a total of twenty-six episodes for this series. The three seasons aired so far of *El Pueblo* (Prime Video, 2019-) account for a total of eight episodes per session, with an average length of seventy-five minutes, making a total of twenty-four episodes for this series.

The complete sample of episodes for both television series is fifty episodes, for a total of two thousand nine hundred and seventy minutes. Thus: $n1=50$

In addition, it should be considered that both series are choral series, so they have a large cast of characters. Only the main characters have been considered, leaving the recurring, occasional or scarcely appearing figures for further research. In total, twenty-seven characters have been analysed in the series *El Pueblo*, and twenty-eight in *Cites*, making a total of fifty-five characters in all. In other words: $n2=55$

For the sample selection process in the quantitative part, the questionnaire, the sample size is 1117. Specifically, although a total of 1250 surveys were completed, 1117 of these questionnaires were considered effective. Therefore: $n3=1117$. In this sense, it should be clarified that a list of viewers was previously drawn up and, subsequently, systematic random sampling was applied.

The Delphi was made up of nine experts, following the indications of Landeta (2006), who establishes a total of between seven and fifteen as the ideal number of experts. Thus: $n4=9$

In the sample selected, it is interesting to note a series of questions: why were these series chosen? Firstly, two different habitats (urban vs. rural) were chosen to try to understand whether the archetypal representations of traditional family roles versus the new prevailing family roles and models are different in personality treatments as different as the modern or postmodern values represented in urban series (*Cites*) and those represented in a rural series (*El Pueblo*), as suggested by the studies of Doro (2022) or Campos (2011). In fact, a similar comparison, albeit in the field of media in general (and not fiction series), has already been proposed by Moltó and Hernández-Hernández (2004) when addressing the functionality of the media in rural habitats versus urban societies.

Why series in different media? The series *Cites* dates from 2015, moments before the explosion of streaming platforms in Spain, whose maximum growth has come from moments after the confinement imposed by Covid19 (García and Sánchez-Bayón, 2021), so its primary broadcasting took place on

traditional digital television, following the classification of González (2010); subsequently, it has had its broadcasting on platforms. Besides, *El Pueblo* originated in 2019, with a premiere on the platform, but was subsequently broadcast on digital television. Thus, each production has had its home in the different media used in Spain.

Why different natures, regions and sVOD? Taking into account the desire of current regional fiction to break down geographical barriers thanks to the possibilities offered by on-demand platforms (Neira, Clares-Gavilán and Sánchez-Navarro, 2020), it should be added that comparing a regional audio-visual product with a national one may show imperceptible nuances, from the point of view of the diegesis or the audience itself, which would be impossible to achieve when analysing the same type of audio-visual distribution (Sánchez-Gey, Jiménez-Marín and Román-San-Miguel, 2022). Furthermore, it should be noted that the subgenre to which each selected fiction belongs (*Cites*, 'dramedy'; *El Pueblo*, comedy) can be an indicator of possible biases in each performance, due to the high capacity of comedies to stage extreme situations, characters or roles that can acquire symbolic value (Jaso, Aranda and Puche, 2019). Both are complementary sub-genres, which help the analysis in this sense.

Thus, the methods were developed as follows: The narrative analysis, which was carried out between the months of January and June 2022, was done following the scheme of Faber and Mayer (2009) and Garrido and Zapsi (2021) to identify the different roles in the diegesis. This was done by managing and organising the data that can be seen in table 2:

Table 2: Defining and identifying roles and treatments

Series	Character	Main role	Secondary role	Familiar role	Type of identification	Type of treatment
<i>Cites</i> / <i>El Pueblo</i>	1	Reflexive	Extrovert / introvert	a	Comparison / categorization / social competition	Exaggeration / Parody / Prejudice / Normality
<i>Cites</i> / <i>El Pueblo</i>	2	Sensible	Extrovert / introvert	b	Comparison / categorization / social competition	Exaggeration / Parody / Prejudice / Normality
<i>Cites</i> / <i>El Pueblo</i>	3	Perceptive	Extrovert / introvert	c	Comparison / categorization / social competition	Exaggeration / Parody / Prejudice / Normality
<i>Cites</i> / <i>El Pueblo</i>	4	Intuitive	Extrovertido / introvertido	d	Comparison / categorization / social competition	Exaggeration / Parody / Prejudice / Normality
<i>Cites</i> / <i>El Pueblo</i>	...	Common person	Extrovert / introvert	...	Comparison / categorization / social competition	Exaggeration / Parody / Prejudice / Normality

Source: Own elaboration based on Garrido and Zapsi (2021), Atarama-Rojas, Castañeda-Purizaga and Agapito-Mesta (2017); Jung (2014), Faber and Mayer (2009) and Loscertales (1999)

The questionnaire was carried out using a sample of television viewers living in Spain, aged between 15 and 75 years old. For this purpose, the systematic random sampling technique was used, where the aim of the sampling was to study the existing relationships between the distribution of the different variables in the population made up of such viewers in Spain (not necessarily Spanish) (Hernández Sampieri, 2006). To this end, the inclusion and exclusion criteria were defined (demographic, temporal and geographical characteristics of the subjects that made up the study population and those who could interfere with the quality of the data or the interpretation of the results) (Arias-Gómez, Villasís-Keever and Miranda, 2016); in other words, only viewers who had watched the series on Spanish channels between 2015 and 2022 were accepted to participate. Also, a systematic random system was used where the distribution criterion of the subjects is such that the analogues tend to be closer (Ávila, 2006). This type of sampling is more accurate than simple random sampling, as it goes through the population more

uniformly, if the items measure the same construct (Frías-Navarro, 2014), so they are highly correlated with each other (Welch and Comer, 1988). Therefore, the survey was prepared and sent to viewers in Spain through associations, schools, universities, and social network groups, thus obtaining the defined sample. This was carried out in March, April, and May 2022.

The questionnaire, composed of 12 closed multiple-choice questions, was structured since four thematic blocks (Sanz-Marcos, Jiménez-Marín and Elías-Zambrano, 2021):

Block 1: Respondent profile

Block 2: Assessment of the series under study

Block 3: Opinion about the family roles portrayed in both series

All the answers, except for the first block, were configured in such a way that the answers ranged from 1 (Strongly disagree) to 5 (Strongly agree), following the five-point Likert scale model. The questionnaire was set up in Google Forms and the results were then exported and worked within a Microsoft Office Excel table in its professional version.

For its part, Delphi as a contrast technique was the last method to be executed and consisted of the design and application of a panel of experts to support and/or contrast the complexity of the object of study and the results obtained in the previous phases. The sources in question come from the field of communication, audio-visual fiction, and series. Five of the profiles carry out their professional work in the university academic field. The panel members are coded as follows:

E1: University of Seville

E2: University of Cadiz

E3: Jaume I University

E4: Complutense University of Madrid

E5: Pompeu Fabra University

E6: CINA - Filmmakers of Andalusia

E7: CIMA - Association of Women Filmmakers and Audio-visual Media

E8: Scriptwriter

E9: Andalusian Audio-visual Council

The criteria for the selection of the experts revolved around four main issues: academic and/or professional affinity with the object of study; national recognition; the diversity of the experts according to the variables of age, gender, habitat, sexual orientation; and, finally, the proximity and accessibility of the expert in question.

The panel took place during the months of June and July 2022, both electronically and in person. In all cases, after an initial phone call, basic information was sent by email (a report and an open-ended questionnaire). Subsequently, in the case of the electronic sessions, and using email, the experts were provided with a template for their opinions; in the case of the face-to-face sessions, the experts were recorded, and their opinions were entered into an Excel table created for this purpose.

The contribution of the experts is identified in inverted commas and is attributed to a code previously assigned to each of them, which appears in brackets, where the E refers to the term Expert, followed by the corresponding number according to the sequential order attributed. The categories were:

Objective 1:

Do you think that the characters portrayed in Spanish fictional TV series help to generate and/or maintain social stereotypes and archetypes? (O1)

What are the most frequent stereotypes and archetypes in Spanish fiction (O1)?

What are the stereotypical and archetypal tendencies in series in general and, specifically, in *Cites* (TV3, 2015-2016) and *El Pueblo* (Prime Video, 2019-)? (O1)

Objective 2:

Can you define family relationships (O2)?

Following a statistical model, would you affirm that there are family relationships that are more normal than others? (O2)

Could you indicate which are the traditional family roles and which are the current ones? (O2)

Could you define contexts and trends in the narrative representation of family roles in the series *Cites* (TV3, 2015-2016) and *El Pueblo* (Prime Video, 2019-)?

Objective 3:

How are neo-archetypes represented in Spanish fiction series from the perspective of family relationships (O3)?

How are neo-archetypes represented in the series *Cites* (TV3, 2015-2016) and *El Pueblo* (Prime Video, 2019-) from the perspective of family relationships? (O3)

5. Results

In a context in which stereotypes cohabit with archetypes, within a social transition towards the statistical normality of different family roles, the impact of fiction series on viewers may encourage certain models that imply standardisation. Therefore, the results extracted from the application of the three methods to the selected samples can shed light on this issue.

The data exploitation is structured according to the chronological order followed for the three methods of this triangulation: firstly, phase one was the narrative analysis of the characters in their context; secondly, the popular consultation on the characters, situations and series studied (phase two); lastly, the third phase was built on the debate carried out by the panel of experts designed in accordance with the research objectives set out above.

5.1. Phase 1: Narrative analysis

After analysing the series and the characters, the results show that 60% of the main characters (those analysed) are constructed through stereotypes; in other words, thirty-three of the fifty-five characters analysed are stereotyped, while twenty-two of them correspond to archetypes (40%). Although it is true that this categorisation of archetype/stereotype changes as the respective series evolves, we have opted for the most common type from the broadcasting of the first episode to the last broadcast. In this way, the narrative analysis of the stereotype or archetype in the series *Cites* assumes a more stable pattern than in *El Pueblo*. This is so, given that, on the one hand, the *Cites* series is shorter in total length than *El Pueblo*, and, on the other, the characters in the former appear in few episodes, while in *El Pueblo* they appear in almost all of them, the evolution being more evident.

Once the characters have been listed (and framed in the series in question), each character has been selected and classified according to the image that each character denotes and connotes, as well as whether their representation is mainly an archetype or a stereotype. In this sense, the column 'Image' has been constructed because of the description given by the work teams of the production companies of both series (Arca Audio-visual and Contubernio). In order to classify the stereotype or archetype, the binary concordance index (yes/no) proposed by Núñez and Loscertales (2005) was used. This ensures a correct classification, avoiding possible biases.

These results can be seen in table 3 below:

Table 3: Stereotyping and archotyping in the *Cites* and *El Pueblo* series

Nº	Series	Character	Image	Stereotype / Archetype
1	<i>El Pueblo</i>	Cándido	Rural mayor, widower	Archetype
2	<i>El Pueblo</i>	Emilia	Mayor's mother, widow	Stereotype
3	<i>El Pueblo</i>	El Ovejas	Single shepherd in love	Archetype
4	<i>El Pueblo</i>	Arsacio	Traditional, uncouth, rustic husband	Stereotype

Nº	Series	Character	Image	Stereotype / Archetype
5	<i>El Pueblo</i>	La María	Traditional wife, empowered woman	Archetype
6	<i>El Pueblo</i>	Celes	Lesbian and single mother	Archetype
7	<i>El Pueblo</i>	Echegui	Fading ex-rock star, single	Stereotype
8	<i>El Pueblo</i>	Chicho	Artistic agent, single	Stereotype
9	<i>El Pueblo</i>	La seña Elisa	Modern woman, urbanite, widowed	Archetype
10	<i>El Pueblo</i>	Juan José Soler	Corrupt businessman, separated	Stereotype
11	<i>El Pueblo</i>	Pelayo	Son of separated parents, obese	Stereotype
12	<i>El Pueblo</i>	Amaya	Mosinac: Model, singer, actress	Stereotype
13	<i>El Pueblo</i>	Gustavo	No-no 35 years old, single	Stereotype
14	<i>El Pueblo</i>	Pablo	Bank worker, fiancé	Stereotype
15	<i>El Pueblo</i>	Nacho	Bank worker, single, in love	Stereotype
16	<i>El Pueblo</i>	Ruth	Love couple, believer in free love	Archetype
17	<i>El Pueblo</i>	Moncho	Love couple, believer in free love, jealous	Stereotype
18	<i>El Pueblo</i>	Orión	Child Raised in Philosophy of Free Love child	Archetype
19	<i>El Pueblo</i>	Laura	Single mother, frustrated and evicted	Stereotype
20	<i>El Pueblo</i>	Maca	No-no urbanite daughter	Archetype
21	<i>El Pueblo</i>	Mariajo	Ex-drug addict, single	Stereotype
22	<i>El Pueblo</i>	Carla	Centenial, with higher education, unemployed, single	Stereotype
23	<i>El Pueblo</i>	Hugo	Centenial, with higher education, unemployed, single	Archetype
24	<i>El Pueblo</i>	Cristina	Workaholic dentist, married	Stereotype
25	<i>El Pueblo</i>	Martín	Workaholic cooker, married	Stereotype
26	<i>El Pueblo</i>	Charles	Wealthy British, in a relationship of three	Archetype
27	<i>Cites</i>	Aurora	Fat woman, baker, single	Stereotype
28	<i>Cites</i>	Víctor	Journalist, divorced	Stereotype
29	<i>Cites</i>	Ona	Centenial, pampered, single	Stereotype
30	<i>Cites</i>	Álex	Responsible ophthalmologist, single	Archetype
31	<i>Cites</i>	Imma	Taxi driver and caretaker, single	Archetype
32	<i>Cites</i>	Júlia	Stay-at-home mother, loyal wife with terminal cancer	Archetype
33	<i>Cites</i>	Bárbara	Twice separated with two children from different fathers	Archetype
34	<i>Cites</i>	Sofía	Lesbian, in partnership	Archetype
35	<i>Cites</i>	Octavi	Homosexual, no regular relationship	Stereotype
36	<i>Cites</i>	Edu	Personal trainer, nightclubber, single	Stereotype
37	<i>Cites</i>	Paula	Lesbian fiancée	Archetype

Nº	Series	Character	Image	Stereotype / Archetype
38	<i>Cites</i>	Abuela de Paula	Widowed, looking for a relationship	Archetype
39	<i>Cites</i>	Vico	Lesbian fiancée	Archetype
40	<i>Cites</i>	Francesc	Voice-over actor, single, looking for a relationship	Stereotype
41	<i>Cites</i>	Carles	Chemist, paralytic, single	Stereotype
42	<i>Cites</i>	Judith	Student, single, loyal	Stereotype
43	<i>Cites</i>	David	Truck driver, widowed, father	Archetype
44	<i>Cites</i>	Martín	Tattooist, single father	Archetype
45	<i>Cites</i>	Blanca	Posh, teacher, single mother	Stereotype
46	<i>Cites</i>	Laura	Social worker, single, ex-drug addict	Stereotype
47	<i>Cites</i>	Gina	Shop assistant in a record shop, in a relationship	Archetype
48	<i>Cites</i>	Dídac	Homosexual chef, widowed	Archetype
49	<i>Cites</i>	Sergi	Undeclared homosexual politician	Stereotype
50	<i>Cites</i>	Sara	Young woman, working, no steady partner, with a couple, with several sex couples	Stereotype
51	<i>Cites</i>	Marcel	Young, in a relationship	Stereotype
52	<i>Cites</i>	Albert (marido trío)	Husband in a boring marriage	Stereotype
53	<i>Cites</i>	Olga	Wife in a boring marriage	Stereotype
54	<i>Cites</i>	Guillermo	Businessman, single, rentboy	Stereotype
55	<i>Cites</i>	Elena	Wedding planner, single, looking for a relationship	Stereotype

Source: Own elaboration

Once the different characters have been analysed in terms of their image and their functioning as archetypes or stereotypes, the definition and identification of the roles and treatments of each of the characters analysed narratively in terms of their contexts and performances in the diegesis is applied. Once again, the classification of roles has been based on conversations with the script work team of Arca Audio-visual and Contubernio. Thus, this classification can be seen in table 4:

Table 4: Application of role identification and treatment in *Cites* and *El Pueblo*

Nº	Serie	Character	Main role	Secondary role	Familiar role	Type of identification	Type of treatment
1	<i>El Pueblo</i>	Cándido	Reflexive	Extroverted	Widower, son	Categorization	Normality
2	<i>El Pueblo</i>	Emilia	Intuitive	Extroverted	Mother, widow	Social competition	Parody
3	<i>El Pueblo</i>	El Ovejas	Perceptive	Extroverted	Unpaired	Categorization	Exaggeration
4	<i>El Pueblo</i>	Arsacio	Ordinary person	Extroverted	Husband, father	Social competition	Parody
5	<i>El Pueblo</i>	La María	Ordinary person	Extroverted	Wife, mother	Categorization	Normality

N°	Serie	Character	Main role	Secondary role	Familiar role	Type of identification	Type of treatment
6	<i>El Pueblo</i>	Celes	Ordinary person	Introverted	Daughter, mother, single	Categorization	Normality
7	<i>El Pueblo</i>	Echegui	Ordinary person	Introverted	Unpaired	Categorization	Parody
8	<i>El Pueblo</i>	Chicho	Ordinary person	Extroverted	Unpaired	Categorization	Exaggeration
9	<i>El Pueblo</i>	La seña Elisa	Intuitive	Extroverted	Mother, widow	Categorization	Normality
10	<i>El Pueblo</i>	Juan José Soler	Perceptive	Extroverted	Separated, in a couple, father	Social competition	Prejudice
11	<i>El Pueblo</i>	Pelayo	Ordinary person	Introverted	Son	Comparison	Prejudice
12	<i>El Pueblo</i>	Amaya	Perceptive	Extroverted	In a couple	Social competition	Parody
13	<i>El Pueblo</i>	Gustavo	Ordinary person	Extroverted	Unpaired	Social competition	Prejudice
14	<i>El Pueblo</i>	Pablo	Ordinary person	Extroverted	Fiancé, friend	Categorization	Normality
15	<i>El Pueblo</i>	Nacho	Ordinary person	Introverted	Unpaired, friend	Comparison	Exaggeration
16	<i>El Pueblo</i>	Ruth	Sensible	Extroverted	Mother, in a couple	Categorization	Exaggeration
17	<i>El Pueblo</i>	Moncho	Intuitive	Introverted	In a couple, father	Social competition	Prejudice
18	<i>El Pueblo</i>	Orión	Ordinary person	Introverted	Son	Categorization	Prejudice
19	<i>El Pueblo</i>	Laura	Ordinary person	Introverted	Mother, single	Social competition	Normality
20	<i>El Pueblo</i>	Maca	Ordinary person	Extroverted	Unpaired	Categorization	Normality
21	<i>El Pueblo</i>	Mariajo	Ordinary person	Extroverted	Single	Categorization	Parody
22	<i>El Pueblo</i>	Carla	Perceptive	Extroverted	Unpaired, friend	Social competition	Parody
23	<i>El Pueblo</i>	Hugo	Sensible	Introverted	Unpaired, friend	Categorization	Exaggeration
24	<i>El Pueblo</i>	Cristina	Perceptive	Extroverted	Married	Social competition	Exaggeration
25	<i>El Pueblo</i>	Martín	Perceptive	Introverted	Married	Social competition	Exaggeration
26	<i>El Pueblo</i>	Charles	Ordinary person	Extroverted	Single, in a no-sexual throuple	Categorization	Exaggeration
27	<i>Cites</i>	Aurora	Sensible	Introverted	Single	Comparison	Prejudice

Nº	Serie	Character	Main role	Secondary role	Familiar role	Type of identification	Type of treatment
28	<i>Cites</i>	Víctor	Intuitive	Introverted	Divorced	Social competition	Normality
29	<i>Cites</i>	Ona	Ordinary person	Extroverted	Single	Social competition	Prejudice
30	<i>Cites</i>	Álex	Sensible	Introverted	Single	Categorization	Normality
31	<i>Cites</i>	Imma	Sensible	Introverted	Single	Categorization	Normality
32	<i>Cites</i>	Júlia	Sensible	Introverted	Mother, wife	Comparison	Normality
33	<i>Cites</i>	Bárbara	Ordinary person	Extroverted	Separated, mother	Social competition	Normality
34	<i>Cites</i>	Sofía	Sensible	Introverted	In a couple	Comparison	Normality
35	<i>Cites</i>	Octavi	Perceptive	Introverted	Single	Social competition	Prejudice
36	<i>Cites</i>	Edu	Ordinary person	Extroverted	Single	Social competition	Prejudice
37	<i>Cites</i>	Paula	Sensible	Introverted	Fiancée	Social competition	Exaggeration
38	<i>Cites</i>	Abuela de Paula	Perceptive	Extroverted	Widow	Categorization	Normality
39	<i>Cites</i>	Vico	Sensible	Introverted	Fiancée	Categorization	Normality
40	<i>Cites</i>	Francesc	Sensible	Extroverted	Single	Categorization	Prejudice
41	<i>Cites</i>	Carles	Ordinary person	Extroverted	Single	Social competition	Normality
42	<i>Cites</i>	Judith	Sensible	Introverted	Single	Comparison	Prejudice
43	<i>Cites</i>	David	Sensible	Introverted	Widower, father	Comparison	Prejudice
44	<i>Cites</i>	Marín	Sensible	Introverted	Father, single	Comparison	Prejudice
45	<i>Cites</i>	Blanca	Ordinary person	Extroverted	Mother, single	Categorization	Exaggeration
46	<i>Cites</i>	Laura	Intuitive	Introverted	Mother, single	Categorization	Prejudice
47	<i>Cites</i>	Gina	Intuitive	Extroverted	In couple	Social competition	Exaggeration
48	<i>Cites</i>	Dídac	Sensible	Introverted	Widower	Categorization	Normality
49	<i>Cites</i>	Sergi	Sensible	Extroverted	Single	Social competition	Prejudice
50	<i>Cites</i>	Sara	Ordinary person	Extroverted	With several non-regular partners	Social competition	Exaggeration
51	<i>Cites</i>	Marcel	Sensible	Introverted	In a couple	comparison	Normality
52	<i>Cites</i>	Albert	Intuitive	Introverted	Husband	Categorization	Prejudice

N°	Serie	Character	Main role	Secondary role	Familiar role	Type of identification	Type of treatment
53	<i>Cites</i>	Olga	Sensible	Introverted	Wife	Categorization	Normality
54	<i>Cites</i>	Guillermo	Sensible	Introverted	Rentboy	Categorization	Prejudice
55	<i>Cites</i>	Elena	Sensible	Extroverted	Single	Social competition	Exaggeration

Source: Own elaboration

It should be noted that the different roles, identification, and treatment have been given according to the role that each character plays in the series, as there are, certainly, characters whose evolution has meant that the character has changed a great deal from their first appearance to their last. A case of this can be seen in *Cites* in the character of Blanca, whose first representation is that of a "posh" (as Martín calls her in the series) and who becomes a single mother who shares parenthood and friendship with the father of her daughter, who is not her partner. Or, in the same series, Paula goes from being a heterosexual girl in the first episode in which she appears to end the series with her marriage to Vico, another woman. In the case of *El Pueblo*, perhaps the most extreme example of evolution is that of María, who goes from being a wife, a rural housewife, dressed in an apron and country style, to a modern village woman, with pink leggings, an urban haircut, and sharing a house with her soon-to-be ex-husband and her current boyfriend, a Briton. As well as acting as grandmother to her daughter's son, a gay single mother. We can also observe the evolution of Amaya, who starts out as a kept-up actress, and becomes an intellectual part of her partner Juan José Soler's business. Also, Laura, who starts out as a single mother scornful of the world, to a sexual and loving relationship with Pablo, Nacho, and Ruth, declaring herself monogamous.

The truth is that, after observing each of the characters in both series, and classifying them according to the different categories by majority representations, a common naturalness can be observed in their different roles, almost exercising a single-family unit made up of all the inhabitants of the village, in the case of the rural series. In the case of *Cites*, if it is true that the choral series does not contemplate a single-family unit, the different relationships and interrelationships that can occur between the different characters are presented in a simple way, exaggerating, parodying, prejudging, or normalising each one of the performances.

5.2. Phase 2: Quantitative questionnaire

Once the profiles and variables of the first block had been identified, related to the second block, the evaluation of the series under study (*El Pueblo* and *Cites*), and when asked about the overall evaluation from the point of view of the treatment of edumunication and the treatment of the new family roles, it should be noted that 89.1% (995 people) answered with a 5 for the "very positive" evaluation, as opposed to the opposite extreme, "not at all positive", which was the option answered by 7.43% (83%). In the intermediate options, 20 people (1.8%) answered with a 4, 14 people (1.26%) with a 3, and 5 people with a 2 (0.45%).

When asked whether the manifestation of new social roles is evident in the series under study, the results were similar, with 1021 people (91.4%) stating that it is evident (with a 5), compared to the rest of the answers (4, 3, 2 or 1), which, in total, accounted for 8.6% (96 people).

When asked whether they believed that the series should normalise new social forms and new social and behavioural archetypes, the results were again like the previous ones: 1108 (99.2%) responded with a 5, as opposed to 0.8% who responded to the other possibilities (9 people).

When asked about the suitability of treating the series as a tool for social education, curiously, 100% of the people surveyed gave the answer "very suitable", coded with a 5.

In relation to the third block, the opinion about the family roles shown in both series, one of the first questions in this block was whether the viewers were aware of the family ties that were being shown there. Thus, one of the initial questions in this module was based on the explanation of the relationship between María, Arsacio and Charles, as well as that between Pablo, Nacho, Laura, Ruth and Moncho, in both cases in *El Pueblo*; and, on the explanation of the relationship between Vico, Paula and Sofía, or that between Olga, Albert and Guillermo, in the case of *Cites*. With this clarification, respondents were then asked for their opinion on these new family realities. Here we find more mixed opinions, many of them positioned in the middle ground. Thus, option 3 ("neither agree nor disagree") was the option answered by 82.46% (921 people), leaving the extremes with minority opinions: 60 people (5.4%)

answered with a 5 ("totally agree") and 15 people (1.34%) with a 1 ("totally disagree"). The remaining 10.8% opted for options rated 2 ("disagree") or 4 ("agree").

When asked whether they wanted series such as *Cites* or *El Pueblo*, in a natural way, to present new family models (showing them the example of Juanjo, Amaya and Pelayo (*El Pueblo*) and Marfín and Blanca (*Cites*), 874 people (78.25%) answered "totally agree" (5), 136 (12.17%) answered "totally disagree" (1) and 107 (9.58%) answered "neither agree nor disagree" (3). Surprisingly, there were no responses to codes 2 and 4.

When asked about the respective opinions on family roles shown in both series, when asked specifically about open relationships, 3.3% (37 persons) marked option 5 "strongly agree", compared to 47.1% (526 persons) who marked option 1 ("strongly disagree"). In between, 5.64% (63 people) ticked option 4 "agree", 25.42% (284 people) ticked 3 ("neither agree nor disagree") and 18.53% (207 people) ticked option 2 ("disagree").

5.3. Phase 3: Delphi

The development of the interviews with the experts was defined as easy and collaborative. When all the experts are initially asked whether the series act as a social mediator and educator, all without exception agree that they do, even making strong statements such as "there is no doubt about it" (E2) or "absolutely yes" (E4).

When expressly asked about the questions that address the first objective of the research and the experts are asked whether they consider that the characters shown in Spanish fictional television series help to generate and/or maintain stereotypes and social archetypes, all also support this line, expressing that "sometimes they are stereotypes, sometimes archetypes, but always some kind" (E6); or the case of E5 who contributes that "always, always, the audio-visual teaches, just as always, always, a novel teaches. In the end, it is about opening minds on different issues, and what better way to see the evolution than in a natural way". E9, who belongs to the Audio-visual Council of Andalusia, affirms that "there were already series in the nineties or the first years of this century where new sexual relationships or bonds between different people could be seen, but in a very stealthy way, as was the case with *Física o Química* or *Compañeros*; but in previous and rather more complicated times, such as the eighties, new realities were also seen in series such as *Anillos de Oro*, and in each and every one of them, typical stereotypes and proposed archetypes were seen".

When asked about the most frequent stereotypes and archetypes in Spanish fiction, several came up, such as "homosexuals, men or women, married and with children, which are becoming more and more common" or "single working mums, who decide or are forced to raise their children alone, but now they don't do it out of pity, but as a way of life" (E7). The response about "dinkies, for example, was seen a lot in North American fiction; and family entanglements in Latin American fiction. But in Spain, we have been opting more for a classic stereotype and for an archetype of modernity, especially when it comes to independent young people" (E1).

When asked what the stereotypical and archetypal tendencies are in the series in general and, specifically, in *Cites* (TV3, 2015-2016) and *El Pueblo* (Prime Video, 2019-), they all agree that in *Cites* the stereotype is the classic one ("you see separated or single people looking for eternal love... and you see people who just want to hang out, that's all" -E2-) and that, curiously, in *El Pueblo* they break down many more barriers and are even more surprising: "Let's see, *Cites* takes place in modern-day Barcelona, the city of trends and probably the most cosmopolitan in Spain... But *El Pueblo*... Let's see how you fit a lesbian in a district of Soria... Even Arsacio says that in Soria there aren't any of those! "(referring to his daughter Celes, after asking her to visit a doctor when she learns of her homosexuality) (E2). E8 responds to this: "Well, what about the family threesome, which is not sexual, that María herself has unwittingly set up? She ends up living under the same roof with Arsacio, whom she continues to cook for, and with Charles, who buys her a castle... That's a great metaphor!

When all the experts were asked for a definition of family, the answers varied between "people who live together" (E8) and "people who maintain a habitual bond created or involuntary and bloodless" (E3). In this sense, the expression "children" or "offspring" is not mentioned until one of the interviewers mentions such a question. Thus, E1, for example, states that "you can have children and not be related to your ex because you have absolutely no link with that person... for whatever reason... or you can have a family relationship simply because of the past". In this respect, E7 states that "family is also urban family, because it may be the case that you raise your children with a friend, and that friend is family, willingly and willingly". Experts 1 to 5 put special emphasis on the fact that "the concept of family is a social concept" (E2), while E9 states that "there are legal terms, and other social terms".

Following a statistical model, would you affirm that there are family relationships that are more normal than others? E3 and E4 dwell especially on the concept of statistical normality, stating that "something

is normal - or not - when there are a lot of people in the same line - or not. But that doesn't make it better or worse, it is just statistically superior" (E4), while E3 asserts that "statistical normality exists, that's how it is. But statistics are not everything, and even less so in family relationships". In fact, this question is linked to traditional versus current family roles, in which different positions are found. Thus, E8 puts forward the idea that "traditional roles have been changing. What is tradition? Is it the same in 2022 as it was in 1950? Not really". But, in relation to this question, E3 affirms that "clearly the traditional roles are father-mother-child, and the current roles are anything but that", a question endorsed by other experts (E1, E4, E5).

When the experts were asked to define contexts and trends in the narrative representation of family roles in the series under study, the case of Ruth and Moncho or Arsacio, María and Charles, in the case of *El Pueblo*, and the choral totality of the characters in *Cites*, is widely exposed.

How are neo-archetypes represented in Spanish fiction series from the perspective of family relationships? On this point, the university experts give a more narrative and academic perspective, as could not be otherwise, stating that "a wonderful archetype, for example, is that of Cándido, the affable mayor of *El Pueblo* who only wants to open his mind to learn and improve his town" (E1). Or "Paula's grandmother in *Cites*, who, as her grandmother, unconditionally accepts her granddaughter's homosexuality and marriage, setting an example of family development" (E4). When asked the question about how neo-archetypes are represented in the series *Cites* (TV3, 2015-2016) and *El Pueblo* (Prime Video, 2019-) from the perspective of family relationships, the answers are, once again, along the same lines: "the naturalness with which emotional bonds are formed between the characters in *Cites*, creating authentic new families, is a clear example of a neo-archetype" (E7); or "the neo-archetypes are set by us. Is Ruth, who only wants to love and be loved with a constant nucleus, an archetype, or is Moncho, who preaches free love but only wants to be with Ruth, an archetype? That's where I leave it..." (E6)

6. Discussion and conclusions

The aim of this article was to find out the stereotypical and archetypal tendencies represented in the Spanish series, defining contexts and styles of narrative representation of family roles and describing the neo-archetypes exposed from the perspective of the relationships between family members.

In this sense, starting from the first objective (to determine the stereotypical and archetypal tendencies), the study reveals that the panorama of tendencies is beginning to reverse, giving way to an increasing presence of archetypes, as opposed to a gradual decrease in stereotypes. In addition to this, the stereotypes shown are made with humour, exaggeration, and parody.

Likewise, in relation to the second objective (defining contexts and latent tendencies in the narrative representation of family roles), the analysis of the image of families represented in Spanish serialised fiction clearly shows the incorporation of new patterns related to family structuring, with the reception of incipient models in a normalised manner. Thus, it can be affirmed that, although a predominant model is still projected in the different plots of audio-visual fiction, representing a prototypical family (mother, father and one or several children), it is also true that diverse family models and relationships are being presented with increasing frequency and with less and less questioning. Therefore, although the "moral hyperrealism that characterises Spanish fiction", as Lacalle and Hidalgo-Marí (2016: 479) have already indicated, includes large doses of current affairs and social trends, some experts refer to it as banal and frivolous, almost artificially included. However, the truth is that the general opinion, as well as that observed throughout the study, show that the representation of families in fiction is beginning to be managed through the prism of new family models.

With respect to the third objective (to describe the representation of neo-archetypes from the perspective of family relationships), in the field of narrative persuasion, the study has found that identification with the protagonists sponsors and helps to change attitudes in society. That is, when viewers resemble a fictional character, they empathise with them and acquire their perspective from a cognitive and affective point of view, changing their identity occasionally or permanently and experiencing a situation of cognition, which leads to changes in beliefs and opinions, as Igartua, Barrios and Ortega (2012) or Moyer-Gusé, Chung and Jain (2011) have already expressed. In this way, the neo-archetypes of the family are in line with the new forms of family diversity with established ties that, de facto, are emerging in society: from three-parent families, to homoparental, single-parent or nuclear families, dinkies or even the concept of the urban tribe for raising children, are increasingly glimpsed and exposed in the selected cases. The characters constructed from archetypes reinforce credibility and bring verisimilitude to the diegetic environment in which they come to life, but they are gradually transformed into new archetypes and portrayed as new models. Generally, archetypes are dynamic, changing throughout the story of the series. They are also transferable and dual, i.e., they do not necessarily show either a negative or a positive image.

Reflections on the identification of these families and the narrative adopted in the diegesis by each of its members, raises a functionalist application that serves to generate value in the audience, in the viewers of the family practices where this creation of value, as defined by its members, really takes place. The informality of the family as a social system gives it its institutional durability, but it also engenders the heterogeneity, the dynamism, that the market cannot allow for the objects it trades. Are the colonial ambitions of platform builders ultimately counterproductive, and how do these tensions manifest themselves for those who live in the platform family? Given the heterogeneity of these groups, how do the prescriptions of the platform family manifest themselves in their different forms?

It is also important to highlight the importance of primary and secondary roles in the narrative analysis- In this respect, from the point of view of eduction both roles pose a naturalised diegesis, with a clear normalisation of social roles, suggesting that gender, education, social class, race, or age are treated with the same dose of humour (in the case of *El Pueblo*) or dramedy (in the case of *Cites*). In general, it is important to point out that the results are not conclusive, but they do provide clues to the evolution of serialised fiction in Spain.

The research carried out makes it evident that archetypes are functioning as essential, almost latent images in the collective unconscious (and subconscious), which make it easier for viewers to accept them as plausible and to develop emotional bonds, thus creating convincing stories.

The results show and confirm that character type influences the narrative role and the character's role in the plot, influencing viewers' expectations of identification with the character. Moreover, the coexistence of different stereotypes and the achievement of the impulse of current family archetypes is evident in the approach to the concept of statistical normality (be it media or social), among the characters represented in serialised fiction.

In the realm of comedy (*El Pueblo* and *Cites*), humour serves as the basis for the generation of the desired effects. In drama, on the other hand, only *Cites* (which, it should be remembered, is a tragicomedy) provides the necessary ingredients in the diegesis, between scenes, contexts, and characters, to construct the story and the portrayal of roles in the plot. Hence, the concept of dysfunctionality is interesting when it comes to depicting love, sexual, cohabitation or family relationships in fiction. This question becomes appealing when discussing the social construction of family roles: nuclear, extended, single-parent, reconstituted, homoparental, single-person, multinuclear families, couples, trios, stable or discontinuous relationships are represented in different ways in fiction to give naturalness to each of the situations. The construction of the characters reflects some distinctive features of each member of the group, with a fictional approximation to what is experienced in real society. Thus, it is worth noting that television culture is increasingly conducive to the representation of stories, characters or situations that would have been impossible to represent in the past.

This is where Spanish television fiction offers an extensive catalogue of family environments in which each person moves away from a classic stereotype within the traditional family unit and approaches new situations, promoting narrative archetypes that are increasingly less novel and more current. It can be concluded, therefore, that there is notable correspondence between the attitudes and values expressed in audio-visual fiction and the characters of a certain real or possible life, although with interesting nuances, which show the subjugation of roles to the narrative possibilities of serialised television fiction.

7. Limitations of the study and possible lines of future research

Although the media can disseminate gender stereotypes and archetypes, it is also true that viewers, through their choice of content, are the ones who legitimise identity models. The power of audiences means that roles and types must confront the narratives presented in different contexts, in many cases endangering their survival when they do not have a sufficiently high following among viewers (Gómez, 2014). However, in assessing the impact of these representations on audiences and the cultural imaginary they shape, the cultural tradition of the audiences themselves in relation to television fiction must be considered to study the confluences of the representations with greater acceptance among the audience, as opposed to those roles with less power to be followed. In fact, previous studies suggest that far from showing classic or dominant stereotypes, the audio-visual products with the largest audiences and following denote and offer an unconventional or helpful image (Arranz, 2010).

In this sense, and given that this is a living and evolving analysis, we propose the continuity of the study over time. Thus, as a future line of research, we consider that it may be interesting to extend the study both chronologically (*El Pueblo*, for example, is currently in the post-production of its fourth season), and from a thematic perspective, analysing other current series in which diverse and varied roles appear. We believe that this phenomenon is of special interest and should be analysed considering other demographic and socio-cultural variables that can broaden the field of study and allow the application of diegesis with the educational-communicative value undertaken in this study.

8. Specific contribution of each signatory author

Contributions	Authors
Conception and project design	Author 1, Author 2, Author 3
Documentary research	Author 1, Author 2, Author 3
Data collection	Author 1, Author 2, Author 3
Data analysis and critical interpretation	Author 1, Author 2, Author 3
Revision and approval of versions	Author 1, Author 2, Author 3

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11. Declaration of conflict of interest

The authors declare that there is no conflict of interest.

12. References

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