

FACULTAD DE COMUNICACIONES

Carrera de **COMUNICACIÓN AUDIOVISUAL EN MEDIOS DIGITALES**

**“DATA ANALYTICS BASED GENDER STEREOTYPES  
REPRESENTED IN THE AUDIOVISUAL NARRATIVE  
OF THE SERIES "YOU"”**

Tesis para optar el título profesional de:

**Licenciado en Comunicación Audiovisual en Medios Digitales**

**Autores:**

Nataly Silvana Jeri Condori  
Enzo Javier Villanueva Pastrana

Asesor:

Mg. Adriana Margarita Turriate Guzman  
<https://orcid.org/0000-0003-1171-0027>

Lima - Perú

**JURADO EVALUADOR**

Jurado 1 Presidente(a)	<b>EDUARDO LANDAURO CERF</b>	<b>10202480</b>
	Nombre y Apellidos	Nº DNI

Jurado 2	<b>TROY REQUENA PORTELLA</b>	<b>000873139</b>
	Nombre y Apellidos	Nº DNI

Jurado 3	<b>GUILLERMO MAURA LAU</b>	<b>07976866</b>
	Nombre y Apellidos	Nº DNI

## **DEDICATORIA**

El presente trabajo de investigación se lo dedicamos principalmente a Dios, a nuestra familia, maestros y amistades cercanas que influenciaron en nuestra formación académica a lo largo de estos años con el objetivo de vernos triunfar en la vida.

## **AGRADECIMIENTO**

Agradecemos a nuestros docentes que nos acompañaron en esta etapa universitaria, principalmente a la Mg. Adriana Margarita Turriate Guzman, quien nos motivó a seguir adelante en este largo camino.

# Data Analytics based Gender stereotypes represented in the audiovisual narrative of the series "You"

DOI: <https://doi.org/10.1109/ICICT54344.2022.9850801>

Jeri-Condori, Nataly Silvana  
Universidad Privada del Norte  
Lima, Perú  
[N00096481@upn.pe](mailto:N00096481@upn.pe)

Villanueva-Pastrana, Enzo Javier  
Universidad Privada del Norte  
Lima, Perú  
[N00161103@upn.pe](mailto:N00161103@upn.pe)

Turriate-Guzmán, Adriana Margarita  
Universidad Privada del Norte  
Lima, Perú  
[adriana.turriate@upn.edu.pe](mailto:adriana.turriate@upn.edu.pe)

**Abstract**—This research analyzes gender stereotypes in the audiovisual narrative of the first season of the series *You*. The objective is to describe the components of the masculine and feminine archetypes represented in the main characters. For this purpose, the qualitative methodology, the case study method, as well as observation and focus group techniques were used. Likewise, observation sheets were applied to detect psychosocial characteristics such as traits, roles, motivations, and behaviors in the archetypes. In the focus groups, through an interview guide, the impressions of students between 19 and 25 years old in Lima, Peru, were collected. The results were analyzed through data reduction. The research showed that gender stereotypes were represented through male and female archetypes in the main characters. Likewise, their psychosocial characteristics such as traits, roles, motivations, and behaviors were identified and classified as negative and positive.

**Keywords**— *Character; Male Archetype; Female Archetype; Gender Roles.*

## I. INTRODUCTION

From a simple narration to a film production there will always be the need to tell a story with an impacting beginning, conflicts, and a denouement that attracts attention. This allows to convey information efficiently and satisfies human nature: to communicate [1]. This scenario favored the proliferation of audiovisual content and promoted a process of continuous improvement to provide a unique experience to the consumer. These changes can be observed in three aspects. First, HDR video standards generate an immersive experience, as they imbue images with realism. As a result, there has been an increase in research aimed at creating video encoding and compression systems that capture the attention of audiences. In this way they manage "to provide an impression as well as quality that is closer to the real world appearances" [2]. Secondly, it is committed to the massification of Internet services. "This promotes several new service creation and digital inclusion to the citizens" [3]. In this regard, local telephone companies include in their data plans offers to browse streaming platforms and review series catalogs. Additionally, connections can be made to public Internet networks, which increases the possibility of engaging with online and on-demand audiovisual

content. Thirdly, more complex fictions are built in terms of aesthetics, production, and narrative. They offer the viewer permanent feedback on behaviors and identity construction, since they reproduce everyday situations, conflicts or scenarios that are quickly recognizable [4].

Regarding this last point, the expansion of a story in different types of platforms can be counterproductive, thanks to the large number of digital devices that currently exist (mobiles, tablets, televisions, etc.) [5,6,7]. It is worth mentioning that this implies a great power of the media to promote social constructions through its contents. Morrejón (2020) points out that the reach of television perpetuates gender stereotypes and validates behaviors among adolescents and young people [8]. Likewise, for Medina and Rodrigo (2009), the media are a fundamental part of society and could influence the perception of social stereotypes of the audience, which favors the distortion of a social reality [9]. In other words, the narratives shown in these media tend to influence and have an impact on society. For their part, authors Madolell, Gallardo and Alemany (2020) argue that "gender representations are acquired through socialization processes assuming, within our cultural context, a division of roles, expectations and different behaviors between men and women" [10].

### A. Theoretical basis

Human social development is fueled by narratives and storytelling [11]. With the advent of the Internet, many media have benefited by allowing these narratives to globalize and take shape through digital devices. That is, the audiovisual media have developed an enormous capacity for the creation and dissemination of audiovisual productions [9], which thanks to the development of technology replicate reality and collect the experiences that are experienced in different societies. This is possible thanks to the audiovisual narrative, a sequence of images and sounds that explain a story through different digital media and among which the prosumer's contribution stands out [12,13]. Currently, audiovisual productions must be reformed and adapted to the public through these new platforms to meet

the demands of the audience [14]. Such innovation is concentrated in VoD platforms also known as streaming platforms. They represent a novel model for presenting audio and video transmitted in real-time, allowing the users to download the content while they can watch it [15]. The most popular streaming platform among users is Netflix. In 2021, it had 214 million users worldwide [16]. In Peru, streaming platforms, also known as OTT (Over The Top), have a wide reach nationwide, being Lima and Trujillo the regions that use them the most, with 49% and 27%, respectively [17].

Also, the character is a fundamental element in traditional and audiovisual narratives since they give rise to the events and plot of the story through their actions and personality [11]. Therefore, a character can evidence realistic traits or reflect moral dilemmas since his or her creation process involves a psychological, physical, and sociological dimension [18]. Within the physical dimension, the following aspects stand out: the character's name, age, physical appearance, gender, and nationality. Within the sociological dimension, the most important aspects are stability in relationships, marital status, family environment and the number of children, professional and work environment, professional status, educational environment, spatial framework, and external conflicts. Within the psychological dimension, the following aspects stand out: personality type, temperament, objective, goals, and internal conflicts.

Therefore, audiovisual contents can recreate scenarios typical of the experiences of different social sectors and thus reinforce gender stereotypes in the social imaginary, social representations that derive from the prejudice towards some people because of some attribute or characteristic that is framed in the physical, biological, social, and sexual spheres [19]. These limitations are created through socialization processes and are fed back into the cultural context, normalizing, and legitimizing the "division of different roles, expectations, and behaviors between men and women" [10]. Gender stereotypes are present in the audiovisual narrative through different media, for example, the concept of romanticized love that results in stories where women are highly dependent on men [20]. In the same way, some movies promote these stereotypes and focus on violence against women [21]. These constructs are built by means of archetypes.

Gender-focused archetypes seek to categorize men and women by their values and psychosocial characteristics: traits, roles, motivations, and behaviors, for example, masculinity is related to aggressiveness, and femininity is associated with feelings [22]. For her part, Mancinas (2010) mentions that these archetypes have been classified by their values or certain characteristics, whether positive or negative, for both genders [23]. For this reason, the main objective of this research is to analyze the gender stereotypes represented in the audiovisual narrative of the series *You*, season 1. Likewise, the specific objectives are to detail and describe the components of the male and female archetypes in the main characters of the series *You*,

respectively. This audiovisual narrative is called quality television because it belongs to the U.S. industry, is aimed at an adult audience, has a high investment in production and has a complex narrative [24].

## II. METHOD

The research design is qualitative since it allows the identification of gender stereotypes presented in the narrative of the series [25]. Likewise, it is descriptive and the method used is the case study. Its application will allow us to understand the perception of our informants, as well as the overall understanding of the series' narrative [26]. The research informants are millennials, as they are tech-savvy and tend to take entrepreneurial risks digital. This social group is distinguished by their initiative and incursion into business in an autonomous manner, that is, they are self-employed as "freelancers". The economic income obtained from the application of their knowledge and the use of technological tools allows them to have a stable economic solvency for their own benefit and that of their families [27]. In Peru, 29% of Peruvians are between 19 and 35 years old, and their hobbies include using social networks, listening to music, and consuming audiovisual productions, as well as using subscription services, e.g. Netflix [28]. The study employs observation and focus group techniques. The former allows for the verification of facts and data using the perceptive capacity [29].

## III. RESULTS

The Netflix series *You* (2018) is a psychological thriller created by Greg Berlanti and Sera Gamble, based on the novel by Caroline Kepnes, and broadcast by Warner Horizon Television, in association with Alloy Entertainment and A&E Studios. Its main characters were analyzed in this research since the character Joe Goldberg represents the male archetype and the character Guinevere Beck represents the female archetype. The first season of the series was analyzed using an observation sheet, which facilitated the selection of the sequences that had a relationship with the categories and subcategories. Likewise, to contrast this information, two focus groups were added with a total of 12 participants. The design of the interview guide consists of 10 questions based on the indicators: traits, roles, motivations, and behaviors of the subcategories, i. e., masculine and feminine archetypes.

### A. Components of the male archetype represented in the main character of the series *You*, season 1, in 2021

The character Joe has the physical characteristics of a young man of medium height, fair skin, brown eyes, an upturned nose, and wavy light brown hair. In most of the chapters, the character wears comfortable and casual clothes. He is the main character, introduced in the series from episode 1 titled "Pilot" to episode 10 titled "Bluebeard's Castle". In the first season of the series, it is mentioned that he lives alone in a rented apartment in New York, works as a bookstore manager, and represents the archetype of masculinity.

The following table shows the components of the male archetype of the character Joe. These codes are recognizable by the audience and allow us to establish the stereotype of masculinity in the audiovisual narrative of the You series.

TABLE I. COMPONENTS OF THE MALE ARCHETYPE

Components	Chapter	Minutes	Description
Dominant traits	Episode 2: "The Last Nice Guy in New York"	22:13 to 22:25	The character Joe is shown enraged at his neighbor Paco for not obeying his orders.
	Episode 3: "Maybe"	17:25 to 17:30	Joe's desperation to hide Benji's corpse in the basement is observed.
	Episode 6: "Amour Fou"	1:11 to 1:46	Joe is shown feigning empathy for Beck's friend, Peach.
Dominant male roles	Episode 1: "Pilot"	2:50 to 3:00	Joe introduces himself as the library manager to impress Beck.
	Episode 5: "Living with the Enemy"	2:05 to 2:20	Joe decides to do Beck's laundry and fold Beck's clothes while she works.
	Episode 5: "Living with the Enemy"	7:28 to 7:58	Joe recommends posting a rude social media post to Beck's friend
	Episode 5: "Living with the Enemy"	20:00 to 20:50	Joe masturbates while viewing Beck's photos.
	Episode 7: "Everythingship"	39:44 to 40:55	Joe has sex with his neighbor Karen.
Motivations	Episode 5: "Living with the Enemy"	40:50 to 41:40	Joe is seen attempting to kill Peach with a rock.
	Episode 6: "Amour Fou"	43:03 to 44:40	Joe mentions the phrase, "You need emotional support now, that's my specialty".
	Episode 7: "Everythingship"	27:53 to 29:41	Joe has suspicions that Beck is unfaithful and spies on her.
	Episode 7: "Everythingship"	32:22 to 33:40	Joe mentions "I do everything to protect you".
Dominant behaviors	Episode 1: "Pilot"	44:30 to 47:30	Benji is assaulted with a hammer by Joe.
	Episode 2: "The Last Nice Guy in New York"	28:26 to 28:30	Joe claims that he tricks people easily.
	Episode 5: "Living with the Enemy"	39:00 to 40:00	Joe thinks that Peach competes with him.
	Episode 6: "Amour Fou"	39:02 to 40:05	Joe attempts to murder Peach.
	Episode 9: "Candace"	30:52 to 32:12	Joe assaults Beck's psychologist, Nicky, and steals his cell phone by pointing a gun at him.
	Episode 9: "Candace"	33:27 to 35:56	Joe aggressively confronts Beck

Own elaboration

Table I shows the components of the Joe male archetype. First, the character's traits are concentrated in negative aspects, which are linked to aggressiveness, desperation, denial, and lying. Secondly, he manifests male roles that deal with the hegemonic: obliging, chivalrous, dominant, possessive, and lascivious. Third, he demonstrates negative motivations, to justify manipulation, harassment, and the attempt of murder. Fourth, he demonstrates negative behaviors related to murder, aggressiveness, manipulation, jealousy, and falsehood.

The application of the focus group made it possible to gather the perceptions of young people about the character Joe.

- For the participants, the feelings conveyed by the actions shown by the character Joe when he interacts with the character Beck are diverse. Some focused on positive feelings. For example, they noted that they felt interested, as he looked like the perfect man. Likewise, they commented that they could perceive empathy, nobility, kindness, charisma, and a friendly personality in the character. On the other hand, they mentioned negative feelings. For example, they perceived an obsessive behavior, which made them fearful. At the same time, they detected expressions of bipolarity, a tendency to harassment, concern, nervousness, psychopathic traits, malice, loneliness, and fear.
- For the participants, the feelings that Joe's phrase "I do everything to protect you" conveyed to them were different. Some focused on positive feelings such as protective and romantic. However, a larger number mentioned negative feelings, such as disapproval, fear, cynicism, overprotectiveness, terror, manipulation, lack of control of impulses, disturbing, and a person without limits.
- For the participants, the role assumed by the character Joe in the plot of the series is complex. Some interviewees focused on positive roles. For example, they pointed out roles such as the kindness he expresses, the paternalistic attitude, his charming style, the right guy, the perfect man, the protagonist, and the ideal partner. On the other hand, they also pointed out negative roles such as his manipulative, harassing, impulsive, obscene, selfish, apathetic, and domineering side.
- For the participants, Joe's motivations for his behavior are different. Some categorized him as having positive motivations. The vast majority mentioned love, his interest in Beck, his need to protect her, to write his own love story, and his search for help. On the other hand, negative motivations are mentioned such as loneliness, the persistent idea of having a relationship with Beck, not being alone, the lack of affection, and instability.

- The participants described Joe's behavior as obsessive, compulsive, frightening, lying, manipulative, messy, impulsive, low empathy (apathy), asocial, calculating, obsessive in love, controlling, irrational, aggressive, hypocritical, frivolous, overwhelming, psychopathic, and cynical.

**B. Components of the female archetype represented in the co-star character of the series *You*, season 1, in 2021.**

The character Beck has the physical characteristics of a nice young woman of medium height, slim build and face, fair skin, light blue eyes, and light blonde hair. In most of the episodes, the character wears casual clothes. She appears in the series from episode 1 titled "Pilot" to episode 10 titled "Bluebeard's Castle". In the series, it is mentioned that she comes from Massachusetts, lives in New York, and is a young aspiring writer: she represents the female archetype. This is characterized by her attitudes that deal with femininity: flirtatious, attractive, romantic, and close to her friends.

The following table shows the components of the feminine archetype of the character Beck. Her characteristics construct the feminine stereotype in the audiovisual narrative of the *You* series.

TABLE II. COMPONENTS OF THE FEMALE ARCHETYPE

Components	Chapter	Minutes	Description
Dominant traits	Episode 7: "Everything'ship"	12:25 to 12:50	Beck points out that she is unable to cope with work.
	Episode 9: "Candace"	32:23 to 35:56	Beck, in tears, states that she was unfaithful to Joe with Dr. Nicky
Dominant female roles	Episode 2: "The Last Nice Guy in New York"	15:03 to 15:20	Beck is seen wearing red lipstick on a date with her teacher.
	Episode 7: "Everything'ship"	13:56 to 12:50	Beck surprises Joe with a romantic date.
	Episode 8: "You Got Me, Babe"	17:40 to 18:48	Beck tries to get Joe's attention with a provocative pose.
	Episode 9: "Candace"	7:34 to 8:41	Beck and her friends are observed criticizing Candace.
Motivations	Episode 1: "Pilot"	30:21 to 30:30	Beck is seen with her friends in a bar, where she will participate in a prize.
	Episode 2: "The Last Nice Guy in New York"	36:05 to 36:30	Beck is seen blackmailing his teacher.
Dominant	Episode 4: "The Captain"	39:40 to 40:00	Beck is observed to be frustrated and desperate because she believes her life is a failure.

Components	Chapter	Minutes	Description
behaviors	Episode 6: "Amour Fou"	29:02 to 29:37	Beck is drunk with Peach on a bed.
	Episode 8: "You Got Me, Babe"	34:30 - 36:09	Beck feels inferior to Joe and believes that he deserves someone better.

Own elaboration

In the Table II, the character Beck shows negative personality and low self-esteem. First, she demonstrates roles that deal with femininity: flirtatious, attractive, romantic, and close to her friends. Secondly, she presents motivations related to his economic limitations and the need for manipulation. Third, she presents negative behaviors such as frustration and the need for attention.

The application of the focus group made it possible to gather the perceptions of young people about the character Beck.

- For the participants, the impressions conveyed by the actions shown by the character Beck when she interacts with the character Joe are diverse. Some mention that she easily falls in love, and is outgoing, liberal, and natural. However, she also reflects disorder, the need for attention, dependence, concern, and provocation.
- For the participants, the impressions conveyed by Beck's phrase "Yes, I cheated on you" have a negative nature: dread, fear, disappointment, betrayal, little empathy, manipulation, coldness, meanness, anger, sorrow, pity, deceit, instability, and concern. For the participants, the role assumed by the character Beck in the plot of the series is negative. For example, she victimizes herself and seeks to make appearances. Likewise, she is manipulable, needs attention, is insecure, unstable, and dependent.
- For the participants, the motivations of the character Beck for her behavior are diverse. Some perceive positive motivations such as self-improvement and work. On the other hand, they also identified negative motivations such as the lack of affection, frustration, the lack of love, the lack of authenticity, the need for affection, and protection.
- The participants described Beck's behavior in different ways. Some described her as innocent and outgoing. However, they also attributed an immature and manipulative nature to her.

IV. DISCUSSION

Traits are among the components of the masculine archetype. In the case of Joe, according to the observation sheet, negative aspects are evident, such as aggressiveness, desperation, denial, and lying. The comments of the focus group were added to these results. In this activity, Joe received both negative and positive evaluations. Among them, obsessive behavior, overprotection, and, sometimes, the representation of the perfect man stand out. These characteristics are the traits of the archetype, i.e., they are the responses that the character expresses to the group or society and that, in addition, agree with his behavior and emotions [30]. In the case of Joe, the male stereotype is concretized, whose traits are danger and, at the same time, charm, a combination that in the series turns out to be deadly. The findings are consistent with the research by Morrejón (2020), who in his study shows that in the series for adolescents physical and psychological traits have a relationship that allows to quickly identify the temperament and personality of the character, as well as his or her evolution within the production [8].

Roles are among the components of the masculine archetype. In the case of Joe, according to the observation sheet, there is evidence of roles that deal with the hegemonic: obliging, chivalrous, dominant, possessive, and lascivious. The comments of the focus group were added to these results. In this activity, Joe received various opinions, including positive roles such as kindness, paternalistic attitude, and ideal partner. On the other hand, negative roles such as manipulative, harassing, obscene and dominant were highlighted. This characteristic is influenced by society since each person creates his or her own role based on his or her experiences and behaviors [31]. In the case of Joe, the male stereotype is concretized whose roles of kindness and manipulation generate contrast in the character. The findings are consistent with the research by Moreno and Martínez (2015), who in their study show how the man is defined as strong, protective, attractive, and liberated from his home, which contributes to the perpetuation of male gender stereotypes in society [32].

Motivations are among the components of the masculine archetype. In the case of Joe, according to the observation sheet, motivations are evident in the murders committed by the character to be free from the people who impede his relationship with Beck. The main character justifies his actions with his love for the co-star. This is his argument to manipulate and spy on Beck, the co-star. The comments of the focus group were added to these results. In this activity, Joe received diverse opinions about his motivations, such as his love and interest in Beck. On the other hand, the most prominent motivations are negative ones such as loneliness, lack of affection, and emotional instability. These characteristics are the motivations of the archetype, i.e., the actions of this character are motivated by his desires and impulses to satisfy a need [33]. In the case of Joe, the male stereotype is concretized whose motivations are love and, at the same time, violent actions against his victims. He uses this feeling as a justification for his actions, representing a high danger in the series. The findings are consistent with the research by Morrejón (2020), who in his study shows that in

series for adolescents, psychological traits, goals, and emotional stability have a relationship that allows identifying the type of personality, ambitions, and type of relationship of the character, as well as the actions he or she performs based on his or her motivations [30].

Behavior is one of the components of the masculine archetype. In the case of Joe, according to the observation sheet, negative behaviors related to murder, aggressiveness, manipulation, jealousy, and falsehood are evident. The comments of the focus group were added to these results. In this activity, Joe received diverse opinions about his behaviors, such as obsession, compulsiveness, mythomania, aggressiveness, and disorder. On the other hand, to a lesser extent, Joe is said to be a kind and passive person who is interesting. These characteristics constitute the behaviors of the archetype, i. e., they are represented in the actions driven by the mind, through motivations and mental traits [34]. In the case of Joe, the male stereotype is concretized, whose mainly negative behaviors such as obsession, aggressiveness, and mythomania are accompanied by a kind and passive behavior. The findings are consistent with the research by Serrano and Machuca (2020), who in their study mention that the physical (interesting and attractive person), social (kind and passive), and psychological (obsession, compulsiveness, and mythomania) dimensions of the character are created to avoid reproducing gender stereotypes and warn the public of their existence; however, they could be misinterpreted, contributing to their perpetuation [35].

In Peru, the government entity INEI documents through the Demographic and Family Health Survey that "54.8% of women were victims of violence exercised at some time by the husband or partner" [36]. The aggressions are concentrated in psychological and/or verbal violence, physical violence, and sexual violence. Therefore, the term "obsessive" refers to a man who dominates a woman. This condition is reflected in the femicide rate, since in 2020, 137 deaths of women were recorded [37].

Traits are among the components of the feminine archetype. In the case of Beck, according to the observation sheet, personality traits such as low self-esteem are evident. The comments of the focus group were added to these results. In this activity, Beck received adjectives such as "someone who easily falls in love", "outgoing" and "liberal". Likewise, the interviewees detected disorder, low self-esteem, and dependence. These characteristics constitute the traits of the archetype, i.e., both the character's temperament and values agree with her behavior and emotions in society [29]. In the case of Beck, the female stereotype is concretized, whose traits are low self-esteem and dependence, which is noticed despite her liberal and outgoing attitudes. The findings are consistent with the research by Moreno and Martínez (2015), who in their study show that the representation of women is subordinated to men, which causes dependence, as well as concern for their physical appearance [32].

Roles are among the components of the feminine archetype. In the case of Beck, according to the observation sheet, roles that deal with femininity are evident: flirtatious, attractive, and romantic. The comments of the focus group were added to these results. Victimization, lack of attention, manipulative attitudes, and insecurity were observed. These characteristics constitute the roles of the archetype, i.e., people's behaviors are related to the roles they fulfill in society through their emotions [31]. In the case of Beck, the female stereotype is concentrated, i.e., flirtatious and provocative behavior becomes a reflection of her need for attention and insecurity. The findings are consistent with the research by Cambra-Badii I., Paragis M., Mastandrea, P., and Martínez, D. (2019), who in their study mention gender stereotypes such as male dominance over women, manipulation, and beauty standards for women [38].

Motivations are among the components of the feminine archetype. In the case of Beck, according to the observation sheet, there is evidence of negative motivations such as low self-esteem and manipulation for her benefit. The comments of the focus group were added to these results. Positive motivations were detected, such as the search for self-improvement, and economic and labor stability. On the other hand, the need for attention and frustration stand out as her negative motivations. These characteristics constitute the motivations of the archetype. This means that the actions of this character are motivated by her desires and impulses to satisfy a need [33]. In the case of Beck, the female stereotype is concentrated where work and emotional motivations (lack of attention and low self-esteem) are reflected in the actions and thoughts of the character within the series. The findings are consistent with the research by Gil and Gil (2020), who in their study mention how the media have witnessed the transformations of society and equality concerning women's rights and access to employment, a very recurrent problem in these times [39].

Behaviors are among the components of the feminine archetype. In the case of Beck, according to the observation sheet, there is evidence of negative behaviors such as frustration, low self-esteem, and need for attention. The comments of the focus group were added to these results. Negative behaviors such as self-doubt, immaturity, and the need for approval from the people around her were found. These characteristics constitute the behaviors of the archetype, i. e., they are represented in the actions driven by the mind, through motivations and mental traits [34]. In the case of Beck, the female stereotype is concentrated where negative behaviors (insecurity, immaturity, and low self-esteem) prevail in the character and are the most notorious in the series. The findings are consistent with the research by Morrejón (2020), who in her study shows that in series for adolescents, psychological traits and emotional stability have a relationship that allows to identify the character's personality type and changing relationships, which are represented in his or her behaviors [30].

Regarding the limitations of this research, it is worth mentioning the current situation due to the pandemic. This

generated that the options to carry out the focus group change from the face-to-face modality to the virtual modality. Due to the dependence on the internet to carry out these activities, there were different technical problems with the internet connection, electricity problems, as well as interruptions during the group sessions (noise, loud sounds, distortion of communication). On the other hand, a difficulty in carrying out the research was the scarce Spanish language material available in the Latin American region.

## V. CONCLUSIONS

This study had three fundamental objectives that through the theoretical implications extracted from different repositories helped the research. In addition, this was strengthened by the help of the scientific literature of various authors and the background that had a relationship. Likewise, the effectiveness of the techniques used for data collection, such as the observation sheet and focus groups, is highlighted. The observation sheet was applied through documentary analysis of 10 hours, corresponding to season 1, and the focus groups were carried out with 12 participants divided into 2 groups of 6 people. On the other hand, there is a concordance between the results of the technique and the instruments used to state that gender stereotypes are represented in the audiovisual narrative of the series *You* through its protagonists.

The purpose of this research is to expand the theoretical framework on stereotypes and their inclusion in the audiovisual narrative. Studies such as that by Moreno and Martínez (2015) show that the male characters in the series are shown as strong, protective, attractive, and with more freedom. However, female characters are shown as dependent on men, worried about old age, etc. [32]. For their part, in the study by Cambra-Badii I., Paragis M., Mastandrea, P. and Martínez, D. (2019), they mention that the series and the characters show gender stereotypes through certain specific roles for both men and women, for example, beauty ideals, traditional roles of women, and inequalities that imply symbolic violence are repeated [38]. This would generate a great impact on society by being taken relatively normally. Likewise, this research, through a content analysis, documents the representation of archetypes, their relationship with the plot and how these codes perpetuate gender stereotypes in the social imaginary.

The findings of this research allowed us to answer the questions posed. First, through the observation sheet, the male and female archetypes that perpetuate stereotypes in the viewers of the series *You* were determined. Secondly, through the focus group, the perceptions about stereotypes were evidenced. It was found that the young audience recognizes the traits, actions, motivations, dialogues, and roles of each character in the series. The analysis of the data collected made it possible to detect that the interviewees grant positive and negative characteristics to the characters. In some cases, the testimonies even idealize the character Joe and undervalue the character, Beck. All this agrees with what is announced in the

theory developed in this article: stereotypes are built through archetypes, which are codes that the viewer can easily recognize.

The media, especially television, represent a strong means of socialization. Its enveloping effect generated by the image quality, a narrative that generates empathy in the audience and the accessibility to connect to an Internet network, which allows on-demand and online catalogs of audiovisual productions to be reviewed, are factors that increase its reach among the audience. Therefore, it is important to continue with research on the subject in order to build narratives that favor a more equitable environment and promote messages of well-being for adolescents and young people, who are in the formative stage and turn to series as the main means of entertainment.

#### REFERENCES

- [1] Freitas, Cristiana, and Cosette Castro. "Audiovisual narratives and interactive technologies." *Cultural Studies Magazine* 5 (2010): 19-42.
- [2] Kumar, T. Senthil, and T. Senthil. "A novel method for HDR video encoding, compression and quality evaluation." *Journal of Innovative Image Processing (JIIP)* 1, no. 02 (2019): 71-80.
- [3] Raj, Jennifer S., and Mr C. Vijesh Joe. "Wi-Fi Network Profiling and QoS Assessment for Real Time Video Streaming." *IRO Journal on Sustainable Wireless Systems* 3, no. 1 (2021):21-30.
- [4] M.-J. Masanet and M. Fedele, «The "bad boy" and the "responsible girl": aspirational models and youthful representations in Spanish teen series», *Palabras Clave*, vol. 22, no. 2, Mar. 2019.
- [5] Sanchez, Carmen Costa, and Teresa Pineiro Otero. "New audiovisual narratives: multiplatform, crossmedia and transmedia. The case of Águila Roja (RTVE)." *ICONO Magazine* 14. Scientific journal of Communication and Emerging Technologies 10, no. 2 (2012): 102-125.
- [6] Sanchez, Carmen Costa, and Teresa Pineiro Otero. "News [1] C. Morera. Women, violence and cinema: male aggression as a narrative strategy. *Prisma Social*, (13), 257-287, 2014. <https://bit.ly/3zGjJK7>
- [7] J. Miranda, and J. Figuero. The role of the prosumer in the transmedia narrative expansion of fiction stories on television: the case of 'El Ministerio del Tiempo'. *Index.communication*, 6(2), 115-134, 2016. <https://bit.ly/2Y02XJ1>
- [8] N. Morrejón-Llamas. Gender Stereotypes and Cyberbullying in Teen Fiction Series: A Comparative Analysis of Gossip Girl, Pretty Little Liars, and Get Even. *Fonseca: Journal of Communication*, 21, 125–145, 2020. <https://doi.org/10.14201/fjc202021125145>
- [9] P. Medina Bravo, and M. Rodrigo Alsina. Analysis of the narrative structure of love discourse in audiovisual fiction. Case study: "Los Serrano" and "Porca Misèria.", 2009. <https://bit.ly/3zD4Don>
- [10] R. Madolell-Orellana, M. Á. Gallardo-Vigil, & I. Alemany-Arrebola. Gender stereotypes and sexist attitudes of university students in a multicultural context. (English). *Teachers: Journal of Curriculum and Teacher Training*, 24(1), 284–303, 2020. <https://doi.org/10.30827/profesorado.v24i1.8148>
- [11] J. Sánchez. *Audiovisual Narrative* (Vol. 61). Barcelona: Editorial UOC, 2006.
- [12] G. J. Ordóñez. Narrative and narration in the audiovisual story: Notes for the distinction of form and content. *URU, Journal of Communication and Culture*, (1), 102-121, 2018. <https://revistas.uasb.edu.ec/index.php/uru/article/view/26312514.2018.1.6>
- [13] L. Lapaz Castillo, and J. Sánchez Navarro. How to analyze a film from the narrative point of view?, 1-97, 2015.
- [14] M. Mancebo. Innovation in audiovisual formats. The use of live streaming tools on Antena 3 and Univision. *Miguel Hernández communication journal*, (7), 325-349, 2016. <https://bit.ly/2ZzTGIU>
- [15] J. Torres. The rise of Spanish fiction series and the new transmedia narratives. The original production of movistar+: the case of "la zona". *Social networks, digital technologies and interactive narratives in the information society* (pp. 733-746). McGraw-Hill Interamericana de España, 2019. <https://bit.ly/39B3jYF>
- [16] Statistical. Netflix achieves a record number of its international subscribers, 2020. <https://bit.ly/3o3OPcn>
- [17] ConcorTV. Quantitative Study on Television and Racial Consumption in Adults (1), 2019. <https://bit.ly/2XWmPg5>
- [18] E. Galan Fajardo. Basic foundations in character construction for audiovisual media, 2007. <https://bit.ly/2ZuJEYK>
- [19] R.J. Cook, and S. Cusack. *Gender stereotypes: transnational legal perspectives*. Bogota: Profamilia, 2010.
- [20] C. Orellana, and N. Garay. And they lived happily ever after? Romantic love in commercial movie scripts. (English). *Theory and Praxis*, 36, 47–90, 2020. <https://bit.ly/3i1972n>
- [21] E. Bernad, M. Mut-Camacho, and C. Fernández. Stereotypes and counter-stereotypes of the role of women in the Great War. *Feminine experiences and their reflection in the cinema. History and Social Communication*, 18, 169-189, 2013. doi: [https://doi.org/10.5209/rev\\_HICS.2013.v18.43421](https://doi.org/10.5209/rev_HICS.2013.v18.43421)
- [22] A.Gil. The role of archetypes in current stereotypes about women. *Communicate*, (12),. ISSN: 1134-3478, 1999. <https://bit.ly/3kEPleH>
- [23] R. Mancinas-Chavez. Female archetypes in cartoon series: women as protagonists in programs aimed at children in Andalusia. In *Multidisciplinary research on gender: II National University Congress "Research and Gender": Seville*, 17 & 18 June 2010 (pp. 619-629), 2010. <https://bit.ly/3zJGLQ6>
- [24] M. Fedele, A.-J. Planells-de-la-Maza, and E. Rey, «Serial fiction from mythoanalysis: a qualitative approach to universal plots on Netflix, Prime Video and HBO», *Profesional de la información*, vol. 30, no. 2, apr. 2021.
- [25] U. Flick. *Introduction to qualitative research* (Vol. 303). Morata Editions, SL, 2007.
- [26] L. Ballester. *Methodological bases of educational research*. Palma de Mallorca. University of the Balearic Islands, Publications and Scientific Exchange Service, 2004.
- [27] E.D. Garcia. Millennials the new generation of professionals of the 21st century. *Administrative Science Magazine*, 174-183, 2017. <https://bit.ly/3iUVsuJ>
- [28] R. Villanueva, and C. Fowks. How are the millennials of Peru different? *International Datum*, 2017. <https://bit.ly/3zKoW3f>
- [29] W. Rodríguez Arainaga. *Scientific research guide*, 2011. <https://repositorio.uch.edu.pe/handle/20.500.12872/23>
- [30] MM Sinisterra, JP Cruz, and C Gantiva. Theories of personality. A historical analysis of the concept and its measurement. *Psychology. Advances in the discipline*, 3(2), 81-107, 2009. <https://www.redalyc.org/pdf/2972/297225531007.pdf>
- [31] S. A. Etxeberria, and A. A. Galán. Applicability of Belbin's team role theory: a comparative longitudinal study with work teams. *Journal of general and applied psychology: Journal of the Spanish Federation of Psychology Associations*, 56(1), 61-75, 2003.
- [32] R. Moreno Díaz, and M. D. M. Martínez Castro. Gender stereotypes present in cinema and literature. Analysis of the male and female characters of the Twilight saga, 2015. <https://bit.ly/3kF255d>
- [33] Koontz, Harold, H. Weihrich, and M. Cannice. "Management a global and business perspective.", 2012. <https://bit.ly/39Gnjcg>
- [34] J.Bleger. *Behavioral psychology*. Paiós, 1973. <https://bit.ly/3i8gHs6>
- [35] C. Serrano, and S. E. Machuca-Lozano. Male Representation in Netflix Teen Movies: The Kissing Booth and To All the Boys I've Loved Before. *University-Truth*, (77), 22 – 31, 2020. <https://doi.org/10.33324/uv.vi77.309>

- [36] National Institute of Statistics and Informatics, "Peru: Demographic and Family Health Survey 2020 - National and Departmental", 2021. [https://www.inei.gob.pe/media/MenuRecursivo/publicaciones\\_digitaless/Est/Lib1795/](https://www.inei.gob.pe/media/MenuRecursivo/publicaciones_digitaless/Est/Lib1795/)
- [37] National Institute of Statistics and Informatics, "Peru: Femicide and Violence against Women 2015-2020", 2021. <https://observatorioviolencia.pe/wp-content/uploads/2022/03/Peru-Femicide-y-Violence-against-Women-2015-2020.pdf>
- [38] I. Cambra-Badii, P. Mastandrea, M. Paragis, and D. Martínez. Big Little Lies: a contemporary series about the representation of female subjectivity and violence against women. *Communication and Media*, (39), 14-25, 2019. doi:10.5354/0719-1529.2019.51522
- [39] J. Gil-Quintana, and S. Gil-Tevar. Fiction series as a means of coeducation for adolescents. Case study: Those of Hockey. *Fonseca, Journal of Communication*, (21), 22-22, 2020. <https://doi.org/10.14201/fjc2020216586>