LYČIŲ STEREOTIPŲ PALYGINIMAS AMERIKIEČIŲ SITUACIJŲ KOMEDIJŲ KALBOJE

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A COMPARISON OF GENDER STEREOTYPES IN THE LANGUAGE OF AMERICAN SITUATIONAL COMEDIES

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1. INTRODUCTION

Nowadays, television occupies a considerable part in the majority of people’s lives. In this technological era, nearly everyone has a television set at home or can choose between a large variety of television genres to watch online. While watching television, a viewer is introduced to many televised images of people which are repeated frequently so that they even become a norm or a stereotype. Most shows on television, especially in a comedy genre, rely on specific stereotypes, whether they are concerned with race, gender, age or ethnicity. “Stereotypes have become powerful ways of defining social groups often by the dominant groups as a way of labeling the ‘others’ in society” (Stafford 2004: 6). Yet this labeling of others can become negative or even offensive and create a conflict between characters. However, in comedies or situational comedies, these conflicts would often result in humorous situations. Despite a comedy genre, on a deeper level, stereotyping can reveal the values of society in a sense of what personality traits are considered laughable, what behavior is considered right or wrong or associated with male and female behavior.

As Jones and Colman define, stereotypes are “relatively fixed and oversimplified generalizations about groups or classes of people” (Jones and Colman 1996: 843). Thus, it can be said that stereotypes appear from widespread views and opinions by people about specific topics or subjects. Stereotypes usually focus on negative characteristics, although sometimes positive social overgeneralizations are included in the conceptions of stereotypes as well (Jones and Colman 1996). Also, “stereotypes are frequently expressed on TV, in movies, and in social media, and we learn a lot of our beliefs from these sources” (Stangor et al. 2014: 536), since media is a large part of our everyday lives. A thorough analysis of stereotypes expressed on television might help to critically evaluate what is transmitted for the viewers. Negative and positive characterization of male and female characters and their stereotypes portrayed on television are important for of this research.

Both male and female stereotypes portrayed on the screen have undergone various changes. As Stafford (2004: 7-8) maintains, female stereotypes portrayed in television since
1950’s were mostly: “matron/working battleaxe, sexy assistant, business matriarch, woman in a man’s world, woman in power, woman who fight other women, woman who watches her ‘biological clock’”, while the male stereotypes were mostly: “man against the system, self-important man, the seducer of women, man who won’t grow up, man who is afraid of women” (Stafford 2004: 7-8). The images of men and women change over time, because society in which they appear, changes too. For example, the existing male stereotype of a “breadwinner” in the family has changed due to the shift from production-based masculine economy to a feminine service-oriented economy, reducing the number of men jobs (Miller 2011: 145). A man was not longer considered as the only person responsible for bringing money to the family, but as sharing this responsibility with his wife. Women also gained more political and legal rights and shifted into traditional male workplaces, even politics (Miller 2011: 145). This way, women became associated not only with housewives and the ones taking care of the children. They started to be depicted as more independent and seeking better careers. Aside these most common stereotypes, it is important not to forget homosexual stereotypes, considering a fact that many homosexual characters are presented on television these days. In situational comedies, metrosexuality¹ often blends with homosexuality to the point where the two are indistinguishable (Miller 2011: 147). What is more, homosexual men are usually portrayed as “well-dressed, emotionally available and whip-smart” characters (Stone 2016: 1). Therefore, men who behave like that are mostly called ‘gay’ by heterosexual characters which mostly refer to a negative depiction. It can be said that “metrosexuality can be considered as a reconstruction of masculinity” (Miller 2011: 147), which shaped and changed the image of masculinity.

Thus, with time, new images of masculinity and femininity began to appear on television. For a certain part of the audience, these new images mean a loss of privilege. For example, there appeared a phenomenon of “white male backlash” which means “masculinity redefined by anger and victimization” (Miller 2011: 145). This phenomenon is also reflected in situational comedies as well, forming a new image of a husband who is “fearfully respectful” of his wife. On the other hand, some scholars maintain that on prime-

¹Metrosexual: “a dandyish narcissist in love with not only himself, but also his urban lifestyle; a straight man who is in touch with his feminine side” (Pressman 2003: 1).
time television, men are still often associated with work roles and women are associated with romance and family roles (Dozier et al. 2008: 211).

Previous research on gender stereotypes explored different types of media. There are studies that analyzed gender representation on prime-time television (Dozier et al. 2008; Signorielli and Bacue 1999; Vernon et al. 1990), commercials (Furnham and Mak 1990; Ganahl et al. 2003; Miller et al. 2004), films (England et al. 2011; Murphy 2015; Ottoson and Cheng 2012) or television shows, including situational comedies (Collins 2016; Frazer and Frazer 1993; Miller 2011; Reed 2013; Reimers 2003). Although a comparison of gender representation is mostly chosen for the research, comparison of several television shows of the same genre is not very common. Thus, this research would add to the literature of how genders are represented in media by more specifically looking at gender representation and comparison in three American situational comedies.

1.1 Aim and objectives

The aim of this study is to analyze and compare male and female stereotypes and how they are presented in three American situational comedies through the utterances of the characters. The selected comedies are: Unbreakable Kimmy Schmidt (2015-), The Ranch (2016-) and F Is for Family (2015-). All these situational comedies are the three most popular comedies nowadays on one of the most popular Internet television networks Netflix, according to news and entertainment website Upprox (Rowles 2018). Data analysis included all characters whose language indicated a creation of a stereotype. Body language or other visual expressions of the characters are not analysed in this research. The focus is only on the language of the characters. The linguistic variables of the study are utterances by the characters, signifying stereotypes. The social variables of the study are the television show that characters appear on, gender, ethnicity, age, sexual orientation, and social class.

This thesis seeks to answer the following research questions:

1) How the characters belonging to different groups of age, ethnicity, sexual orientation and social class express themselves verbally in order to create stereotypes?
2) What are the most common stereotypes of male characters noticeable in selected American situational comedies? How are they expressed verbally?

3) What are the most common stereotypes of female characters noticeable in selected American situational comedies? How are they expressed verbally?

1.2. Data and methods

In terms of methodological framework, a combination of several research methods is applied in the current thesis. The data is analysed from the perspective of both quantitatively and qualitatively. The quantitative approach helps to show the differences in the amount of male and female stereotypes. The qualitative approach is used to give a systematic description and analysis of the linguistic data. The content analysis method is applied drawing mostly on Berg’s (2001) and Saldaña’s (2009) manuals on qualitative research methods.

In general, “TV drama of films and series may leave cultural impact stronger than that of the serious programs, studies, and seminars” (Mosharafa 2015: 23). The genre of situational comedy was chosen for the analysis because even though the scenarios of the television shows are always edited and scripted, “almost every situation comedy is based on some threads of the real lives of those involved in creating the shows” (Winzenburg 2004: 5). In other words, people create stereotypes about other people through situational comedies too. Thus, this analysis would be a step toward understanding the general picture of gender-role stereotyping in the selected situational comedies.

Specifically American situational comedies were chosen because “US shows are ‘syndicated’ across many channels and exported worldwide” (Stafford 2004: 2) which indicates that they have a bigger effect than any other sitcoms worldwide. Also, as Reed (2013) notices, sitcoms, show the everyday life of typical Americans and constant watching can cause the ideal images portrayed on screen to change viewers’ reality. Therefore, it is important to investigate, what ideal images of men and women are portrayed in the sitcoms, since they have an actual influence on viewer’s perception to life, and why these stereotypical images appear.
This study analyzes 15 episodes of the three situational comedies from different seasons of 2015-2018, taking five episodes from each comedy in a random order. The situational comedies selected for the study were: *Unbreakable Kimmy Schmidt* (2015-), *The Ranch* (2016-) and *F Is for Family* (2015-). All 15 episodes selected from all three situational comedies are displayed respectfully in Appendix A. These particular situational comedies are all available on an online streaming platform Netflix and they were selected, according to an entertainment and popular culture news website’s Uproxx article “The 50 Best Netflix Original Series Right Now”, as the three most popular situational comedies nowadays. Since Netflix is an online television watching platform available to a wide audience not only in United States, it is believed that these three particular contribute to the influence that television imposes to its viewers and is worth choosing for this analysis. *Unbreakable Kimmy Schmidt* (2015-) ranks 2nd, *F Is for Family* (2015-) - 27th and *The Ranch* (2016-) - 44th on the list, making them the three most popular situational comedies that are being frequently watched on Netflix. More detailed descriptions of each situational sitcom are given in Appendix B. Each episode was content analyzed for its stereotypical portrayal of men and women in the language of the characters. Each episode was transcribed, coded and classified according to different stereotypes that were discovered through the speech of the characters.

The coding instrument was developed using prior studies, such as Martin’s (2009) study about portrayal of older people in Disney films, Reed’s (2013) content analysis on gender stereotypes in the sitcom *Friends* (1994-2004), Ottosson and Cheng’s (2012) analysis of gender discourse in *Sex and the City* movies and others.

The coding procedures, suggested by Berg (2001) and Saldaña (2009) were studied to become familiar with various definitions and schemes of coding. A self-created codebook was developed, in which the identified stereotypes were categorized. Data analysis included all characters who commented on other character’s behavior or appearance, this way creating a stereotype. In Vivo coding scheme was selected for coding. This coding scheme “draws from the participant’s own language for codes” (Saldaña 2009: 66), or, in other words the code is created using direct language of the character. Each
character was categorized by the television show they appear on, gender, ethnicity, age, sexual orientation and social class.

After the notes were analyzed, the most frequent stereotypes were counted. All stereotypes were categorized to traditionally considered as feminine and masculine ones, according to England et al. (2011) developed characteristics of Disney princes and princesses. The stereotypes were also categorized to traditionally viewed as positive and negative ones, according to Miller et al. (2004) characteristics of elderly people in US television commercials. The results were analyzed to either answer hypotheses made during the initial research process.

The data collected in this study functions as the next step to approving or dismissing these hypotheses:

H1: Women are portrayed less often and men are portrayed more often in selected American situational comedies.

H2: Men are ascribed more positive and masculine stereotypes and women are ascribed more negative and feminine stereotypes.

1.3 Organization of the thesis

This thesis consists of four chapters, which are divided into separate sections. Chapter 2 overviews previous literature on gender representation and stereotyping in the media. Section 2.1 overviews only the research on gender representation in the media. Section 2.2 briefly discusses cultivation and social learning theories which help to better understand the influence of television to its viewers. Section 2.3 overviews how male and female representation on television developed in different periods. Further, chapter 3 discusses the results of this study. Section 3.1 provides the background information of the coded characters. Section 3.2 analyzes stereotypes created by male and female characters in selected situational comedies. Sub-section 3.2.1 compares feminine and masculine categories, while sub-section 3.2.2 compares of positive and negative categories identified in the study. Sub-section 3.2.3 provides an analysis of the separate stereotype categories identified in the language of selected sitcoms. The final part of the thesis, chapter 4, delivers the conclusion, limitations of the study and suggestions for future research.
2. LITERATURE REVIEW OF GENDER STEREOTYPING IN THE MEDIA

In this chapter, previous studies about gender representation and gender stereotyping in various types of media is overviewed. In addition, mass communication theories such as cultivation and social learning are explained, because they help to better understand how media, in particular, television, influences its viewers. Also, the changing stereotypical images of men and women from 1940s till nowadays are discussed.

2.1 Overview of previous research on gender representation in the media

Previous research concerning gender and media is quite broad. Most types of media analyzed, in terms of gender, are prime-time television, television shows, movies, commercials and so forth. Probably the widest analyzed type is prime-time television (Dozier et al. 2008; Signorielli and Bacue 1999; Vernon et al. 1990). For instance, a study of prime-time television characters by Signorielli and Bacue reveals that women receive less recognition than their numbers in U.S. population suggest and television with its depicted characters is still lead by the narrow formulaic writing which does not require going beyond stereotypes at all (Signorielli and Bacue 1999). Another study, by Vernon et al. analyses how elderly women and men are portrayed on prime-time television. Their findings show that females and the elderly continue to be significantly underrepresented and when they are portrayed, older people and women are often depicted in negative and stereotypical ways (Vernon et al. 1990). Dozier et al.’s study examines the social roles enacted by female and male characters on prime-time television and find that “female characters inhabit interpersonal roles involved with romance, family, and friends, while male characters are more likely to enact work-related roles” (Dozier et al. 2008: 200). It is clear that women on prime-time television are underrepresented or ascribed mostly negative stereotypes. Social roles of the women usually revolve around family and home in contrast to men, who are mostly portrayed outside their homes. Gender representation in television shows analyzed in further paragraph also confirms that women inhabit interpersonal roles mostly.

There is quite extensive research on television shows and gender. Mostly drama series or situational comedies are analyzed. For instance, a content analysis on the sitcom
Friends (1994-2004) shows that male stereotypes are portrayed more often than female stereotypes (Reed 2013: 22). A study of comedy-drama Orange Is the New Black (2013-) reveals that the style in which women from minority groups are represented in this television show, conforms to stereotypes that have mostly been used to oppress minority groups in television (Chavez 2015: 58). A textual analysis about gender roles in a sitcom Modern Family (2009-) reinforces the traditional gender behaviors that suggest women should be submissive, nurturing, feminine, and family-oriented, while men should be authoritative, masculine, emotionally restrained, and self-oriented (Staricek 2011: 92). Another study about representation and gender change in situational comedies reveals that as women’s options have expanded over the course of television’s history, representations of female protagonists have grown less restricted and less contained, over time (Routman 2016: 110). In view of the results of various studies it becomes clear, that traditional representations of women as inferior to men, feminine, nurturing and family-oriented and men as dominant, masculine, hypo-emotional and self-oriented exist on television. Women mostly inhabit family and friend-related roles, while men inhabit work-related roles. There are no drastic changes from the gender images from 1990s till today, except that women appear to receive slightly more recognition and bigger representation than earlier in the 20th century, especially when women run the television shows, as producers or creators (Maurer 2016).

With respect to gender representation in television commercials, the situation of male and female representation is quite similar. Furnham and Mak review 14 studies conducted on different countries over 25 years and discovers that in American commercials, professional roles are more often presented by men than women, males are mostly portrayed as celebrities and professionals and females as interviewers/demonstrators, parents/spouses, or sex objects in commercials (Furnham and Mak 1999). Also, men are most likely portrayed outdoors and women are portrayed indoors, in addition, women are portrayed younger than men. Commercials in all the continents reveal that males are represented as “the authoritative, central and professional figures, while females are more likely to be users of the advertised products and dependent figures” (Furnham and Mak 1999: 431). A more recent study by Ganahl et al. reveals
similar results. Women are still underrepresented as primary characters during most prime-time commercials except for health and beauty products. They are still cast as younger, supportive colleagues of men, while older women are still the most underrepresented group. Overall, television commercials perpetuate traditional stereotypes of women and men (Ganahl et al. 2003). Thus, the same pattern can be noticed: women are underrepresented in television commercials or presented inferior to men. Another important factor is the age, since women are mostly portrayed younger than men. This could lead to assumptions that in order to be successful, women have to be young and, at the same time, good-looking, which signifies that the appearance of women in commercials is more valuable and is considered as a priority than the appearance of men.

In terms of gender, movies have been analyzed less. For example, a study on the portrayal of older people in Disney live action films reveals that the majority of older characters are portrayed positively (Martin 2009). A gender discourse analysis of Sex and the City movies shows that physical appearance and age are important to women, they also are portrayed as subordinate to men, while men are portrayed as getting what they want, even if they make mistakes (Ottosson and Cheng 2012). Overall, as the authors of the aforementioned study state, “gender roles are still lagging behind in terms of showing better representations of gender equality” (Ottosson and Cheng 2012: 39). An analysis of 15 American movies between 1993 and 2013 reveals that women are represented more in terms of intelligence, strength and independence, especially in later films than in earlier films, but that they are still not as developed, or as important as men (Murphy 2015: 23). These and other studies reveal that women remain underrepresented or their representation nowadays slightly improved. Men are still being represented as the dominant gender and the gender representation is not displayed equally.

Although gender and media studies are extensive, not many of them concentrate on the language only. Most studies of gender representation on television are carried out by collecting, coding and analyzing video data, in other words, verbal and visual elements are analyzed in the majority of the studies. There are studies that focus on the language of the characters mostly, for instance, Reed’s (2013) content analysis of gender stereotypes in a sitcom Friends (1994-2004), which focuses on the dialogue and actions of the characters. A
similar research is Li’s (2014) sociolinguistic study on language and gender using conversation analysis, investigating differences in the amount of talk, the amount of turns and their distribution in a comedy-drama Desperate Housewives (2004-2012). The study randomly selects one episode of overall eight seasons and uses quantitative and qualitative analysis, comparison and contrast methods, thus, with a methodology relevant for this research.

Li notices that most of the studies on language and gender focus on the following three aspects: gender differences in language, sexism in language, causes for gender differences and sexism in language (Li 2014: 52). However, this research does not cover all of the aspects suggested by Li: it attempts to contribute only to the first aspect which is gender differences in language. In addition, this study adds to the existing research of how genders are represented in media by more specifically looking at gender representation in American situational comedies. The genre of situational comedy is chosen because of its popularity among viewers in the United States. Sitcom/comedy is the third most favorite series genre of 2017 among the American television consumers, with 43% of the respondents choosing it as their favorite television series genre (Statista 2017). It means that this genre is likeable and constantly watched by large audiences, thus situational comedies do make a large impact to the perceptions of the people.

In order to better understand how the stereotypical images of men and women are created on television, it is significant to briefly look into social learning and cultivation theories. Since sitcoms are “mass-market commodities whose primary purpose is profit” (Miller 2011: 43), the overview of these mass communication theories might help to make sense of how portrayals, messages, and attitudes in the media can effect perceptions of reality and cultivate attitudes and prejudices of the viewers. These two theories are overviewed in the following section.

2.2 Overview of cultivation theory and social learning theory
Watching countless hours of television does indeed have an impact on the viewer. Even without notice, various television programs can change the way a viewer thinks, behaves or even set the rules on how a person should live his/her life. As Gerbner et al. present in the
cultivation theory, “the heart of the analogy of television and religion, and the similarity of their social functions, lie in the continual repetition of patterns (myths, ideologies, “facts”, relationships, and so on) which serve to define the world and legitimize the social order” (Gerbner et al. 1986: 18). In other words, television sets its own social norms of the reality through repetition of patterns and the more we watch it, the more it forms our perception of the reality.

Cultivation theory was developed by George Gerbner in the 1960s and many studies have been carried out in order to analyze the role of television in the cultivation of gender stereotypes (Collins 2016). Mosharafa finds that since 2000, over 125 studies have confirmed the theory, therefore it indicates that cultivation theory is able to adapt to a constantly changing media environment (Mosharafa 2015). It is important to point out that according to the cultivation theory, “television does not reflect what is happening in the outside world, but it presents an artificial world that focuses on certain issues depending on the will and interest of those controlling the media” (Mosharafa 2015: 24). Thus, regardless of the fact that television does not depict the world as it is, for the heavy viewers it can become difficult to differentiate the actual boundaries between the real and artificial world. This could lead to problems, as, for example, the more people watch television, the less selective they can and tend to be (Gerbner et al. 1986). It could not only refer to the selectivity between channels or programs, but selectivity in general. Heavy viewing can unconsciously form ideologies and to set the norms about what is wrong or what is right. Therefore, if the viewer is not selective, every hidden message transmitted via television will make an impact in his or her choices.

Cultivation theory also interrelates with stereotyping, because television depicts certain stereotypes of people, whether negative or positive, and the viewers are provided with these stereotypes through constant watching of various programs. Stereotypes are created through images on television and then form in the mind of the viewer: “TV can, through what it presents of stereotypical and national images of a group or people, create a mental image in the mind of the individual (viewer) about “the other”” (Mosharafa 2015: 32). These formed stereotypes can then change the perception towards various groups of people. For example, Gerbner et al. state that “the more people, especially young people,
watched television, the more they perceived old people in unfavorable terms” (Gerbner et al. 1980). It is because young people are distant from the old age and more vulnerable to the messages that television imposes (Gerbner et al. 1980). This way, the regular programs watched by young people may cultivate the negative perception of elderly people. On the other hand, “if children interpret their social reality based on the media they watch, including Disney live action films, then <…> children will begin to view older people in a more positive light as they are portrayed in these films” (Martin 2009: 64). Therefore, television can not only form negative, but also positive attitudes towards different subjects, it just depends on the programs the viewers are watching.

Another mass communication theory used in linguistic research in order to ground the evidence of media effect on its viewers is the social learning theory. Albert Bandura, among others, is considered one of the leading adherents of this theory. As Bandura suggests, “mass media may play an influential role in shaping behavior and social attitudes, considering a large amount of time spent watching television and televised models” (Bandura 1971: 10). These televised models are created in television series, including situational comedies as well. Since “television films and series may leave cultural impact stronger than the serious programs, studies or seminars” (Mosharafa 2015: 23), it is important to investigate, what exact televised images the viewers are being presented. Therefore, social learning theory is relevant for this current research as well as the previously discussed cultivation theory.

Bandura states, that “most of the cognitive processes that regulate behavior are primarily verbal rather than visual” (Bandura 1971: 7). Thus, although both imaginal and verbal representational systems are important and connected in the social learning theory, separate investigations of these are possible as well. Since this is a sociolinguistic research, this paper focuses on the verbal representation, or, in other words, the language of the stereotypically televised models.

To sum up, both of these mass communication theories help to ground the evidence that media indeed has an effect on its viewers. Cultivation theory states that the more time people spend watching television, the more likely they are to believe social reality aligns with reality portrayed on television. Social learning theory suggests that new patterns of
behavior can be acquired through direct experience or by observing the behavior of others. While overviewing these theories, it becomes clear that these theories interrelate with stereotyping, because both explain the strong impact of television, which is, in fact, televised images of reality, or in other words, stereotypes. Thus, it may be that watching a lot of situation comedies that focus on the relationships between men and women or their independent images will distort viewers’ ideas of reality and how men and women should interact with one another/beHAVE independently. The next section will overview how these images of men and women changed over time.

2.3 Development of male and female stereotyping in situational comedy

In order to examine what stereotypes are ascribed to men and to women on television, it is important to overview what has been researched already in terms of gender stereotyping. Stereotypes of men and women belonging to different social classes and inhabiting different social roles since 1940s till 2000s will be discussed. Table 1 will cover the most common male and female stereotypes that prevailed during specific periods of time, as found by Routman (2016), Butsch (2005) and Miller (2011).

DozIER et al. in their study examine the social roles depicted by female and male characters. Their research reveals that female characters inhabit “interpersonal roles involved with romance, family, and friends, while male characters are more likely to enact work-related roles” (DozIER et al. 2008: 200). These findings can as well be confirmed by the social role theory, which states that occupational roles and family relationships together with gender roles influence human behavior (Eagly et al. 2000: 160).

When analysing social role theory in more depth, it is important to understand the difference in definitions of ‘gender’ and ‘sex’, in order not to confuse the terms, since this paper expands on gender mostly. Although there are many definitions of these two terms, according to a glossary of gender-related terms by Christodoulou and Zobnina ‘sex’ is “the biological characteristics between men and women, which are universal and do not change” (Christodoulou and Zobnina 2009: 1). ‘Gender’ is defined as “social attributes that are learned or acquired during socialisation as a member of a given community”
(Christodoulou and Zobnina 2009: 1). These two terms will be defined and referred to in this manner throughout all of this study.

In order to notice and analyze gender stereotypes, it is significant to overview how men and women on television are depicted at different times. Wood (1994) notices that overall, in media, women are represented as sex objects, always thin and beautiful, also incompetent, dependent and dumb, devoting most of their time to improving appearance, taking care of homes and people. However, these images changed with time and the representation of women that existed in 1994 is not necessarily the same in 2004 or 2014. As Routman (2016) in her study discusses, in the earliest years of situational comedies, in particular, the late 1940s and the early 1950s, most female characters of situational comedies were portrayed as wives and mothers and were associated with home and family, like in the sitcom *I Love Lucy* (1951-1957). When the women movement gained recognition in the 1950s and into the mid-1960s, the setting in which women were portrayed on situational comedies started changing from the urban, ethnic working-class to the white, middle-class suburbs. This era emphasized families with strong “breadwinner” father figures and mothers as homemakers or housewives, such as in sitcoms as *Father Knows Best* (1954-1960) and *Leave it to Beaver* (1957-1963). When the second feminist wave emerged in the early 1970s, women started focusing on work and independent lives and their image on television changed. Then they were portrayed more in public spheres instead of private spheres and idealized marriage was portrayed less, instead of it single life was depicted as in the sitcom *The Mary Tyler Moore Show* (1970-1977). However, over the 1970s, 1980s and 1990s men were represented more than women on sitcoms. Later on and in the 21st century, representation of women changed and the friendship-orientated or work-related sitcoms as *The Mindy Project* (2012-2017), *Parks and Recreation* (2009-2015) and *New Girl* (2011-) appeared. These sitcoms focus on a single-woman narrative with working women and/or single mothers balancing between workplace and familial settings (Routman 2016). As it was noticed, women images shift from wives, mothers, homemakers and housewives to independent working women and/or single mothers, and these changes were the most rapid during the second feminist wave in the early 1970s.
Representation of men on television has undergone changes over the years as well. Wood (1994) generalizes male stereotypes in media as aggressive, dominant, independent, aggressive, in charge, serious, confident, competent, powerful, in high-status’ positions, tough and distanced from others. However, more recent studies find that the depiction of males on situational comedies mostly depends on social class. Butsch (2005) describes a working-class man in 1950s as dumb, incompetent, irresponsible, immature, lacking good sense, however having a good heart and caring about his family. The humor in 1950s was mostly built on inadequacy of a man. This formula was used in sitcoms as The Honeymooners (1955-1956) or The Life of Riley (1949-1958). In contrast, the middle-class men of 1950s were wealthy, sensible and mature. Men were depicted having successful careers as doctors and lawyers, which suggests that “occupational success affirmed their manhood” (Butsch 2005: 116). Miller (2011) also agrees that in the 1950s men were portrayed as “breadwinning” authoritative fathers, which was considered their masculine trait. The most of 1960s sitcoms continued depicting confident, mature, and successful middle-class men. Later on, in the 1970s, as Butsch (2005) explains, television networks started to target younger audience and that is why new portrayals of men appeared. Real-life problems, such as racism, poverty, and abortion were being introduced on situational comedies and through the 1970s and 1980s middle-class parents become faulty, made mistakes, got upset, soon regained control of the situation and resolved problems like in sitcoms as The Brady Bunch (1969-1974) or Father Knows Best (1954-1960) (Butsch 2005). The mid-1980s returned to the superparent tradition. The classic middle-class father appeared in sitcoms as The Cosby Show (1984-1992), The Hogan Family (1986-1991), Family Ties (1982-1989) and Growing Pains (1985-1992). Late 1980s and 1990s with sitcoms as The Simpsons (1989-) and Married...With Children (1986-1997) used same old stereotypes of working-class men as inadequate breadwinners and models for their children, as Butsch (2005) notices. Men belonging to the middle-class in the 1990s were portrayed as “well-educated professionals, successful, intellectually superior, and emotionally intense, while also being emotionally confused and childish to a degree” (Butsch 2005: 125). Miller (2011) calls this theme of male childishness that must constantly contend with female authority “a standard sitcom formula” (Miller 2011: 146). In the 2000s and in the era of
modern sitcoms, masculinity is more often associated with personal autonomy, career, and dating. Also, homosexual and feminine masculinities start emerging in the early 2000s, causing “an uncertainty about what masculinity means in the 21st century” (Miller 2011: 147). In order to get a better understanding of how the stereotypes of men and women changed during different periods of times, Table 1 below lists them in a chronological order, referring to the authors overviewed.

**Table 1. Stereotypes, according to gender, time period and social class**

<table>
<thead>
<tr>
<th>Stereotype</th>
<th>Gender</th>
<th>Time period</th>
<th>Social class</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wife, mother</td>
<td>F</td>
<td>Late 1940s - Early 1950s</td>
<td>Working class</td>
<td>Routman (2016)</td>
</tr>
<tr>
<td>Dumb, incompetent, immature, has a good heart</td>
<td>M</td>
<td>1950s</td>
<td>Working class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>Wealthy, sensible, mature</td>
<td>M</td>
<td>1950s</td>
<td>Middle class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>“Breadwinner”, authoritative father</td>
<td>M</td>
<td>1950s - Mid-1960s</td>
<td>Middle class</td>
<td>Miller (2011)</td>
</tr>
<tr>
<td>Homemaker, housewife</td>
<td>F</td>
<td>1950s - Mid-1960s</td>
<td>Middle class</td>
<td>Routman (2016)</td>
</tr>
<tr>
<td>Confident, mature, successful</td>
<td>M</td>
<td>1960s</td>
<td>Middle class</td>
<td>Miller (2011)</td>
</tr>
<tr>
<td>Single woman</td>
<td>F</td>
<td>Early 1970s</td>
<td>u/a</td>
<td>Routman (2016)</td>
</tr>
<tr>
<td>Faulty, make mistakes</td>
<td>M</td>
<td>1970s-1980s</td>
<td>Middle class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>Superparent</td>
<td>M</td>
<td>Mid-1980s</td>
<td>Middle class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>Inadequate breadwinners</td>
<td>M</td>
<td>Late 1980s and 1990s</td>
<td>Working class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>Educated professionals, successful, superior</td>
<td>M</td>
<td>1990s</td>
<td>Middle class</td>
<td>Butsch (2005)</td>
</tr>
<tr>
<td>Independent</td>
<td>M</td>
<td>2000s</td>
<td>u/a</td>
<td>Miller (2011)</td>
</tr>
<tr>
<td>Independent, single mother</td>
<td>F</td>
<td>2000s</td>
<td>u/a</td>
<td>Routman (2016)</td>
</tr>
</tbody>
</table>

It is inevitable that gender stereotypes in media change hand-in-hand with the changes in the society and time. From a homemaker’s and housewife’s image, women become more independent, concentrating on friendships and single life instead of taking care of the children and married life only. The images of men also change and depend mostly on social class. Male stereotypes change from a dumb and immature, but caring
about their family, to a “breadwinner” and head of the family, having a successful career, intellectual and being childish to some extent. Although these are the most general stereotypes of men and women, watching many episodes of different television series helps to find out whether these stereotypes still exist these days and how they evolved.

The overview of previous research on gender representation in the media reveals that women receive less recognition than men on prime-time television, television shows, movies and commercials. Moreover, women and men are portrayed in traditional gender stereotypical ways: women as submissive, nurturing, feminine and family-oriented and men as authoritative, masculine, emotionally restrained and self-oriented. Although women are still getting underrepresented on television, especially as primary characters, the representations changed and grew less restricted over time. This stereotypical gender representation can also influence viewers’ perceptions about reality, as cultivation and social learning theories reveal. What is more, not only images, but language can have an impact in creating stereotypes as well, therefore it is significant to investigate, how gender stereotypes are presented to the viewers through verbal expressions of television characters.
3. ANALYSIS AND RESULTS

This chapter is divided into three sections. First section discusses differences in the utterances of characters belonging to different social backgrounds (whether it is different gender, age, ethnicity, sexual orientation, age or social class) when creating stereotypes. Second section analyzes each stereotype category found in the coded data and discusses how male and female characters express the stereotypes verbally. Third section compares the most frequent stereotypes that occur in all three analyzed situational comedies.

3.1 Background information of the characters

This section overviews the main background information of the coded characters in *Unbreakable Kimmy Schmidt* (2015-), *The Ranch* (2016-) and *F Is for Family* (2015-), which is gender, ethnicity, sexual orientation, age and social class. To begin with, as it is displayed in Table 2, overall 1199 utterances indicating a stereotype were found and coded, of which 762 were stereotypes about males and 437 about females. 721 utterances were classified to be made by male characters and 460 utterances to be made by female characters. The overall number of utterances in terms of what it was addressed to and by whom it was created varies, because certain stereotypes were addressed to both men and women at the time they were said. A table was created to show the amount of times each stereotype was portrayed (Appendix C).

<table>
<thead>
<tr>
<th>Stereotypes about males</th>
<th>Stereotypes about females</th>
<th>Overall</th>
</tr>
</thead>
<tbody>
<tr>
<td>762</td>
<td>437</td>
<td>1199</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stereotypes made by males</th>
<th>Stereotypes made by females</th>
<th>Overall</th>
</tr>
</thead>
<tbody>
<tr>
<td>721</td>
<td>460</td>
<td>1181</td>
</tr>
</tbody>
</table>

However, the amount of stereotypes by gender is different in all three selected situational comedies. 377 stereotypes occurred in *Unbreakable Kimmy Schmidt* (2015-) among which 139 were about men and 238 were about women (see Table 3). This particular situational comedy was the only one among the three in which the larger amount
of stereotypes identified were about women, not men. However, in *Unbreakable Kimmy Schmidt* (2015-) the smallest amount of stereotypes were identified, in comparison to the two other sitcoms. The largest amount of stereotypes occurred in *The Ranch* (2016-), in which 406 stereotypes were indicated. 296 of the stereotypes were about men and 110 were about women. 394 stereotypes were noticed in *F Is for Family* (2015-), among which 314 were about men and only 80 were about women. This sitcom offers the least amount of stereotypes about female characters among the three selected sitcoms for the analysis.

Table 3. Identified stereotypes classified by gender and selected situational comedies

<table>
<thead>
<tr>
<th>Situational comedy</th>
<th>Male stereotypes</th>
<th>Female stereotypes</th>
<th>Overall</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Unbreakable Kimmy Schmidt</em> (2015-)</td>
<td>139</td>
<td>239</td>
<td>377</td>
</tr>
<tr>
<td><em>The Ranch</em> (2016-)</td>
<td>296</td>
<td>110</td>
<td>406</td>
</tr>
<tr>
<td><em>F Is for Family</em> (2015-)</td>
<td>314</td>
<td>80</td>
<td>394</td>
</tr>
</tbody>
</table>

From this data it can be noticed that among the three analyzed situational comedies, men are represented more often than women, because there are more stereotypes created about them. In terms of which gender tends to create stereotypes more often, the data shows (see Table 2) that it is also men. However, the data in each situational comedy differs. There were the most male stereotypes (314) discovered in *F Is for Family* (2015-) and the least (139) in *Unbreakable Kimmy Schmidt* (2015-). There were the most female stereotypes (239) identified in *Unbreakable Kimmy Schmidt* (2015-) and the least (80) in *F Is for Family* (2015-). However, *The Ranch* (2016-) displayed the most (406) stereotypes overall among the three television shows.

Male and female characters producing stereotypes in all three situational comedies were categorized into main, recurring and random characters. As it is seen in Table 4, overall 33 characters were coded in *Unbreakable Kimmy Schmidt* (2015-), 19 were male and 14 were female. The largest category of characters that appeared in the selected episodes was random characters of which 13 were male and 7 were female. Among 9 recurring characters 5 were male and 4 were women. 3 of the main characters were female, while 1 was male, which indicates that this is a woman-centered type of sitcom.
Table 4. The division of male and female characters in the analyzed data

<table>
<thead>
<tr>
<th>TV Show</th>
<th>Main Characters (M/F)</th>
<th>Recurring Characters (M/F)</th>
<th>Random Characters (M/F)</th>
<th>Total (M/F)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Unbreakable Kimmy Schmidt (2015-)</em></td>
<td>1/3</td>
<td>5/4</td>
<td>13/7</td>
<td>19/14</td>
</tr>
<tr>
<td><em>The Ranch (2016-)</em></td>
<td>3/2</td>
<td>6/6</td>
<td>0/1</td>
<td>9/9</td>
</tr>
<tr>
<td><em>F Is for Family (2015-)</em></td>
<td>4/2</td>
<td>17/5</td>
<td>12/2</td>
<td>33/9</td>
</tr>
</tbody>
</table>

*The Ranch* (2016-) showed an equal division between two genders with 9 male and 9 female coded characters as it is seen in Table 4 above. This family-oriented sitcom had 3 main male characters (father and two sons) and 2 female characters (mother and younger son’s fiancée). Recurring characters were divided equally as well with 6 male and 6 female characters, consisting of past or current love interests or acquaintances of the main characters. Random characters consisted of only 1 male character, indicating that this sitcom is focused on the core set of characters mostly. It can be interpreted, that family-oriented sitcoms which are set in small towns tend to portray equal distribution between male and female characters.

*F Is for Family* (2015-) had the biggest amount of characters coded, among which 33 were male and only 9 were female characters (see Table 4). *F Is for Family* (2015-) tells a story about parents of two sons and one daughter, therefore, the majority of the main characters is male (4) and the minority is female (2). Recurring characters were dominated by males - 17 male characters and only 5 female characters appeared on selected episodes. Random characters were also mostly men - 12 male characters and 2 female characters were coded. Since it is not specified in the series in which exact city this sitcom is set (except that it is in the United States), the previous interpretation that male and female representation depends on the size of the setting location cannot be confirmed in this case.

As gender division in the analyzed data shows, men are portrayed more often than women, but this trend might depend on the genre of the sitcom. *Unbreakable Kimmy Schmidt* (2015-) can be considered a female-driven sitcom, whose title already indicates, that the main character is a woman. Thus, overall number of female characters and stereotypes about them is considerably bigger than in other two analyzed sitcoms. The
equal division of male and female characters in the analyzed episodes of *The Ranch* (2016-) may be coincidental, although this sitcom revolves mostly on the main characters and the recurring characters only and the majority of it is men. Random characters are rare on *The Ranch* (2016-). In contrast, *F Is for Family* (2015-), also a family-oriented sitcom as *The Ranch* (2016-), but an animated one, has many random and recurring characters, especially men. This could be explained that this sitcom portrays the times of 1970s, when women only started gaining more rights and were not the ones having active lives, but spending most of their time at home. Although the series were created in 2015, it could still reflect the topicalities relevant for this period. This could be the reason to the fact that male characters are portrayed more often, as having more adventurous lifestyles which are worth portraying on situational comedy.

3.1.1. Analysis of the utterances by the characters belonging to different ethnicities

When analyzing the ethnic division of the characters, as it can be noticed in the Table 5, people of Caucasian ethnicity significantly dominate. 81.7% (76) of all characters coded in selected episodes were Caucasian, 7.5% (7) African American, 3.2% (3) Native American, 2.1% (2) Asian, 1% (1) Latin American and 4.3% (4) of unknown ethnicity.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% (of overall characters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caucasian</td>
<td>50</td>
<td>26</td>
<td>76</td>
<td>81.7%</td>
</tr>
<tr>
<td>African American</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>7.5%</td>
</tr>
<tr>
<td>Native American</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>3.2%</td>
</tr>
<tr>
<td>Latin American</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>Asian</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2.1%</td>
</tr>
<tr>
<td>Unknown</td>
<td>4</td>
<td>0</td>
<td>4</td>
<td>4.3%</td>
</tr>
</tbody>
</table>

Coded characters of *The Ranch* (2016-) are mostly of Caucasian origin, 17 being Caucasian and only one - Latin American. The largest quantifiable amount of Caucasian characters among three selected sitcoms were in *F Is for Family* (2015-) - 88.1% (37) of all characters in this particular sitcom. *Unbreakable Kimmy Schmidt* (2015-) had 66.7% (22)
and *The Ranch* (2016-) had 94.4% (17) Caucasians of all characters in these sitcoms respectively.

The division of the ethnicities can be explained in terms of the setting of the three sitcoms. First, *Unbreakable Kimmy Schmidt* (2015-) is set in New York City, a place where many different cultures and ethnicities collide. Therefore, it is not surprising, that this sitcom demonstrates the biggest ethnic variety among the analyzed sitcoms. *The Ranch* (2016-) is set in a fictitious small town of Garrison, Colorado, which consists of homogenous and conservative community. Thus, this sitcom introduces only one non-Caucasian character. Meanwhile, *F Is for Family’s* (2015-) setting is unknown and not precisely mentioned in the sitcom. It is known that it is set in U.S. and it depicts a life of a middle-class family in the 1970s. However, this sitcom introduces only two African American characters and three characters of unknown ethnicity.

While analyzing the utterances of African American characters, it was noticed, that they emphasize differences between themselves and white people or mention white people quite often:

1) “Yet another example of white people stealing from black people” (M, UKS, AA, Mid-30s),
2) “…what kind of white *Six Feet Under* nonsense is this?” (M, UKS, AA, Mid-30s),
3) “…but he knew I like skinny white boys” (F, UKS, AA, Mid-30s),
4) “…all white guys look the same to me” (M, UKS, AA, Mid-30s).

These utterances indicate that either these characters express themselves as racist or they feel undervalued in comparison to Caucasian characters. Not only the previously mentioned, but also other direct utterances by African Americans are made, with references to racism:

5) “Oh, thank you, Nazis, for saving show business” (M, UKS, AA, Mid-30s),
6) “…disguised as a typical inner-city Negro” (M, FIFF, AA, u/a).

---

²Each example provides background information in the parentheses of the characters that made an utterance. The information is provided in this order: gender, sitcom, ethnicity, age). Coded information is explained in Appendix G.
³*Six Feet Under* - drama series that ran on HBO channel in 2001-2005.
Moreover, African Americans tend to speak expressively, for example, they use swear words as: “bitch!”, “dumbasses” or etc. They also use popular references in their speech:

7) “…goofy girl dressed like she’s on Scooby Damn Doo⁴” (F, UKS, AA, Mid-30s),
8) “Or did that career test tell you to be a less-hot Don Rickles⁵?” (M, UKS, AA, Mid-30s).

The using of popular references indicates that African Americans are interested in culture, especially popular culture and are constantly talking about it. It also makes their language more vivid and expressive. Another feature that emphasizes the expressive speaking by African American characters is the use of adjectives as: “goofy”, “lassie”, “stupid”, “bro”, “baby”, “babe”, “fierce” or others. These expressions show that African Americans are usually emotional people, always finding creative ways to express themselves. That is why it can be interpreted one of the main functions of African American characters who have roles in situational comedies is to create humorous lines for the audience to laugh at. Since the female African American characters did not have many lines in comparison with male characters in all three sitcoms, the comparison of the language by African American male and female characters could not been made.

The number of Asian and Native American characters was too small to make generalizations about the language of characters belonging to these ethnicities. There was only one Native American, one Asian and one Latin American character to have most of the lines among three analyzed sitcoms, while in comparison there were seven African American characters to make generalizations of. Therefore, in terms of ethnicity, the language characteristics of Native American, Asian and Latin American coded characters were not analyzed. Their speech was analyzed in further paragraphs in terms of sexual orientation, age or social class. Meanwhile, the language of Caucasian characters will be analyzed in the following section, together with feminine/masculine and positive/negative traits of the characters.

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⁴ Scooby Doo - American animated cartoon whose main character is a dog.
⁵ Don Rickles - American stand-up comedian, actor, voice actor and author.
3.1.2. Analysis of the utterances by the characters of different sexual orientation

The division of sexual orientation of the characters is quite homogenous among all three analyzed sitcoms. As it is shown in Table 6 below, 53.8% (50) of overall characters were heterosexual, 6.5% (6) homosexual and 39.8% (37) of the characters’ sexual orientation was not specified.

Table 6. The division of sexual orientation of male and female characters in selected sitcoms

<table>
<thead>
<tr>
<th>Sexual Orientation</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>In % (of overall characters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heterosexual</td>
<td>26</td>
<td>24</td>
<td>50</td>
<td>53.8%</td>
</tr>
<tr>
<td>Homosexual</td>
<td>6</td>
<td>0</td>
<td>6</td>
<td>6.5%</td>
</tr>
<tr>
<td>Not specified</td>
<td>29</td>
<td>8</td>
<td>37</td>
<td>39.8%</td>
</tr>
</tbody>
</table>

There were no homosexual female characters coded in none of the three sitcoms (see Table 6) and all six homosexual characters coded were men. The majority of homosexual characters (4) were found in Unbreakable Kimmy Schmidt (2015-), while the rest (2) were found in F Is for Family (2015-). No homosexual characters were found in The Ranch (2016-) as it was expected because of a conservative community portrayed on this sitcom. A big amount of characters (see Table 6) were put into not specified category, because either their sexual orientation was not mentioned in the episodes or the character is minor and little details are known about him/her.

What was noticed about the language of homosexual characters was that they use many popular references in their speech, this way emphasizing that they are interested in fashion, music, cinema, television, cosmetics and etc. For example, they have knowledge about female make-up products and where to find them:

9) “…wearing Slutsicle Orange lipstick from Ke$ha’s Morning After Collection, available exclusively at Hess gas stations” (M, UKS, AA, Mid-30s).

They also show interest in cinema and television:

10) “…going back to school like a little redhead Rodney Dangerfield” (M, UKS, AA, Mid-30s),
11) “…what kind of white Six Feet Under nonsense is this?” (M, UKS, AA, Mid-30s).

---

6 Rodney Dangerfield - American actor and stand-up comedian.
7 Six Feet Under - drama series that ran on HBO channel in 2001-2005.
These utterances indicate that homosexual characters, who in this case are men, are expressing themselves in a stereotypically viewed feminine way, because they have knowledge about topics which are mostly understood by women. What is more, homosexual characters also tend to use diminutives or endearment words, for example, “baby”, “babe”, “girl” and they tend to express their feelings by saying:

12) “I love you”, “…I’m sorry. The friendship we had was deep and real, and I should’ve never abandoned you that way” (M, UKS, AA, Mid-30s),
13) “I’m so proud of you, Lil’ Kim” (M, UKS, AA, Mid-30s), etc.

Not only the diminutives and endearments, but also the use of swear words emphasize the emotionality of homosexual characters:

14) “Boom, bitch!” (M, UKS, AA, Mid-30s),
15) “Girl, that bitch is in Orlando” (M, UKS, AA, Mid-30s),
16) “I like dick, Ginny” (M, FIFF, AA, 40s), etc.

Thus, these expressions indicate that homosexual characters are usually affective to others and tend to express their emotions. What is more, coded homosexual male characters are noticed to care about their appearance:

17) “I look amazing in white” (M, UKS, AA, Mid-30s),
18) “Got my costume changes, my cocoa butter” (M, UKS, AA, Mid-30s).

In addition, they tend to emphasize their homosexuality, by expressing their love or attachment to other men:

19) “I’m very serious with my boyfriend” (M, UKS, AA, Mid-30s),
20) “I love… Mikey Politano” (M, UKS, AA, Mid-30s),
21) “Gotta be in Gary by midnight” (M, FIFF, C, u/a), etc.

Another very significant feature of homosexual characters, noticed among the coded utterances was that these characters are mostly used in sitcoms to make creative and new lines to laugh at. Some of the examples are:

22) “I’d like to be your friend. Without benefits” (M, UKS, AA, Mid-30s),
23) “…I was a hero scoring legal victory for young run-a-gays everywhere” (M, UKS, AA, Mid-30s).

This finding can indicate that homosexual characters in situational comedies are mostly used as creative tools to invent new expressions and surprise the viewers or just
simply make them laugh more. Overall, homosexual male characters are mostly depicted as having feminine traits, such as knowledge about popular culture (fashion, music, cinema, television, cosmetics), being emotional, affective and expressive, caring about appearance and being creative. They usually express themselves using endearment terms and diminutives, swear words, exclamation sentences and popular references.

3.1.3. Analysis of the utterances by the characters of different age groups

When analyzing the age of the coded characters, it was noticed that the majority - 21.5% (20) of the characters coded were in their 30s (see Table 7). 16.1% (15) of the characters were in their 40s; 9.7% (9) were children, aged 9-11 years old and also people in their 60s; 7.5% (7) were people in their 20s and also teenagers aged 12-17 years old; 4.3% (4) were people in their 50s and 3.2% (3) were people in their 70s. What is more, a large part of characters’ age was not specified and these characters made 20.4% (19) of all the characters among three sitcoms. Most of the random characters were classified into a not specified category, because their age was never mentioned or found on the internet sources.

### Table 7. The division of age of male and female characters in analyzed data

<table>
<thead>
<tr>
<th>Age</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% (of overall characters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children (9-11)</td>
<td>7</td>
<td>2</td>
<td>9</td>
<td>9.7%</td>
</tr>
<tr>
<td>Teens (12-17)</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>7.5%</td>
</tr>
<tr>
<td>20s</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>7.5%</td>
</tr>
<tr>
<td>30s</td>
<td>11</td>
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<td>20</td>
<td>21.5%</td>
</tr>
<tr>
<td>40s</td>
<td>10</td>
<td>5</td>
<td>15</td>
<td>16.1%</td>
</tr>
<tr>
<td>50s</td>
<td>4</td>
<td>0</td>
<td>4</td>
<td>4.3%</td>
</tr>
<tr>
<td>60s</td>
<td>2</td>
<td>7</td>
<td>9</td>
<td>9.7%</td>
</tr>
<tr>
<td>70s</td>
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<td>3</td>
<td>3.2%</td>
</tr>
<tr>
<td>Not specified</td>
<td>16</td>
<td>3</td>
<td>19</td>
<td>20.4%</td>
</tr>
</tbody>
</table>

Apart from the unknown characters, it was noticed that men and women in their 30s are mostly portrayed in the situational comedies. No female characters in their 50s and 70s were portrayed in the selected episodes. Other the least coded age categories were male in their 60s, female children, female teenagers, females in their 20s and males in their 70s. These results show that male and female 30-year-olds portrayed in situational comedies are most likely to create stereotypes, while male 40-year-olds are not far behind. The least
likely to create stereotypes according to these results are female 50-year-olds and female 70-year-olds.

While analyzing the language of children in the three sitcoms it was noticed that children aged from 9 to 11 years tend to use strong language and swear words, especially when speaking to their peers. Some of the examples are:

24) “Leave us alone, you monkey-eared asshole!” (M, FIFF, C, 11),
25) “Nice try, dickweeds!” (M, FIFF, C, 11),
26) “Jimmy’s a jerk” (M, FIFF, C, 11), etc.

Children were noticed to be either insulting or kind with adults. For example, children often notice, when adults are being not the smartest in the room:

27) “Your house is that way, dummy” (F, UKS, NA, child),
28) “White idiot” (F, UKS, NA, child),
29) “How dumb is this guy?” (M, FIFF, u/a, child).

However, when they want to be respectful with adults, children use phrases such as:

30) “Here’s your Sunday paper, sir” (M, FIFF, C, 11),
31) “Everything okay, daddy?” (F, FIFF, C, 9),
32) “Good morning, mommy” (M, UKS, NA, 10),
33) “Thanks for helping me with that guy, dad” (M, FIFF, C, 11).

Overall, it was noticed, that children are not afraid to use stronger language, in particular, swear words, with adults, not to mention their peers and this indicates that they tend to be emotional or sometimes hyperemotional. When talking kindly to adults, children use diminutives such as “mommy”, “daddy” or feel that they are inferior to adults and use such words as “sir”, “dad” or other.

In the analysis of the language of teenagers aged 12-17, similar tendencies were noticed. Teenagers tend to use swear words, their language is often filled with sexual, sometimes even vulgar, references. They also tend to speak disrespectfully to their parents or other adults. Several of the examples of how teenagers in the coded episodes interact with their parents disrespectfully:

34) “Shut the fuck up!” (M, FIFF, C, 14),
35) “Drive away like a chickenshit dildo!” (M, FIFF, C, 14),
36) “Fuck off, old man!” (M, FIFF, C, 14),
37) “I hate you!” (M, FIFF, C, 14), etc.
Strong language is used with other teenagers too, in order to emphasize disrespect or superiority:

38) “You almost hit me, you douchebag!” (M, FIFF, C, 14),
39) “I can’t talk to you, jerks” (M, FIFF, C, 14),
40) “Now grow some balls and put on your fucking eyeliner!” (M, FIFF, C, 14).

Teenagers also tend to always express what they are feeling:

41) “I hate my goddamn life!” (M, FIFF, C, 14),
42) “I wish I never was born!” (M, FIFF, C, 14),
43) “My dad is such a hard-ass” (M, FIFF, C, 14),
44) “My dreams are not formidable!” (M, FIFF, C, 14),
45) “I feel like I’m being ripped apart!” (M, FIFF, C, 14), etc.

Most of the expressions are connected with frustration or anger and directed to the parents. Utterances like these were made by male, not female teenagers. Expressions like these are typical for the teenagers, considering their age. What is more, teenagers, having rapidly changing hormone systems, also tend to get sexually driven and use sexual references in their speech. For example, boys talk about women’s body or sexual intercourse:

46) “Oh man, she’s so hot!” (M, FIFF, C, 14),
47) “If you had to screw a First Lady, who would it be?” (M, FIFF, C, 14),
48) “Oh, I’d give a thousand guys a thousand hand jobs just to bone her” (M, FIFF, C, 14).

Girls, on the other hand, are objectified by boys, men or even themselves:

49) “Dylan said I could smoke with them at park if I showed my boobs” (F, UKS, C, teen),
50) “He’ll kill me. Or marry me off to one of his Saudi friends” (F, UKS, C, 15),
51) “You’re gonna take my virginity tonight” (F, UKS, C, teen).

Young adults, or characters in their 20s, have similar characteristics with teenagers in their speech. They also swear, they also make sexual references, but they also tend to get serious more often than teenagers. Both males and females get serious and emotional while talking about their feelings:

52) “This special day is for my special lady, the love of my life, my Cutie Pie” (M, FIFF, C, 29),
53) “Anything for you, kid” (M, FIFF, C, 20s),
54) “I think she’s the one” (M, FIFF, C, 29),
55) “I like you. Nothing’s changing that” (F, TR, C, 22), etc.

These utterances indicate that young adults tend to be more affective than teenagers and do not express their frustration addressed to their parents. What is similar with young adults and teenagers is that male and female young adults also tend to swear:

56) “This asshole” (F, TR, C, late 20s),
57) “Deadbeat asshole” (F, TR, C, late 20s),
58) “Little red-headed fuck” (M, FIFF, C, 20s),
59) “Dick garage” (F, TR, C, late 20s) and so forth.

Sexual references were also noticed, especially among male young adults:

60) “You bing-banged Kevin in his basement?” (M, FIFF, C, 29),
61) “Bet that tuba player gets miles of pussy” (M, FIFF, C, 20s),

Sexual references are mostly made by males, but sometimes females too:

62) “I’m about to have sex with a national championship quarterback” (F, TR, C, 22),
63) “…is getting married to this dick garage” (F, TR, C, late 20s).

These utterances indicate that male and female young adults are also sexually driven and this category of stereotyping has one of the biggest amounts of instances overall (89 instances).

Analyzing the language of characters in their 30s, it was noticed, that male and female language sometimes differs. Men tend to speak about women as sex objects, love to talk about sports, make more sexual references, swear more and make comments about appearance. Women tend to express their concern or helpfulness, they emphasize that they are or want to be strong/independent and they swear less than men. Both men and women use popular references, mention and like drinking, use diminutives and endearment words and express affection.

Characters in their 40s, classified by gender, also showed different language characteristics. Men were noticed to swear more, this way being more hyperemotional, they also express their dominance, they often use mean descriptions directed to others and they like to mention that they like sports. Women express that they are not very motherly, they care about appearance and are more sexually driven than men. Both men and women use
diminutives or endearment forms, both express affection towards others and both mention that they like alcohol.

Characters in their 60s, according to the results, being mostly females, do not tend to show many distinctive characteristics in language, because they are portrayed less than other age groups. As being mothers, females of this age group mostly use diminutives in their speech, express care and helpfulness and still are portrayed as sometimes sexually driven. Men, also as parents or partners of females mostly express affection through their speech.

There was not an adequate amount of 50-year-old and 70-year-old coded characters to make generalizations of. There were only three characters and four characters coded in categories of 50s and 70s respectively. Therefore, in terms of age, the language of these particular characters was not analyzed in this section.

3.1.4. Analysis of the utterances by the characters belonging to different social class

In terms of social class, the division among the coded characters is quite homogenous. The majority of the characters, or to be exact, 60.2% (56) belonged to the middle class. Only 11.8% (11) of characters coded belonged to upper class and 26.9% (25) of the characters were classified into “not specified” category (see Table 8).

<table>
<thead>
<tr>
<th>Social Class</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% (of overall characters)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle</td>
<td>33</td>
<td>23</td>
<td>56</td>
<td>60.2%</td>
</tr>
<tr>
<td>Upper</td>
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<td>11</td>
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</tr>
<tr>
<td>Not specified</td>
<td>16</td>
<td>9</td>
<td>25</td>
<td>26.9%</td>
</tr>
</tbody>
</table>

The biggest amount of middle class characters was found in *F Is for Family* (2015-) (25) then in *The Ranch* (2016-) (17) and the least - in *Unbreakable Kimmy Schmidt* (2015-) (15). However, the latter sitcom had the highest number of upper class characters (6), followed by *F Is for Family* (2015-) (4) and *The Ranch* (2016-), which had only one upper class character. In fact, the majority of *The Ranch* (2016-) characters, except one, belonged to the middle class. Again, this was an expected result, since this sitcom is set in a small town and
is about a family running a ranch. The upper class characters in all three sitcoms were mostly men.

In comparison with the utterances of the middle class characters, upper class characters tended to talk more about money and having expensive things:

64) “I don’t have time for slow. I’m out of money” (F, UKS, C, 43),
65) “You’ve got money now. Flaunt a little” (F, UKS, C, 43),
66) “What else did you fuck him on, the TV? My gold records?” (M, FIFF, C, 29),
67) “On this side of the tracks, we drink private stock” (M, FIFF, C, 49), etc.

Constant mentioning of money indicates that the characters belong to an upper class, especially when they tend to buy expensive things. What is more, women belonging to upper class spoke about needing money and enjoying having money, while men of the same social class did not feel better than others while being wealthy:

68) “...being rich doesn’t make me more important than a kid with a bad valve or a hooker with a heart of gold” (M, UKS, C, late 60s),
69) “I find that they tend to only be interested in my money” (M, UKS, C, early 50s).

An assumption can be made, that women tend to care about money and being rich more than men do. However, a tendency noticed in both male and female speech of upper class was expressing dominance, usually in imperative:

70) “Get out of my seats” (M, FIFF, C, 49),
71) “Everyone laugh at my wife’s funny joke. Laugh, damn you!” (M, FIFF, C, 49),
72) “That horse piss is for peasants” (M, FIFF, C, 49),
73) “I need you here now” (F, UKS, C, 43), etc.

These and other utterances indicating dominance show that upper class characters tend to demonstrate their superiority. Sometimes it is unintentional, but in some cases it is intended to make fun of the people belonging to a lower social status. Thus, in general, the data shows that women belonging to the upper class tend to speak about money more often than men and enjoy being wealthy more than men. Characters also mention expensive things or activities that only wealthy people can afford, for instance, “private wardrobe fitting”, “gala gown”, “gold records”, “private stock”, etc. Both men and women tend to express their superiority to others, men slightly more than women, usually using the imperative mood.
Overall, the analysis of the background information of the characters in *Unbreakable Kimmy Schmidt* (2015-), *The Ranch* (2016-) and *F Is for Family* (2015-) revealed, that most of the times, different social background has the impact on the language. Data reveals that in the three analyzed situational comedies, men are represented more often than women, thus there are more stereotypes created about them. Also, men also tend to create stereotypes more often.

In terms of ethnicity, there was not enough number of data to generalize about the characters of all identified ethnicities. However, from the data about African Americans, it was noticed that they are interested in popular culture and use expressive language (many addresses, popular references and speaking about their feelings). It indicates that African Americans are emotional and affective. Similar observations were made on homosexual male (since no female homosexual were identified) characters. They were mostly depicted as having feminine traits, such as knowledge about popular culture (fashion, music, cinema, television, cosmetics), being emotional, affective and expressive, caring about appearance and being creative. They usually expressed themselves using endearment terms and diminutives, swear words, exclamation sentences and popular references.

In terms of age children and teenagers were using strong language, in particular, swear words, with adults and their peers. This indicates that they tend to be emotional or sometimes hyperemotional, or affective, when speaking kindly to their parents, using diminutives. Teenagers were noticed to use more vulgar references and be more disrespectful to their parents, especially teenage boys. Young adults tended to be more serious and affective than children and teenagers. They tended to be as sexually driven as teenagers. Men in 30s tended to speak about women as sex objects, loved to talk about sports, made more sexual references, swore more and made comments about appearance. Women tended to express their concern or helpfulness, emphasized their independence and swore less than men. Men in 40s were swore more, and were more hyperemotional, also expressed their dominance, often used mean words with others and liked to mention they like sports. Women in 40s tended to be not-family oriented, cared about appearance and were more sexually driven than men. Females in the 60s tended to express care and helpfulness were portrayed as sexually driven. Males in the 60s mostly portrayed as
parents, expressed affection through their speech. There was not an adequate amount of 50-year-old and 70-year-old coded characters to make generalizations of.

In terms of social class, upper class characters of both genders tended to demonstrate their superiority using imperative mood. Women belonging to the upper class tended to speak about money more often than men and enjoy being wealthy more than men did. Both genders mentioned expensive things and activities that only wealthy people afford.

To sum up, it can be said, that analyzed social categories reflect in the language. Homosexual characters tend to emphasize their homosexuality, African American characters mention their differences from Caucasians, children and teenagers tend to be hyperemotional and sometimes immature, young adults and persons in their 30s tend to often get sexually driven. It can also be interpreted, that language helps to identify what social categories can a character be ascribed. The further section analyzes what stereotype categories were noticed in the analyzed data.

3.2 Analysis of the stereotypes created by male and female characters
This section analyzes how the language is used by female and male characters to create stereotypes. In other words, it will be analyzed what language features are the most common when stereotype is being created. This section is also divided into three sub-sections. The first sub-section discusses feminine and masculine stereotypes ascribed to the coded characters. The second sub-section discusses positive and negative stereotypes ascribed to the both genders of the coded characters. Finally, the third sub-section analyzes all found stereotypes expressed verbally in the three situational comedies with giving examples to each case.

3.2.1 Comparison of feminine and masculine categories
This sub-section analyzes the feminine/masculine stereotype categories of the coded characters. The categories were created from the utterances of the characters, indicating specific stereotypes. There were 39 preliminary categories of stereotypes created for both men and women (see Appendix C). However, categories were reclassified to 10 feminine,
12 masculine and 7 neutral (neither feminine nor masculine) categories, according to England et al. (2011) and their developed feminine and masculine characteristics of Disney princes and princesses.

As it is seen in Appendix C, feminine stereotypes were: “affective” (160), “submissive” (28), “emotional” (62), “tends to physical appearance” (78), “nurturing/helpful” (106), “fearful” (17), “troublesome/malicious” (55), “silly” (73), “family-oriented” (52) and “weak” (20). Masculine stereotypes were the following: “assertive” (23), “dominant” (73), “unemotional” (25), “brave” (7), “proud” (16), “independent” (53), “intellectual” (12), “sexually driven” (89), “treats women as sex objects” (54), “not family-oriented” (31), “physically strong” (13) and “selfish” (5). Neutral stereotypes were: “childish” (16), “racist” (24), “men have feminine traits” (13), “homosexual/gay” (11), “likes to drink” (63) and “likes sports” (41). The results show, that overall, men in situational comedies are portrayed as more affective, submissive, emotional, tending to physical appearance, fearful, troublesome/malicious, silly, family-oriented and weak in comparison to women. Women, on the other hand, are only portrayed as being more nurturing/helpful than men.

However, the data in the three situational comedies differ. Appendix D displays the overall division of the stereotypes in the three situational comedies respectfully. It was noticed that these stereotypes are occurring the most frequently in Unbreakable Kimmy Schmidt (2015-): “assertive”, “childish”, “independent”, “not family-oriented”, “nurturing/helpful”, “racist” and “tends to physical appearance” (see Appendix D). The most frequent stereotypes in The Ranch (2016-) are: “family-oriented”, “likes sports”, “likes to drink”, “physically strong”, “proud”, “selfish”, “sexually driven” and “tends to physical appearance”. The most occurring stereotypes in F Is for Family (2015-) are: “affective”, “brave”, “emotional”, “dominant/superior”, “fearful”, “homosexual/gay”, “selfish”, “silly”, “submissive”, “troublesome/malicious” and “weak”. These results show, that the most of masculine stereotypes occur in The Ranch (2016-) (4 masculine stereotype categories) and the most of feminine stereotypes occur in F Is for Family (2015-) (6 feminine stereotype categories.)
Overall, there were 399 instances (see Appendix E) that were categorized as feminine stereotypes and ascribed to men in all three sitcoms. 252 instances of the same feminine stereotypes were coded and ascribed to women. Respectfully, 245 instances were categorized as masculine and ascribed to men and 145 of the masculine instances were ascribed to women. While analyzing the masculine stereotypes, it was noticed that men were portrayed as more dominant (56/17), unemotional (23/2), brave (6/1), proud (15/1), intellectual (7/5), sexually driven (57/32), treating women as sex objects (21/12), not-family oriented (20/11), physically strong (13/0), and selfish (4/1) in comparison to women. Women were portrayed as more assertive (13/10) and more independent (40/13) than men. Neutral stereotype categories were created because for some of the stereotypes equivalents were not found in England et al.’s (2011) list of feminine and masculine stereotypes, therefore they were considered neither feminine nor masculine. Among these neutral stereotypes, men were mostly attributed such stereotypes as “racist” (14/10), “men have feminine traits” (13/10), “homosexual/gay” (11/0), “likes to drink” (43/20) and “likes sports” (32/9). Women were attributed a stereotype of “childish” (11/5) more than it was attributed to men. Overall, 118 instances of neutral stereotypes were attributed to men, while only 50 were attributed to women (see Appendix E).

3.2.2 Comparison of positive and negative categories

This sub-section will discuss the positive/negative stereotype categories of the coded characters. The categories were created from the utterances of the characters, indicating specific stereotypes. All coded stereotypes were categorized into 10 positive, 10 negative and 8 neutral (neither positive nor negative) categories, according to Miller et al.’s (2004) characteristics of elderly people in US television commercials.

With respect to positive and negative stereotypes, men were once again ascribed more positive stereotypes than women. As it is seen in Appendix F, they were ascribed such stereotypes as “affective/loving” (91/69), “emotional” (36/26), “family-oriented” (29/23), “brave/courageous” (6/1), “proud” (15/1), “intellectual” (7/5), “sexually driven/sexual” (57/32) and “physically strong/tough/healthy” (13/0) in comparison to women. Women were ascribed stereotypes as “nurturing/helpful/supportive” (56/50) and
“independent” (40/13) more often than they were ascribed to men. Since the number of instances in the categories of feminine/masculine and positive/negative is the same in all three situational comedies (only the division to positive/negative categories is different), Appendix E represents the most occurring stereotypes in this case as well. Thus, as it was revealed in the previous section, the most frequently occurring stereotypes in *Unbreakable Kimmy Schmidt* (2015-) are: “assertive”, “childish”, “independent”, “not family-oriented”, “nurturing/helpful”, “racist” and “tends to physical appearance” (see Appendix D). The most frequent stereotypes in *The Ranch* (2016-) are: “family-oriented”, “likes sports”, “likes to drink”, “physically strong”, “proud”, “selfish”, “sexually driven” and “tends to physical appearance”. The most occurring stereotypes in *F Is for Family* (2015-) are: “affective”, “brave”, “emotional”, “dominant/superior”, “fearful”, “homosexual/gay”, “selfish”, “silly”, “submissive”, “troublesome/malicious” and “weak”. However, this time the division among the positive/negative stereotypes is different. Positive stereotypes mostly occur in *The Ranch* (2016-) (4 positive stereotype categories). Negative stereotypes occurred mostly in *F Is For Family* (2015-) (5 negative stereotype categories). This is displayed in Appendix F.

Overall 317 instances of positive stereotypes were ascribed to men and 253 - to women. 190 instances of negative stereotypes were ascribed to men and only 71 - to women (see Appendix F). Neutral stereotype categories were created in this case as well because for some of the stereotypes equivalents were not found in Miller et al.’s (2004) list of positive and negative stereotypes, therefore they were considered neither positive nor negative. Such neutral stereotypes as: “tends to physical appearance” (47/31), “silly” (48/25), “dominant” (56/17), “likes to drink” (43/20), “likes sports” (32/9), “men have feminine traits” (13/0) and “homosexual/gay” (11/0) were more ascribed to men. Only the stereotype “childish” was ascribed more to women (11/5) than to men. Overall 255 instances of neutral stereotypes were ascribed to males and only 113 - to females. Separate stereotypes will be discussed in the following section.
3.2.3. Analysis of the separate stereotype categories identified in the language of selected sitcoms

This sub-section analyzes the 28 categories of stereotypes identified for both men and women in an alphabetical order. 39 preliminary categories displayed in Appendix C are not chosen for the analysis, because the categorization is too broad. Instead, 28 stereotype categories (see Appendix F) are analyzed separately in this section. Examples from the codebook are given in each case to support the created stereotype categories. The number of instances that each stereotype occurred is given in the parentheses.

**Affective.** The stereotype, classified as “affective” has the largest amount of instances (160) among both male (91) and female (69) coded characters. The utterances classified to this category were those where the characters express concern; use endearments and diminutives such as “honey”, “darling”, “sweetie”, “buddy”, etc.; say “I love you” or express other affective feelings, such as friendliness, happiness, regret, being proud, being apologetic, being grateful etc.; and speak about how nice another person is. Some instances are:

74) “I was proud of you. You’re my little brother, amigo” (M, TR, C, 35),
75) “I’m so happy for you guys” (F, TR, C, 34),
76) “That’s great, honey!” (F, FIFF, C, 39), etc.

Affection was shared among characters having different relationships, for example, from parents to children, between spouses, siblings, fiancées, friends and etc. Surprisingly, not women, who are expected to be more affective, but men are leading in this category. What is more, this category is mostly ascribed to African Americans, homosexuals, young adults and older characters.

**Assertive.** This stereotype is more attributed to women, than men (13/10). Assertiveness in the language of the characters is expressed through being ambitious and stubborn. Some of the instances include swear words:

77) “God, you are such a stubborn old son of a bitch!” (M, TR, C, 34),
78) “My dad is such a hard-ass!” (M, FIFF, C, 14).

As noticed, quite often the assertiveness is expressed using strong language, especially swear words. This stereotype is ascribed to upper class women or older men and
especially addressed from children to fathers. Mostly the instances of assertiveness are expressed directly:

79) “You’re oddly competitive” (M, TR, C, 35),
80) “So you’re willing, to give all of this up, just to prove a point” (M, TR, C, 34),
81) “…Will win you back” (M, UKS, AA, mid-30s),
82) “…you will be mine” (M, UKS, AA, mid-30s), etc.

This stereotype is expressed both directly and indirectly. It is mostly ascribed to upper class women or older men and especially addressed from children to fathers.

**Brave.** This stereotype has few instances (7) and most of them (6/1) are ascribed to male characters. Characters express the courage directly mentioning the adjectives “brave” or “fierce”, for example:

83) “That was really brave of you to say that, Frank” (F, FIFF, C, 39),
84) “Frank, Sue, Jan, Clark, you’ve taken a very brave step by coming here today” (M FIFF, C, u/a),
85) “That’s a dumb name for how fierce I’m being right now” (M, UKS, AA, mid-30s).

Other instances include indirect expressions indicating being brave without previously mentioned direct adjectives:

86) “You’re the man, Jimmy” (M, FIFF, C, teen),
87) “Took a lot of balls to go psycho like that” (M, FIFF, C, 11).

It was noticed, that children, especially boys, tend to describe each other as brave, because this way they get more respect from their peers who tend to bully others. Overall, this stereotype was ascribed to various characters as homosexuals, children, African Americans, male and women in their 30s and 40s and etc.

**Childish.** This is one of the few stereotypes ascribed more to women than men, as the results show (11/5). The childish side of the characters is expressed using popular references:

88) “…goofy girl dressed like she’s on Scooby damn Doo” (FF, UKS, AA, mid-30s),
89) “…going back to school like a little redheaded Rodney Dangerfield” (M, UKS, AA, mid-30s),
90) “…that crapped-up Raggedy Ann\(^8\) out there” (F, UKS, C, early 60s).

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\(^8\) Raggedy Ann - a children’s book character created by American writer Johnny Gruelle. It is a rag doll with red yarn for hair.
Other expressions refer to growing up:

91) “Stop this nonsense and act like grown men” (F, TR, C, 62),
92) “Kevin, you lied to us, and you need to grow up” (F, FIFF, C, 39),
93) “The grown-ups are talking, sweetie” (F, UKS, C, early 60s).

Others just mention children and/or cartoons:

94) “You wear clothes for children” (M, UKS, C, 20s),
95) “…with the sense of a Canadian child” (F, UKS, NA, 43),
96) “What’s your deal? You’re like a cartoon person” (F, UKS, AA, mid-30s),
97) “So, when you guys go out, does she order off the kids’ menu?” (F, TR, C, 34).

Sometimes childishness is expressed speaking about the activities that usually only children do:

98) “As long as they have crayons so she can draw on the place mat, she’s happy” (M, TR, C, 34),
99) “Pinkie promise” (F, UKS, C, 15), etc.

This stereotype is especially found in *Unbreakable Kimmy Schmidt* (2015-), because Kimmy, the main protagonist, is a hyperactive and most of the times immature character and stereotypes are created quite often about her. Men are sometimes ascribed this stereotype as well, especially when they behave foolish and talk nonsense. Teenagers are called immature as well, especially when they behave irresponsibly.

**Dominant.** The dominance of the characters, mostly men (56), is expressed in several ways. The most usual way is through imperative form, telling other characters what to do, mostly in exclamatory sentences, for example:

100) “Don’t interrupt me!” (F, TR, C, 34),
101) “And you get in the house!” (M, FIFF, C, 41),
102) “You shut up!” (M, FIFF, C, 11),
103) “Get the fuck back here! I forbid you!” (M, FIFF, C, 41), etc.

Most of these utterances are made by parents and addressed to their children. Another way to express dominance is admitting being possessive of something or someone:

104) “He’s got a trophy wife” (M, FIFF, C, 11),
105) “Mr. Dunbarton, you’re the head of this family” (M, FIFF, C, 41),
106) “Yeah, Colt works on my ranch” (M, TR, C, 35),
107) “As long as you live under my house, you will follow my rules” (M, FIFF, C, 41).
Another feature of dominance is mentioning that a man is superior to a woman:

108) “I’m supposed to be the one providing” (M, TR, C, 34),
109) “But as a man, I have to be doing better or what am I?” (M, FIFF, C, 41),
110) “I just don’t see why your father should decide who gets what” (F, TR, C, 62).

Other instances are expressions of being rich and having more privileges:

111) “Rich people don’t wait for organs” (F, UKS, NA, 43) or just being right:
112) “You know I’m right!” (F, UKS, C, 30),
113) “You know, has it ever crossed your mind that you might not be right about everything?” (F, UKS, C, 30), etc.

Thus, it is visible, that mostly men express their superiority, especially husbands to their wives, fathers to their children, bosses to their workers of lower social status and so forth. Although women also like to express that they are right, it does not happen very often.

**Emotional.** Both men and women tend to be emotional in sitcoms, men slightly more than women (36/26). Characters express their emotionality mostly through direct descriptions of what they are feeling:

114) “…and now I’m panicked I’m gonna lose it all” (M, UKS, AA, mid-30s),
115) “I’m just so excited” (F, UKS, C, 29),
116) “I’m pissed off you’re bugging me about this!” (M, FIFF, C, 41) and so forth.

Exclamatory sentences are used in this case often:

117) “Oh, look at those tears of joy!” (F, FIFF, C, 40s),
118) “Now look who’s screaming in front of the whole neighborhood!” (M, FIFF, C, 14),
119) “I will drown you!” (M, FIFF, C, 41), etc.

Swear words are used here often as well:

120) “Priscilla, shut the fuck up!” (F, TR, C, 62),
121) “Fuck off, old man!” (M, FIFF, C, 14),
122) “Uh! Son of a bitch!” (M, FIFF, C, 41),
123) “I’ll put you and your smart mouth through that fucking wall!” (M, FIFF, C, 41), etc.

What is more, comparisons are used, mostly referring to animals:

124) “I feel like a butterfly bursting from its “crystalish” and falling from the nest” (F, UKS, C, 29),
125) “I guarantee, he’s gonna cry like a bitch” (M, TR, C, 35),

“She smiles too much, like a collie” (F, UKS, C, early 60s), etc.

Many characters tend to be emotional and hyperemotional in situational comedies. However, it was noticed, that children, teenagers, homosexuals, African Americans and men in their 40s tend to show emotions more often. Mostly those characters who used a lot of exclamatory sentences, swear words, said “I love you” or expressed other feelings directly were ascribed this stereotype.

**Family-oriented.** Both men and women are ascribed this stereotype, but men are slightly leading (29/23). This category has three stereotypes merged together: “fatherly”, “motherly” and “faithful/committed” as in being faithful to the family or a relationship. Family-oriented characters usually mention children or raising children:

127) “She said there’s no job more important than being a mother to three beautiful miracles” (M, FIFF, C, 41),
128) “I spent 15 years raising your children” (F, FIFF, C, 39),
129) “I’m a wonderful mother, and I’m raising two magnificent sons” (M, FIFF, C, 40s).

Marriage is often mentioned as well:

130) “We had another deal. It was called a marriage vow!” (M, FIFF, C, 41),
131) “Father, Sue and I really want to fix our marriage” (M, FIFF, C, 41),
132) “I don’t wanna get divorced” (F, TR, C, 62), etc.

Characters also emphasize the importance of being loyal and committed:

133) “I can’t kiss you. I’m married” (M, UKS, A, 30),
134) “I need to find a new boyfriend. Dong is married” (F, UKS, C, 29).

Also, the importance of being a mother/father is emphasized:

135) “Being a father’s about making tough decisions” (M, FIFF, C, 41),
136) “I mean, you could say being a mom is a job” (F, UKS, NA, 43), etc.

Characters who do not yet have children sometimes mention raising a family:

137) “…the big picture is me and Abby and our kids, sitting on the porch” (M, TR, C, 34),
138) “She makes me think about getting a car with four doors and filling up with little ones” (M, FIFF, C, 29).

Although it is stereotypical to think that women are always more family-oriented, the results point out, that men are more family-oriented in the selected situational comedies.
Even characters who do not have children tend to talk about raising a family and having children. Both genders also tend to emphasize the importance of being committed and marriage.

**Fearful.** This stereotype is only ascribed to males and not at all ascribed to females (17/0). Most of the utterances are made by children and addressed to other children.

Children mostly call their peers cowards using strong language and swear words:

139) “It’s Billy bitch-tits and his Pumpkin-headed pussy” (M, FIFF, C, 11),
140) “I see the pussies have come for their punishment!” (M, FIFF, C, 11),
141) “Now, grow some balls...” (M, FIFF, C, 14), etc.

When adults refer to others being cowards, they usually speak about quitting or running away:

142) “You can’t keep running away forever, Titus” (F, UKS, C, 30),
143) “You think you can walk away from your problems?” (F, UKS, C, 30),
144) “I wish I had the courage to quit” (M, UKS, C, late 40s) and so forth.

This stereotype was never ascribed to women in the selected sitcoms, indicating that women are not portrayed as being fearful. In contrast, they are more often ascribed an “independent” stereotype. Men, on the other hand, are ascribed this stereotype, especially when running away from responsibilities, or when boys are insulted as cowards by other boys.

**Homosexual/Gay.** Like the latter, this stereotype does not have any instances ascribed to women, only to men (11/0). Homosexuality in sitcoms is mostly expressed in a strong language, usually using sexual references or speaking about male body parts. Some of the examples are:

145) “I’m curious, Gene, do you use that mouth when you kiss another man’s penis?” (F, FIFF, C, 39)
146) “Gotta be in Gary by midnight” (M, FIFF, C, u/a),
147) “Cocksucker” (F, FIFF, C, 9) and others.

Sometimes homosexuality is expressed by confessing love to a man:

148) “And I don’t love boobs and California. I love… Mikey Politano” (M, UKS, AA, mid-30s).

Other times homosexuality is expressed in a creative or humorous way:

149) “I’d like to be your friend. Without benefits” (M, UKS, AA, mid-30s).
Since there were no female homosexual characters coded, all of the instances in this category are about males. Homosexuality is usually emphasized speaking about other men, especially with sexual references. Either homosexuals themselves, or other characters, including women and children tend to ascribe this stereotype to others.

**Independent.** Results show that this stereotype is attributed to women more often in comparison to men (40/13). Independence is mostly expressed when speaking about not quitting and not giving up:

150) “I’m not giving up!” (F, UKS, C, 29),
151) “I don’t quit” (F, UKS, C, 30),
152) “I know you’re tough and never give up” (F, UKS, C, early 60s),
153) “I don’t like giving up on stuff” (F, UKS, C, 30),
154) “See what happens when you don’t give up hope? Anything is possible!” (F, UKS, C, 30), etc.

Most of these utterances about not giving up are made by women or about women. What is more, the characters tend to express their independence speaking about not letting be controlled by anyone:

155) “I cannot be owned” (M, UKS, AA, mid-30s),
156) “You do not define me, Richard” (M, UKS, AA, mid-30s),
157) “You don’t control what time I live in” (F, UKS, C, early 60s),
158) “You’re not the boss of my stomach! My mouth is!” (M, FIFF, C, 14).

Also, women like to mention that they are not dependant on a man:

159) “And she finally got rid of that deadbeat asshole for a boyfriend” (F, TR, C, 22),
160) “I’m done being a kept woman like Melania Trump or Mrs. Claus” (F, UKS, NA, 43).

Emphasizing the importance of having a job is common as well:

161) “I got a job to feed the whole goddamn family!” (F, FIFF, C, 39),
162) “Mom watches the kids and I work down at the nursing home” (F, TR, C, late 20s).

Many instances (32) of being independent were noticed in *Unbreakable Kimmy Schmidt* (2015-). This sitcom, as being a female-driven television show, portrays a considerable amount of female characters (14) and is created by a woman (Tina Fey). Therefore, the depiction of women as independent is a contribution to a less restricted and less stereotypically restrained gender representation.
Intellectual. Intellectuality is not a frequent stereotype among the coded characters (12), but when found, it is mostly attributed to male characters (7). It is mostly expressed by using adjectives as “genius” or “nerd”, for example:

163) “You’re a genius at this stuff!” (M, FIFF, C, 11),
164) “I’m a fucking genius” (M, FIFF, C, 14),
165) “Oh, Abby, you’re genius” (M, TR, C, 34),
166) “Shut up, Ronald, you nerd!” (M, UKS, AA, mid-30s).

Thus, it is mostly mentioned directly:

167) “You are smart” (M, TR, C, 34),
168) “If I rode you, it was ‘cause you were the only one in this family that had any smarts or talent” (M, TR, C, 71).

Sometimes the intellectual side of the characters is expressed by mentioning having a university degree:

169) “I have a master’s degree” (F, TR, C, 34).

This is not an abundant category, however, it is sometimes expressed to encourage another person, or to be proud about themselves. The adjective “genius” is very common to describe someone as intellectual.

Likes sports. This stereotype is more abundantly ascribed to men than to women (32/9). It includes mentioning sports or mention taking part in sports activities. The most mentioned kind of sports among the three coded sitcoms is American football, which was not a surprising result, since all of the sitcoms are set in United States. Other sports mentioned are: baseball, softball, hockey, bowling and marathon running. The characters that are ascribed this stereotype mostly mention sport teams in their speech, indicating that they are interested in sports:

170) “Jersey strong! Go Devils!” (F, UKS, C, mid-40s),
171) “We’re going on a Mets opening day party cruise” (M, UKS, C, mid-30s),
172) “A great year to be a Montreal Expos fan” (M, UKS, C, late 50s), etc.

Sometimes characters mention famous athletes and it indicates their knowledge of sports:
“He was beautiful, like that one-handed touchdown catch Odell Beckham Jr. made last year” (M, UKS, C, mid-30s),
“Ooh, Willie Stargell” (M, FIFF, C, 11),
“I want my ashes to be sprinkled into a protein shake that Tom Brady drinks, so I can finally win a Super Bowl” (M, TR, C, 34).

Sometimes characters describe that other characters are good at some sort of sports:
“She’s a fine woman. Top-notch bowler” (M, TR, C, 71),
“…you were a hell of a football player” (M, TR, C, 35).

Although this stereotype is mostly ascribed to men, women are also mentioned as liking sports. They are depicted as liking bowling, marathon running or softball. Sport is mostly mentioned in The Ranch (2016-), since one of the main characters was a former football player. Sport is occasionally mentioned in other sitcoms as well, mentioning real or fictional sport teams.

**Likes to drink.** This stereotype is ascribed abundantly to both men and women (43/20), however, it is ascribed to men more often (43). Mostly characters mention types of alcohol:
“I brought champagne to celebrate” (F, TR, C, 34),
“Holy shit, you’re drinking wine?” (M, TR, C, 34),
“Coffee? No--Whiskey would be good, though” (M, TR, C, 70s),
“Hank, I’ll give you five bucks for that beer” (M, TR, C, 71).

Sometimes characters mention brands of alcohol too:
“I just bought a case of Bud yesterday” (M, TR, C, 34),
“I don’t like to drink and drive, but when I have to, I drink White House beer” (M, FIFF, u/a, u/a), etc.

Most of the times characters mention being drunk:
“You were already drunk during our session yesterday” (F, UKS, C, 30),
“I am super drunk!” (F, UKS, C, mid-40s),
“Full-blown alcoholic” (M, TR, C, 35).

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10Willie Stargell - an American professional baseball player.
11Tom Brady - American football player for the New England Patriots of the National Football League (NFL).
12Super Bowl - the annual championship game of the National Football League (NFL). The game is the culmination of a regular season that begins in the late summer of the previous calendar year.
13Bud - shortening of Budweiser, an American-style pale lager beer.
187) “He kept telling the coach I was drunk at practice” (M, TR, C, 34), etc.

Also, characters are often speaking about getting drinks:

188) “I’m gonna stay here and have another drink” (F, TR, C, 34),
189) “I need a drink” (F, FIFF, C, 30),
190) “About time I’ll be getting a beer” (M, TR, C, 71),
191) “I’m gonna get another round. Two” (M, TR, C, 34) and so forth.

Again, *The Ranch* (2016-) displayed the biggest amount (42) of this stereotype, in comparison with other sitcoms. It can be explained with a fact that one of the main characters in this sitcom owns a bar and most of the scenes on this series are set at the bar. Another reason could be, that people in smaller towns tend to drink more, or simply, because ranchers in America are associated with constant drinking.

**Men have feminine traits.** This category includes feminine traits that are being laughed at when ascribed to men (13). One of these traits are watching television shows or movies for women:

192) “…so I started watching a lot of *Keeping Up with the Kardashians***14**” (M, UKS, A, 30),
193) “Why don’t you sit down, turn off the *Sex and the City***15**, and enjoy your chardonnay” (M, TR, C, 34).

Another considered feminine trait is drinking wine:

196) “Holy shit, you’re drinking wine?” (M, TR, C, 34),
197) “Almost let it slip that you drink wine” (M, TR, C, 34).

Taking medicine for women is also not considered masculine:

198) “You’re taking birth control pills?” (F, UKS, AA, u/a).

Another way to show that men are feminine/have feminine traits is to call them female-related terms:

199) “And trick-or-treating is for femmes!”(M, FIFF, C, 11),
200) “What, so that fucking lesbian can take it from you again?” (M, FIFF, C, 20s), etc.

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14 *Keeping Up with the Kardashians* - popular American reality television series. It focuses on the lives of the Kardashian-Jenner blended family.
15 *Sex and the City* - American romantic comedy-drama television series about four female New Yorkers who tend to gossip about their sex lives and find new ways to deal with being a woman in the ‘90s.
This category reveals, what is not considered masculine in situational comedies: it is drinking wine, watching feminine-driven television shows or movies and taking medicine for women. This stereotype can be interpreted as a bit exaggerated and needed in a situational comedy genre as another laughing source for the audience.

**Not family-oriented.** This stereotype is the opposite of “family-oriented”. This category has two stereotypes merged together: “not family-oriented” and “noncommittal”, as being not loyal to the family or relationships. Males are a dominant gender of ascribing this stereotype (20/11). The most common way of expressing being not a family-oriented person is to not know how to be a parent:

201) “I don’t know how to do this. What if it poops?” (F, UKS, NA, 43),
202) “I never really knew how to connect with him” (F, UKS, NA, 43),
203) “I’ve never spent an entire day alone with Buckley. I’ve always had help from someone” (F, UKS, NA, 43).

Another way of describing noncommittal person is mentioning running away from responsibilities:

204) “I’m so glad I ran away from my green card marriage to go on dates with you” (M, UKS, A, 30),
205) “Her ex left her right after the baby was born” (F, TR, C, 22),
206) “Will left Noreen for Stan at the feed store” (M, TR, C, 71) and so forth.

In addition, sometimes being non-committed is portrayed as a fun and positive thing:

207) “Divorced, dead, and having some fun” (M, UKS, AA, mid-30s),
208) “Sonja and I have to be believably married for two years, and then I’ll be a real American and get divorced” (M, UKS, A, 30),
209) “Here, we say, ‘Eh, so I kissed a priest in a leather bar. Who am I hurting?’” (F, UKS, C, early 60s).

Although male characters are attributed this stereotype more often, women, especially belonging to upper social class, are ascribed it as well. They express themselves not knowing how to take care of a child, this way emphasizing that being a mother may not be the most important thing in a life of an upper class woman.

**Nurturing/Helpful.** This stereotype is abundantly ascribed to both male and female characters in all three analyzed sitcoms (50/56). However, it is ascribed slightly more to
females (56) than to males (50). This category has two stereotypes merged together: “comforting” and “caring/helpful” and it is not to be confused with the “affective” category, because “nurturing/helpful” category includes utterances concerned with offering help, support and comfort mostly. Characters offer help and support to other characters in order to make them feel better, for example:

210) “Just let me help you!” (F, UKS, C, 30),
211) “Maybe there’s something I can do” (F, UKS, C, 30),
212) “Well, whatever you decide… I’m gonna be there with you” (F, TR, C, 34),
213) “Oh, I only want what’s best for you” (M, FIFF, C, 41), etc.

Other characters offer comfort:

214) “We’ll be here for you” (F, FIFF, C, 39),
215) “You’re gonna be fine” (M, TR, C, 34),
216) “Damn, Colt, I’m sorry” (M, TR, C, 35),
217) “Well, that sucks you’re going through that” (M, TR, C, 35).

Several characters take actions to help:

218) “I’ve been so obsessed getting you back together with Mitchey” (F, UKS, NA, 43),
219) “Let me take you home” (M, TR, C, 35),
220) “I’ll take him” (F, FIFF, C, 30s),
221) “Guys, wait! We got to take him to the hospital!” (M, FIFF, C, 11) and so forth.

Mostly characters refer to togetherness or mention the pronoun “we” as a gesture of support:

222) “But we’re gonna make through this together” (F, TR, C, 34),
223) “We’re in this together” (F, TR, C, 34).

This is another category more attributed to women and it is mostly (33) expressed by females in *Unbreakable Kimmy Schmidt* (2015-). It is quite abundantly (22) expressed by males in *The Ranch* (2016-) as well. These results reveal that situational comedies tend to portray not only the humorous, but emotional and nurturing side of both genders as well.

**Physically strong.** This stereotype is only ascribed to men and no instances are coded to be ascribed to women (13/0). Mostly this stereotype is expressed mentioning physical violence:

224) “I break-a your face” (M, UKS, AA, mid-30s),
225) “I’m not too old to kick your ass” (M, TR, C, 71),
“Coma punch” (M, FIFF, C, 11),
“When you got cut from that team in Alaska, you punched out the mascot” (M, TR, C, 35).

Sometimes physical appearance is mentioned:
“You got so big” (M, UKS, C, late 50s),
“You gotta be strong, muscular” (M, TR, C, 35),
“I’m so manly. I build stone walls with my bare hands” (F, FIFF, C, 40s) and so forth.

Although women are abundantly portrayed as strong mentally, they are not portrayed as strong physically at all. This could lead to an assumption that women are not associated with violence in situational comedies. Men, on the other hand, are portrayed as sometimes violent and ready to fight.

**Proud.** This stereotype is not very frequent (16), but when found, it is ascribed mostly to men (15). Coded characters mostly express pride with direct and indirect speech. Direct examples are:

“That thing you feel inside is called pride” (M, FIFF, C, 41),
“Hey, son! You’re making me proud!” (M, FIFF, C, 41),
“Just swallow your pride and take the damn money” (M, TR, C, 34).

Indirect examples are:

“That’s my girl” (M, TR, C, 34),
“That’s my Greg!” (F, FIFF, C, 40s),
“Do I look like some kind of a charity case?” (M, TR, C, 71), etc.

In other cases characters use first person to express how proud they are about themselves or other people:

“Jesus, I wish I had me for a dad” (M, FIFF, C, 41),
“All I want is what I earn” (M, TR, C, 71),
“Maybe I’m the good luck charm this family needs” (M, TR, C, 34).

It is noticed that older men and men in their 40s tend to express pride more often. Sometimes pride is expressed positively, as a father being proud of his son. Other times it is expressed in a negative way as a father being too stubborn to accept financial help from his son. It is also noticed, that pride is mostly ascribed to characters who are fathers.
**Racist.** This category of a stereotype is mostly ascribed to male characters in comparison to female characters (14/10). All utterances that describe people of different ethnicity in a laughable or offensive way are included into this category. The most instances are found about Caucasian people:

240) “…all white guys look the same to me” (M, UKS, AA, mid-30s),
241) “White idiot” (F, UKS, NA, 43),
242) “…you dress up in white face and see if people treat you different?” (F, UKS, C, earl 60s,) etc.

For other ethnicities such adjectives as: “immigrant”, “Chinaman”, “Negro”, or “rice-eating commies” are used. Some characters directly point out a different ethnicity:

243) “I’m sweating like an Indian in here” (F, UKS, NA, 43),
244) “Can I be a Nazi Jesus?” (F, FIFF, C, 9),
245) “I had to jerk off to the Indian girl on the butter box” (M, FIFF, C, u/a),
246) “Ugh, I’m not British!” (F, UKS, C, mid-40s).

In this category the racist comments could have been unintentional, but when the characters mentioned different ethnicity in a laughable way, they were classified into this category. In some instances, people even tended to make fun of their own ethnicity, which was mostly noticed in utterances by a Native American character. Overall, people in their 30s and 40s tended to make racist comments.

**Selfish.** This category is not very abundant, only few instances are coded (5) and most of them are ascribed to men (4). Most of the instances contain adjectives indicating a selfish person:

247) “Don’t become some d-bag lacrosse player” (F, UKS, NA, 43),
248) “Not my problem, you fucking traitor” (M, FIFF, C, 40s).

Some of them are direct:

249) “Do you ever stop thinking of yourself?” (F, FIFF,C, 40s),
250) “Selfish?” (M, TR, C, 35),

However, mostly utterances indicating a selfish person are indirect. Although it was a small category, this stereotype was found in all three situational comedies. This could reveal that after all, this stereotype category could have been more abundant if more episodes were analyzed.
Sexually driven. It is the second largest stereotype category among all three situational comedies (89). Men are ascribed this stereotype more than women (57/32). Mostly utterances, referring to sexual intercourse are included to this category, for example:

251) “And I slept with his daughter on day four” (M, TR, C, 34),
252) “You bing-banged Kevin in his basement? (M, FIFF, C, 29)
253) “After all of that, you still hooked up with her sister?” (M, TR, C, 34),
254) “Uh…We were having sex” (M, TR, LA, 30s) and so forth.

Very often characters also mention body parts of men and women in a sexual way:

255) “Now show me that ass” (F, TR, C, 34),
256) “But I also want to rub my mouth on your mouth so I don’t boof” (F, UKS, C, 30),
257) “Yeah, that was not the vagina I thought I’d be I tonight” (M, TR, C, 34).

Swear words and strong language are also frequently used in this case:

258) “We’ll be so famous after this, our dicks are gonna be like magnets!” (M, FIFF, C, 14),
259) “…you can call me Mary. I’m fucking your brother” (F, TR, C, 40s),
260) “…and I’ll fuck your mom on it” (M, FIFF, C, 11),
261) “You think she’s just my fuck doll?!” (M, FIFF, C, 49) and so forth.

At times, the expressions indicating this stereotype did get quite vulgar, because characters tended to objectify each other or refer to sexual intercourse very often. However, sex is quite a frequent topic in situational comedy therefore this topic was not avoided here as well. It was noticed, that usually characters in their 30s, 20s and teenagers are sexually driven.

Silly. This stereotype is widely ascribed to both female and male characters (73), but it is attributed to male characters more often (48/25). Mostly being foolish is expressed from one character to another and characters point out that other people are being silly usually in an offensive way. Strong language, which is most of the times direct, including swear words is used often in this case. Various adjectives, for example: “idiot”, “fool”, “dope”, “lame”, “dummy”, “dumb”, “stupid”, “dipshit”, “jackal”, “jackass”, “asshole”, “dick”, “jerk” and others are used to describe a foolish person. Sometimes more creative descriptions are used, for example: “toothless monkeys”, “dumb-dumb”, “Little Dorkphan Annie”, “dickweeds”, “fucking dildo”, “gumshoe” or etc.
Submissive. This category of stereotypes is more attributed to men than women (17/11), however significant generalizations about portrayal of women can be made according to this category. Most of the time, women are mentioned to sacrifice their jobs for the sake of taking care of their families, for example:

262) “She said there’s no job more important than being a mother to three beautiful miracles” (M, FIFF, C, 41),
263) “Daddy says moms only work when the husband’s in jail” (F, FIFF, C, 9).

Sometimes it is mentioned, that women do not have the same jobs as men, or their jobs are inferior:

264) “There’s no girl astronauts” (M, FIFF, C, 41),
265) “Women will be astronauts in the future, sweetie” (F, FIFF, C, 39),
266) “I know I’m just a secretary, but…” (F, FIFF, C, 39).

The inequality between men and women is an existing topic in F Is for Family (2015-), because this sitcom is set in the 1970s, when women did not have equal rights in most areas of their lives. The inferiority of men to others is expressed with addresses as “sir” or “ma’am” automatically indicating that they belong to a lower social status.

Tends to physical appearance. This is the third largest category coded in this research (78). Among men and women, men are more likely to care about appearance, according to the results (47/31). Characters in this category mostly talk about clothing:

267) “It’s my interviewing tie” (M, TR, C, 34),
268) “Wear something successful” (F, FIFF, C, 30s),
269) “Buckley, mommy needs to find a gala gown” (F, UKS, NA, 43),
270) “Oh, actually those are my Uggs” (F, TR, C, 22), etc.

Both genders speak about hair and make-up as well:

271) “…cause my hair looked really great in that last one” (F, TR, C, 34),
272) “Now, grow some balls and put on your fucking eye liner!” (M, FIFF, C, 14).

Sometimes physical appearance is commented:

273) “I got to work like hell to keep the pounds off” (M, FIFF, C, 25,
274) “…honestly, Claus, at least work out” (F, UKS, NA, 43),
275) “Don’t buy a hot dog, Brandy. You’re getting fat” (M, FIFF, C, 49) and so forth.

16 Uggs - unisex style of sheepskin warm boots.
Characters like to compliment their own appearance as well, using first person:

276) “I mean, I can’t stop looking pretty, so” (M, TR, C, 34),
277) “I look amazing in white” (M, UKS, AA, mid-30s),
278) “I look hotter wet” (F, UKS, NA, 43).

This way the characters emphasize the importance of always looking good, which is important both to male and female characters, homosexuals as well.

**Treats women as sex objects.** Not only male, but also female characters tend to objectify women on situational comedies, therefore both genders are attributed this stereotype (54). However, men are a dominant gender in this case (21/12). Characters mostly refer to sexual intercourse with women, this way objectifying them:

279) “I need that walking trust fund to put a baby in me before it has a heart attack” (F, UKS, NA, 43),
280) “That was not the vagina I thought I’d be in tonight” (M, TR, C, 34),

Most of the times strong language is used and the objectification becomes sharper:

282) “I slide balls first into Miss Shania Twain” (M, TR, C, 34),
283) “That’s what your wife says when the postman puts it in her hiney” (F, FIFF, C, 39),
284) “…and I’ll fuck your mom on it” (M, FIFF, C, 11) and similar instances.

Women themselves tend to objectify, but they use less strong language:

285) I get ‘em on the hook” (F, UKS, C, early 60s),
286) “You’re gonna take my virginity tonight” (F, UKS, C, teen),
287) “We’re going to his hotel room, and I’m gonna seal the deal” (F, UKS, NA, 43).

Another feature of objectifying women is mentioning female body parts with sexual references:

288) “He doesn’t even care about boobs!” (M, UKS, C, 30s),
289) “I just know that Kim is a butt star” (F, UKS, C, 30),
290) “Dylan said I could smoke with them at park if I showed my boobs” (F, UKS, C, teen),
291) “But the boobs in California are the greatest boobs around!” (M, UKS, AA, mid-30s), etc.

This is another stereotype category that gets to become vulgar at times. Both male and female characters tend to objectify women, comment on their physical appearance and
refer to sex. Some of the adjectives/descriptions used to describe women that objectify women are “skanky”, “dick garage”, “whore” or “fuck doll”.

**Troublesome/Malicious.** This is another abundant category (55) which is largely attributed to men, according to the results (52/3). This category contains three stereotypes merged: “irresponsible”, “malicious” and “rascal”, and it refers to an unkind and irresponsible behavior of the characters. Usually to show a troublesome behavior, coded characters mention irresponsible actions that the others had done:

292) “Besides, what do you care? You haven’t been around this family the last 15 years” (M, TR, C, 71),
293) “He’s completely neglecting his school work for a one in a zillion chance!” (M, FIFF, C, 41),
294) “Took your brother’s truck. Left the damn gates open” (M, TR, C, 71) and so forth.

Other times the characters call each other mean addresses, indicating malicious behavior, for example: “jerk”, “lying sack of shit”, “son of a bitch”, “pain in my ass”, “deadbeat asshole”, “thieving little shit”, “little mick”, “fucker”, “bitch” or others. Usually exclamation sentences are used. This stereotype is mostly attributed to teenagers and expressed by the fathers.

**Unemotional.** This category includes instances when little or no emotion is expressed or if it is mentioned that a person tends to be hypoemotional. It is mostly ascribed to men and almost never ascribed to women (23/2). This stereotype is usually expressed through mentioning the actions indicating lack of emotionality, which is mostly not speaking about the feelings:

295) “You haven’t spoken to her at all, and you guys were married!” (F, UKS, C, 30),
296) “You either shut down or complain” (F, TR, C, 62),
297) “Do not cry Bennett. Lock it up” (M, TR, C, 34),
298) “I think the last time he told me “good job” was when I learned how to walk” (M, TR, C, 34), etc.

Most of the time older men or men in general tended to be less emotional. Women, in contrast, revealed to be emotional in situational comedies. Some of the adjectives used to describe an unemotional person are: “Grinch”\(^{17}\), “cranky” or “mean”.

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\(^{17}\) Grinch - a fictional green character created by Dr. Seuss. He is grouchy and mean.
Weak. This category contains several instances of weakness (20), mostly ascribed to men (12/8). Two categories: “self-deprecating” and “weak” are merged into one category, in order to include instances when people mention regret, blame themselves or pity their lives, what indicates their psychological weakness. The psychological, not physical type of weakness is mostly found among coded utterances. Characters usually blame themselves:

299) “I am so sorry that my life falling apart has inconvenienced you” (F, FIFF, C, 40s),
300) “I’m the reason you got screwed up” (F, UKS, C, 30),
301) “It’s all my fault” (M, FIFF, C, 41),
302) “It’s my fault you’re leaving” (F, UKS, C, 30) and so forth.

Other times somebody is being called weak:

303) “So you quit?” (F, UKS, C, 30),
304) “Are you crying? Well, maybe you should go out for field hockey, you little pussy!” (M, FIFF, C, u/a),
305) “I didn’t realize I’d raised a quitter” (M, TR, C, 71).

As it interrelates with “independent” stereotype mentioned before, women are practically not described as weak, because they are mostly portrayed as strong and independent. Men, on the other hand, are portrayed less independent therefore they are sometimes portrayed as weak.

Overall, the most common stereotypes found in three sitcoms for both genders are: affective (160), nurturing/helpful (106), sexually driven (89), tends to physical appearance (78), dominant (73) and silly (73). Specifically to men, the most frequently occurred stereotypes are: affective (91), sexually driven (57), dominant (56), troublesome/malicious (52) and nurturing/helpful (50). For women: affective (69), nurturing/helpful (56), independent (40), sexually driven (32) and tending to physical appearance (31).

Both genders are portrayed as affective in the situational comedy genre. It is especially common for parents, because they care about teaching their children to be honest, kind, caring and careful with alcohol and tobacco (Reimers 2003). To be affective is mostly expected from mothers, as the nurturers of a family, while the father is the “breadwinner”. However, already in the 1950s, “the ideal father was a wise, loving patriarch who provided moral guidance for his family” (Miller 2011: 152) and this
stereotype could not necessarily be non-existent today, especially when authors, such as Miller, states that male sitcom characters have changed little since the 1950s (Miller 2011). Thus, the affection of men occurs often and not only from fathers to children, but from men to their significant ones, friends or from men to other men.

While analyzing the coded instances it was revealed that both men and women are abundantly sexually driven and tend to physical appearance. In general, sex in situational comedies is one of the most frequent and not avoided topics and sexual content is even increasing (Cox 2001). These were the findings from more than a decade ago, but nowadays, in 21st century sexual content is still very frequent on situational comedies, and it includes not only heterosexual, but also homosexual characters. However, more stereotypes appear because of an increasing sexual content on situational comedies. For example, a very abundant stereotype among men and women is to treat women as sex objects. As Wood states, “women are portrayed alternatively either as decorative objects, who must attract a man to be valuable, or as victims of men’s sexual impulses” (Wood 1994: 36). In contrast, men are rarely pictured nude or partially unclothed in the media, while women constantly are (Wood 1994). Most of the time women are evaluated by their bodies, not their identities and this imposes a still ongoing issue on television.

Dominance is another frequently found stereotype mostly ascribed to men. It is common to portray male characters as powerful, in charge, dominant and in high positions (Wood 1994). One can suggest that masculinity is expressed through dominance, because men who are not in charge, are weak and have a lower social status can be considered less masculine, therefore to be dominant has a significant worth to the male characters. Women are mostly depicted as inferior to men and they seek their independence in all spheres of their lives. Not surprisingly a stereotype of being independent is far more often attributed to female than male characters. It is true, that women have come a long way to gain equal recognition not only in reality, but on television as well. Over time different social contexts allowed the representations of female protagonists to become less restricted and less contained in television series (Routman 2016). Especially nowadays, in the 21st century women are portrayed as free as ever before: they are portrayed as not necessarily married, but still being single in their 30s, they are portrayed as single moms or seeking careers
instead of obsessing to give birth, they are also portrayed as homosexuals, having relationships with other women and so forth. Women are in a good position nowadays, in terms of their portrayal on television: there are female-driven situational comedies, one even being chosen to be analyzed in this research *Unbreakable Kimmy Schmidt* (2015-), many women are working behind the scenes with the making and the production of television shows (Dozier et al. 2008). The latter fact is significant, because “the employment of at least one woman writer on a prime-time program was related to the reduced use of on-screen insults and an increase in comments regarding character appearance” (Dozier et al. 2008: 204). Therefore, it indicates that women nowadays can and are influencing how other women are portrayed on television series and it adds to a more positive representation of them.

Silly and troublesome/malicious are also commonly found stereotypes in situational comedies. It is important to emphasize that the most important element in the sitcom genre is humor and many traits, such as incompetence or anger, are regularly exaggerated for comic effect (Frazer & Frazer 1993). Thus it is not a surprising result, that silliness is attributed to a lot of characters in sitcoms. There are even types of stereotypical male characters acting in a foolish way, for example, “working-class buffoon”, “hen-pecked husband”, “mock-macho” or “hothead” (Miller 2011: 144). One can interpret that in order to create more laughs for the audience the characters need to behave silly what most of the times lead them to trouble. Speaking about women, silliness is even considered as a feminine trait, according to Wood (1994), however, the results of this study does not confirm this assumption, because men are attributed this stereotype more often than women.
4. CONCLUSIONS

The aim of this research was to analyze and compare male and female stereotypes and how they are presented in three American situational comedies through the utterances of the characters. Analysis of the 1199 coded utterances revealed that among the three situational comedies analyzed in this research men were represented more often than women. 762 stereotypes were created about males and 437 were created about females. Hypothesis 1 was confirmed: women indeed are portrayed less often and men are portrayed more often in selected American situational comedies. Hypothesis 2 stated that men are ascribed more positive and masculine stereotypes and women are ascribed more negative and feminine stereotypes. The overall results of all three sitcoms reveal that Hypothesis 2 was partly confirmed. Men were ascribed more positive stereotypes (317) than negative (190), however, men were ascribed more feminine stereotypes (399) than masculine (245). In contrast, women were attributed 253 positive and 90 negative, 252 feminine and 135 masculine stereotypes.

Social background in fact had an impact on the language of the characters in production of stereotypes, because differences were noticed in the characters of different social categories. The most distinguishable social variables were sexual orientation and age. For instance, homosexual male characters were mostly depicted as having feminine traits, such as knowledge about popular culture, being emotional, affective and expressive, caring about appearance and being creative. They usually expressed themselves using endearment terms and diminutives, swear words, exclamation sentences and popular references. In terms of age, for example children in sitcoms were not afraid to use stronger language, in particular, swear words, with adults and their peers and this indicates that they tend to be hyperemotional. Analyzing the language of characters in their 30s, which was the largest portrayed age category, it was noticed, that male and female language sometimes differ. Men tend to speak about women as sex objects, love to talk about sports, make more sexual references, swear more and make comments about appearance. Women tend to express their concern or helpfulness, they emphasize that they are or want to be strong/independent and they swear less than men. Both men and women use popular references, mention and
like drinking, use diminutives and endearment words and express affection. Men in 40s tend to swear more, and are emotional, also express their dominance, often use mean words addressed to others and like to mention their passion for sports. Women in 40s tend to be not-family oriented, care about appearance and are more sexually driven than men. Females in the 60s tend to express care and helpfulness are portrayed quite sexually driven. Males in the 60s are mostly portrayed as parents, express affection through their speech. There was not an adequate amount of 50-year-old and 70-year-old coded characters to make generalizations of. In terms of social class, upper class characters of both genders tend to demonstrate their superiority using imperative mood. Women belonging to the upper class tend to speak about money more often than men and enjoy being wealthy more than men.

The most common stereotypes of male characters noticeable in selected American situational comedies were affective, sexually driven, dominant, troublesome/malicious and nurturing/helpful. Affection was expressed using endearments and diminutives, showing affective feelings, such as friendliness, happiness, regret, being proud, being apologetic, being grateful and admiring other persons. Being sexually driven was expressed referring to sexual intercourse, mentioning body parts of men/women in a sexual way, using swear words or strong language. Dominance was expressed telling other characters what to do, mostly in exclamatory sentences, admitting being possessive of something or someone, mentioning that a man is superior to a woman, being rich and having more privileges than others. The stereotype of troublesome/malicious was expressed mentioning irresponsible actions that others characters have done or calling each other mean addresses, indicating malicious behavior, using exclamation sentences mostly. Nurturing/helpful behavior was expressed offering help and support to other characters in order to make them feel better.

The most common stereotypes of female characters noticeable in selected American situational comedies were affective, nurturing/helpful, independent, sexually driven and tending to physical appearance. Affection of female characters was also expressed using endearments and diminutives, showing affective feelings, being grateful and admiring others. Nurturing/helpful behavior was expressed offering help and support to others, especially referring to togetherness or mentioning the pronoun “we” as a gesture of support.
Independence was expressed speaking about not quitting and not giving up, speaking about not letting be controlled by anyone, mentioning not being dependant on men and emphasizing the importance of having a job. Being sexually driven was expressed in a similar way as men: with references to sexual intercourse, mentioning body parts of men/women in a sexual way, but females used less swear words or strong language than men. Tending to physical appearance was expressed talking about clothing, hair and make-up, commenting on physical appearance or complimenting own appearance using first person.

This proposed research has been finished with several limitations. First, this research is conducted only in an English context. Its data is only collected from three American situational series. Other series of other television genres or belonging to different language contexts could be taken into consideration. Moreover, this study consisted from 15 episodes only, therefore, much larger sample is needed so as to receive more representative results. This study also could have been conducted using different methodology, for example, multimodal or conversation analysis.

To conclude, watching many television series day-to-day can reveal, that the viewer is provided a great amount of stereotypes about other people. Although most of the times television does not reflect reality, to many it is an indicator of the right and wrong behavior, encouraging how to live a perfect life. Situational comedies is a “light” genre of television, intended for making people laugh, but even this genre is full of different stereotypes, sometimes even not noticed by its audience. Thus, it is important to understand that in spite of all the possible influences that television creates, it is not our reality. It depends only on the viewers themselves whether to receive everything that is transmitted through television or to learn to distinguish and critically evaluate the images sold to us.
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Reimers, Valerie A. (2003) “American family TV sitcoms, the early years to the present: Fathers, mothers, and children - shifting focus and authority”. Cercles, 8:114-121.


EPISODES

*F Is for Family (2015-)*


*The Ranch (2016-)*

Reo, Dan; Leff, Steve (Writers), Trainer, David (Director) (2017) She’ll Have You Back. [Television series episode]. In Don Reo et al.’s (Producers) *The Ranch*. Netflix: United States.

Reo, Dan; Patterson, Jim (Writers), Trainer, David (Director) (2016) Back Where I Come From. [Television series episode]. In Don Reo et al.’s (Producers) *The Ranch*. Netflix: United States.


Reo, Dan; Patterson, Jim (Writers), Trainer, David (Director) (2016) There Goes My Life. [Television series episode]. In Don Reo et al.’s (Producers) *The Ranch*. Netflix: United States.
Ross, Matt; Chetty Nathan (Writers), Trainer, David (Director) (2017) Big Money. [Television series episode]. In Don Reo et. al’s (Producers) The Ranch. Netflix: United States.

*Unbreakable Kimmy Schmidt (2015-)*

Dungey, Azie; Rubin, Dan (Writers), McCarthy-Miller, Beth (Director) (2016) Kimmy Sees a Sunset! [Television series episode]. In Tina Fey et al.’s (Producers) *Unbreakable Kimmy Schmidt*. Netflix: United States.


APPENDIX A. Titles of the episodes selected for analysis

*Unbreakable Kimmy Schmidt (2015-)*:

1. “Kimmy Goes to School!” (Season 1, Episode 6),
2. “Kimmy Goes Roller-Skating!” (Season 2, Episode 1),
3. “Kimmy Gives Up!” (Season 2, Episode 5),
4. “Kimmy Sees a Sunset!” (Season 2, Episode 12),
5. “Kimmy Bites an Onion!” (Season 3, Episode 13).

*The Ranch (2016-)*:

1. “Back Where I Come From” (Season 1, Episode 1),
2. “There Goes My Life” (Season 1, Episode 9),
3. “Merry Christmas (Wherever You Are)” (Season 1, Episode 20),
4. “She’ll Have You Back” (Season 2, Episode 4),
5. “Big Money” (Season 2, Episode 18).

*F Is for Family (2015-)*:

1. “The Trough” (Season 1, Episode 3),
2. “’F’ Is For Halloween” (Season 1, Episode 4),
3. “O Holy Moly Night” (Season 1, Episode 6),
4. “Breaking Bill” (Season 2, Episode 5),
5. “Pray Away” (Season 2, Episode 9).

Unbreakable Kimmy Schmidt (2015-) is created by Robert Carlock and Tina Fey in 2015 and starring Ellie Kemper, Tituss Burgess, Jane Krakowski and Carol Kane. It tells a story about a 30-year-old Kimmy, who is rescued from an underground bunker (a doomsday cult), where she spent 15 years and needs to start her life again. She moves to New York, makes friends with her roommate homosexual queer guy Titus, and eccentric landlady Lillian, works as a nanny for Jacqueline Voorhees, the wife of a billionaire with many issues, and tries to adapt to the new world around her (IMDb).

The Ranch (2016-) is created by Jim Patterson and Don Reo in 2016 and starring Ashton Kutcher, Danny Masterson, Sam Elliott, Debra Winger and Elisha Cuthbert. The Ranch is a family situational comedy, which tells a story about Colt Bennett, who comes back home from a semi-pro football career to his family living in a fictional Iron River Ranch in Colorado to help run the family ranch. Colt is irresponsible and likes to drink, just like his older brother with whom he gets on very well. Colt has a complicated relationship with his grumpy father and most of the humor of the series revolves around their relationship (IMDb).

F Is for Family (2015-) is an animated situational comedy created by Bill Burr and Michael Price in 2015, voiced by Bill Burr, Laura Dern, Justin Long, Haley Reinhart, Debi Derryberry and Sam Rockwell. It tells about a typical, middle-class American Murphy family back in the 1970s. The family consists of Frank, a father trying to provide for his family with a job he hates, Sue, a mother who tries to be the wife and parent that society demands her to be, a teen Kevin, who is full of angst with a love for rock-n-roll, a kid Bill, who is cursed with “middle child syndrome”, but who just wants to have fun, and a little girl Maureen, who is far from girly but is a “princess” to her father. The show is about the times when nothing came between a man and his TV, mother stayed at home, tobacco was considered healthy, and a lot of sex, drugs, & rock-n-roll (IMDb).
## APPENDIX C. Preliminary stereotype categories classified by gender

<table>
<thead>
<tr>
<th>Stereotype</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Affective</td>
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<td>69</td>
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<tr>
<td>Ambitious</td>
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<td>Selfish</td>
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<tr>
<td>Cares about appearance</td>
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<td>78</td>
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<td>Caring/Helpful</td>
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<td>Comforting</td>
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<td>25</td>
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<td>Courageous</td>
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<td>Crazy</td>
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<td>24</td>
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<td>Dominant/Superior</td>
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<td>Fatherly</td>
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<td>12</td>
</tr>
<tr>
<td>Men have feminine traits</td>
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<td>-</td>
<td>13</td>
</tr>
<tr>
<td>Homosexual/Gay</td>
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<td>11</td>
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<tr>
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<tr>
<td>Physically strong</td>
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<td>13</td>
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<tr>
<td>Likes to drink</td>
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<td>20</td>
<td>63</td>
</tr>
<tr>
<td>Likes sports</td>
<td>32</td>
<td>9</td>
<td>41</td>
</tr>
<tr>
<td>Motherly</td>
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<tr>
<td>Noncommittal</td>
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<td>19</td>
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<tr>
<td>Not family-oriented</td>
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<td>Prideful</td>
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<td>Smart</td>
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<tr>
<td>Strong/Independent</td>
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<tr>
<td>Stubborn</td>
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<td>6</td>
</tr>
<tr>
<td>Silly</td>
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<td>25</td>
<td>73</td>
</tr>
<tr>
<td>Weak</td>
<td>7</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Treats women as sex objects</td>
<td>21</td>
<td>12</td>
<td>33</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td>762</td>
<td>437</td>
<td>1199</td>
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APPENDIX D. The division of overall stereotype categories in all three situational comedies

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<tr>
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<td>Weak</td>
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<td>Unemotional</td>
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<tr>
<td>Troublesome/Malicious</td>
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<td>Treats Women As Sex Objects</td>
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<td>Tends To Physical Appearance</td>
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<tr>
<td>Family-Oriented</td>
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<tr>
<td>Emotional</td>
<td>30</td>
<td>30</td>
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</tr>
<tr>
<td>Dominant/Superior</td>
<td>48</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Childish</td>
<td>14</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Brave</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Assertive</td>
<td>11</td>
<td>11</td>
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APPENDIX E. Feminine and masculine stereotype categories of the overall analyzed data

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<tr>
<th>Feminine Stereotypes</th>
<th>M</th>
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<tbody>
<tr>
<td>Affective</td>
<td>91</td>
<td>69</td>
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<tr>
<td>Submissive</td>
<td>17</td>
<td>11</td>
</tr>
<tr>
<td>Emotional</td>
<td>36</td>
<td>26</td>
</tr>
<tr>
<td>Tends to physical appearance</td>
<td>47</td>
<td>31</td>
</tr>
<tr>
<td>Nurturing/Helpful</td>
<td>50</td>
<td>56</td>
</tr>
<tr>
<td>Fearful</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Troublesome/Malicious</td>
<td>52</td>
<td>3</td>
</tr>
<tr>
<td>Silly</td>
<td>48</td>
<td>25</td>
</tr>
<tr>
<td>Family-oriented</td>
<td>29</td>
<td>23</td>
</tr>
<tr>
<td>Weak</td>
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<td>8</td>
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<td><strong>TOTAL:</strong></td>
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<table>
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<th>Masculine Stereotypes</th>
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<tr>
<td>Assertive</td>
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<td>13</td>
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<tr>
<td>Dominant</td>
<td>56</td>
<td>17</td>
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<tr>
<td>Unemotional</td>
<td>23</td>
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<tr>
<td>Brave</td>
<td>6</td>
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<tr>
<td>Proud</td>
<td>15</td>
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<tr>
<td>Independent</td>
<td>13</td>
<td>40</td>
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<td>Intellectual</td>
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<td>5</td>
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<tr>
<td>Sexually driven</td>
<td>57</td>
<td>32</td>
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<tr>
<td>Treat women as sex objects</td>
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<td>12</td>
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<tr>
<td>Not family-oriented</td>
<td>20</td>
<td>11</td>
</tr>
<tr>
<td>Physically strong</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>Selfish</td>
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<td><strong>TOTAL:</strong></td>
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<table>
<thead>
<tr>
<th>Neutral Stereotypes</th>
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<tbody>
<tr>
<td>Childish</td>
<td>5</td>
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</tr>
<tr>
<td>Racist</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Men have feminine traits</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>Homosexual/Gay</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Likes to drink</td>
<td>43</td>
<td>20</td>
</tr>
<tr>
<td>Likes sports</td>
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<td><strong>TOTAL:</strong></td>
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APPENDIX F. Positive and negative stereotype categories of the overall analyzed data

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<thead>
<tr>
<th>Positive Stereotypes</th>
<th>M</th>
<th>F</th>
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</thead>
<tbody>
<tr>
<td>Affective/Loving</td>
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<td>69</td>
</tr>
<tr>
<td>Emotional</td>
<td>36</td>
<td>26</td>
</tr>
<tr>
<td>Nurturing/Helpful/Supportive</td>
<td>50</td>
<td>56</td>
</tr>
<tr>
<td>Family-oriented</td>
<td>29</td>
<td>23</td>
</tr>
<tr>
<td>Brave/Courageous</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Proud</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>Independent</td>
<td>13</td>
<td>40</td>
</tr>
<tr>
<td>Intellectual</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Sexually driven/Sexual</td>
<td>57</td>
<td>32</td>
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<tr>
<td>Physically strong/Tough/Healthy</td>
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<td><strong>TOTAL:</strong></td>
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<td>253</td>
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<table>
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<tr>
<th>Negative Stereotypes</th>
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<th>F</th>
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</thead>
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<tr>
<td>Fearful/Afraid</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Troublesome/Malicious/Ill-tempered</td>
<td>52</td>
<td>3</td>
</tr>
<tr>
<td>Weak/Sick/Tired</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Assertive/Demanding</td>
<td>10</td>
<td>13</td>
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<tr>
<td>Unemotional/Emotionless</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>Treat women as sex objects/Victimised</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>Not family-oriented/Lonely</td>
<td>20</td>
<td>11</td>
</tr>
<tr>
<td>Selfish</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Racist/Prejudiced</td>
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<td><strong>TOTAL:</strong></td>
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<td>71</td>
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<table>
<thead>
<tr>
<th>Neutral Stereotypes</th>
<th>M</th>
<th>F</th>
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</thead>
<tbody>
<tr>
<td>Tends to physical appearance</td>
<td>47</td>
<td>31</td>
</tr>
<tr>
<td>Silly</td>
<td>48</td>
<td>25</td>
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<tr>
<td>Dominant</td>
<td>56</td>
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<tr>
<td>Likes to drink</td>
<td>43</td>
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<tr>
<td>Likes sports</td>
<td>32</td>
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<tr>
<td>Childish</td>
<td>5</td>
<td>11</td>
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<tr>
<td>Men have feminine traits</td>
<td>13</td>
<td>0</td>
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<td>Homosexual/Gay</td>
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<tr>
<td><strong>TOTAL:</strong></td>
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<td>113</td>
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APPENDIX G. Coded information provided in the instances of the utterances

A - Asian;
AA - African American;
C - Caucasian;
F - Female;

**FIFF** - *F Is for Family* (2015-);
LA - Latin American;
M - Male;
NA - Native American;

**TR** - *The Ranch* (2016-);

**UKS** - *Unbreakable Kimmy Schmidt* (2015-).