



CATALOG DATA

Authorship	Emerson
Place of Production	USA
Place of origin	València
Title/name	TV set
Date	1960s
Measures	30 cm × 35 cm × 25 cm
Materials/Technique	--
Inventory Number	6213
Location	Permanent exhibition <i>It is not easy to be Valencian</i> ; "The City", "From the Traditional Trade to Vending" area

DESCRIPTION

Emerson brand television. The broadcasts of Spanish Television began in 1956, but the television was consolidated as common household appliance in the sixties, when it became, in fact, one of the symbols of developmentalism and the modernization of the country along with other icons such as the Seat 600. In 1960, 250,000 devices were counted existing and in 1970 the figure rose to 5,800,000.

REREADING

Related Topic	Gender Roles Gender and History Gender Identity
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Rereading

Television, like the rest of the mass media in the second half of the 20th century, was a weapon of Franco's dictatorship to shape public opinion and the way of life of citizens. The new medium subjected viewers to a continuous flow of images that, unlike movies reproduced in the cinema, they were introduced directly into Spanish homes. Generally, the television programming sought entertainment and trivialization, but among its contests, magazines and series penetrated the stereotyping of gender roles and, although much less explicitly, sexualities and genders that were considered a crime until 1979 also sneaked in.

The gender stereotypes accepted by Catholic and Francoist morality, the ideal of man and the ideal of woman, was clearly shown through advertising, as is the case of the well-known advertisement for the Ruten vacuum cleaner and his catchy song "Saved with Ruten" (https://www.youtube.com/watch?v=kHK3nsgAl_Q). The ad shows the ideal woman of the years sixties, a woman who continued to be anchored to home and family, as in previous decades, but that now she also worked and was permeable to the model of the independent woman in some areas: in a single minute, she could vacuum the entire house and have time for other hobbies. She was a woman who was closer than ever to the modern woman of the Second Republic and who also had the best technology to carry out household chores.

This ideal of woman (mother, wife and "independent", although never in love), was also reflected in programs like the one that was the first reality show on Spanish television, "Queen for a day", which was aired weekly on Sunday afternoons since 1964 and which satisfied the stereotypical dreams of comfort of the Spanish women of the moment. The candidates to participate in the program sent a letter expressing her dreams, which ranged from locating a relative to getting a washing machine, and, if were chosen, not only was their dream fulfilled but also the woman in question was crowned symbolically, thus fulfilling a second dream that permeated the female collective imagination: feel queen for a day.

On the other hand, homosexuality, bisexuality and genders outside the model of man and woman traditional were completely unheard of for the Franco regime. Sexuality "should be heterosexual, conjugal, reproductive and monogamous or, otherwise, condemned" (González de Garay and Alpheus, 2017, 1). There are few studies that address the presence of homosexuality, bisexuality and transsexuality on the television grid, so to write these lines we have based ourselves on the article by González de Garay and Alfeo cited above. As the authors state, only been able to find ambiguous situations that were left out of the main story. As an example, we can make some queer readings to series like *Curro Jiménez*, in whose fourth chapter the character named Don Félix, under the influence of opium, is attracted to a man disguised as woman, although he knows perfectly well that he is a man. Also in the television adaptation of the novel by Carmen Martín Gaité, *Entre visillos* (1974), we find a reference to homosexuality

among the routine life of women in a Spanish provincial capital in the fifties. Although in the book one of the protagonists is a lesbian, in the series the orientations to her sexual orientation are eliminated. However, Carmen Martín Gaité herself made a cameo in the eleventh chapter, in which she hinted at a very close and loving relationship between his character and the character who, in his novel, was homosexual.

BIBLIOGRAPHY

Gonzalez de Garay Dominguez, Beatriz, Alfeo Alvarez, Juan Carlos. "Formas de representación de la homosexualidad en el cine y la televisión españoles durante el Franquismo". *L'Atalante. Revista de estudios cinematográficos*, 23, 2017, 63-80.

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