Teaching of Philosophy through television series: a case study of Merlí

La enseñanza de la filosofía a través de las series de televisión: estudio de caso de Merlí

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Aurora Forteza Martínez

Universidad Internacional de La Rioja

PhD in Communication with International mention (University of Huelva). Master in Information and Communication Technologies for education and digital learning (Universidad Nebrija). Master in Communication and Education on the Net (UNED). Graduate in Teaching in Primary Education with mention in foreign languages, English (UCJC). Diploma in Early Childhood Education (UCLM). Member of the Euroamerican Interuniversity Research Network Alfamed. Her lines of research focus on transmedia narrative and educational television, as well as the use of narrative in social networks, all focused on the adolescent and youth population.

aurora.forteza@unir.net

ORCID: https://orcid.org/0000-0001-9680-5927

Abstract:

Series are one of the formats most consumed by young people. Thanks to them, teachings are transmitted through the content shown. The aim of this study is to find out the relationship between philosophy and the daily life of teenagers in the series *Merlí.* A qualitative methodology has been chosen through an analysis of content and characters. The results show how philosophy is brought closer to teenagers through the issues that interest them. It is concluded that educational series have a great didactic value for the audience.

Resumen:

Las series son uno de los formatos más consumidos por los jóvenes. Gracias a ellas se transmiten enseñanzas con los contenidos que se muestran. El objetivo de este estudio es conocer la relación entre la filosofía y la vida diaria de los adolescentes en la serie *Merlí.* Se ha elegido una metodología cualitativa a través de un análisis de contenidos y de los personajes. Los resultados muestran cómo se acerca la filo-

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sofía a los adolescentes a través de los asuntos que a estos les interesa. Se concluye que las series educativas tienen un gran valor didáctico para la audiencia.

1. INTRODUCTION

Recently, audience habits have altered due to, among other things, the arrival of the Internet (Forteza-Martínez et al., 2021). Television series have become one of the most preferred formats among viewers' preferences. They have gained importance in recent years in entertainment (Moreno-Mínguez & Rodríguez-Julián, 2016). Moreover, according to Galán-Fajardo (2007), "fiction series, in addition to serving as entertainment, present models of identification that are imitated and tend to foster and further entrench stereotypical representations" (p.236).

With serialized fiction, society is shown as it is through the stories told in them. According to Vasallo-de-López (2008), television series become an element that "preserves, constructs and reconstructs a common census of everyday life" (p.38). In short, television series influence the development of the audience's personality through their behavior or approval of the contents shown (Chicharro-Merayo, 2011).

It has been found that, in recent times, there has been an increase in the number of studies linked to television series, either from an analysis based on entertainment (Álvarez-Rodríguez, 2021), related to culture and media (López-Rodríguez & Raya-Bravo, 2019), as well as discursive and audiovisual elements (Masanet & Fedele, 2019; Barra & Scaglionni, 2020; Castro & Cascajosa, 2020; De-Caso-Bausela et al., 2020; Wilke-François & Seide-Froemming, 2021).

Among the genres of television series, the most popular with the youth population are those known as teen TV series, which have some peculiar characteristics that facilitate their classification (Fedele & García-Muñoz, 2010). According to different researchers, these types of series are characterized by the fact that the actors are usually teenagers, and the audience that watches them is generally young (Davis & Dickinson, 2004; Ross & Stein, 2008).

According to several studies, the stories told in these series revolve around two environments: the family and the educational environment. The latter has the most significant presence in the scenes (García-Muñoz & Fedele, 2011; Lacalle, 2013). In this sense, great importance is given to plots centered on social elements, such as relationships with their peers (Lacalle, 2013), as well as those stories that focus on the conflicts of young people, rebellion against adults, or the control of their feelings, among others (Falcón & Díaz-Aguado, 2014).

Among other themes in these series, those linked to self-concept, character, and personality development stand out (Falcón & Díaz-Aguado, 2014). Likewise, the representation of roles and stereotypes associated with gender (Signorielli, 2007; García-Muñoz & Fedele, 2011; Masanet & Aran-Ramspott, 2016), as well as the elimination of barriers imposed by being male or female (Raya-Bravo et al., 2019; Masanet & Fedele, 2019; Mateos-Pérez, 2021). It is important to highlight those that analyze the creation of identities (Padilla-Castillo & Sosa-Sánchez,

2018) or didactic topics (Forteza-Martínez & Conde, 2021; Forteza-Martínez, 2023).

Generally speaking, the actors who play these series' protagonists usually have specific peculiarities. As Lacalle (2013) expresses, the peculiarities are about being "young, attractive and fashionably dressed, belonging to a uniform middle and upper-middle class" (p.30). Moreover, teen TV series usually feature stories where first-couple relationships are shown; these are seen as true platonic love, where the protagonists experience them as if they were love for life (Masanet & Aran-Ramspott, 2016).

Among the series for adolescents, Merlí stands out, which has achieved excellent audience success. As a consequence, numerous types of research have been conducted around it, where elements such as its discursive elements (Martínez-Pérez, 2020), aspects linked to sex education (Alcalá-Angiano et al., 2018) or freedom of thought and expression (Pascoal & Novaes, 2019) have been studied. In addition, the series has been analyzed from an educational point of view (Leduc & Acosta, 2017; Cambra-Badii & Mastandrea, 2020), as well as the importance given by young people to philosophy as a result of watching the series (Martínez-Cantos & Rodó-de-Zárate, 2020).

This research focuses on the characters and philosophical themes reflected in Merlí, as it shows the daily life of adolescents in an educational center, where the conflicts that may arise at this stage of life and their possible solutions through reflection and philosophical thought are reflected. This series belongs to the drama genre and consists of three seasons and 40 episodes, averaging 50 minutes per episode. It was created by Héctor Lozano, directed by Eduard Cortés, produced by Veranda TV, and broadcast on TV3 between 2015 and 2018. It can be seen on the RTVE Play website and the Prime Video platform.

To this end, the following research question is posed as a starting point: How does philosophy relate to the everyday problems of young people?

2. METHODOLOGY

The general objective of this research is to know the relationship between philosophy and the daily life of adolescents in the series *Merlí*. In addition, the specific objectives are: 1) to study the characters that appear in the series and 2) to identify the teachings of *Merlí* and their link with the conflicts of young people.

The entire series has been visualized to form the corpus of this study, allowing for a complete manual analysis of its themes and characters. In addition, an extensive and updated bibliographic review was carried out to lay the theoretical foundations for the study. For the control and format analysis classification, the researcher's criterion was considered based on analysis matrices already elaborated in previous studies.

A qualitative methodology with quantitative support was chosen to respond to the objectives proposed in this research. A content analysis has been developed since this study meets the criteria established by Igartúa-Perosanz (2006) to "scientifically approach the analysis of messages (whatever their nature), to understand their genesis and formation process, and to obtain precise descriptions of their structure and components" (p.180).

On the other hand, the characters will be analyzed by counting all the characters appearing in the series. The following elements are studied (Table 1).

Table 1

Categorization of character analysis

Type of character	Teachers/Students/Family/ Others
Gender	Male/Female/Other
Nationality	Spanish/Other
Age	Adolescent/Adult/Late Adulthood
Sexual orientation	Heterosexual/Homosexual/ Bisexual/Not Specified
Academic background	No studies/High school Ed./ University/University/ Not specified

Source. Own elaboration

According to Koeman *et al*. (2007), when studying a character, they must appear in the scene and have a dialogue with other characters.

The analysis of the characters is seen as an essential element in constructing the stories shown in the series. The characters come to create affective bonds with the viewers. This is expressed by Galán-Fajardo (2006) when he says that:

> Characterizing characters in television series requires a deep and detailed elaboration, focusing on their past and motivations to explain the actions that will take place during the narrative evolution of the story. (p.65)

In addition, a narrative analysis (Fisher, 1985) was conducted to study the discursive elements of the series through characters, plot, narrative structure, and themes. Every chapter was visualized and reviewed independently, and the data were analyzed in a way that could provide answers to the stated objectives in Marradi *et al.* (2018).

3. RESULTS

The results are structured around two main blocks: 1) characters and 2) themes.

3.1. CHARACTERS

In the series *Merlí,* the characters are stable throughout the three seasons, as they are maintained throughout the series, although there are some additions and departures. It should be noted that a character fulfills a dual function; that is, he or she is a teacher and a family member. Thus, in the first season, there are 32 characters; in the second, 37; and in the third and final season, there are a total 41 (Graph 1).

Figure 1

Total number of characters in Merlí by season
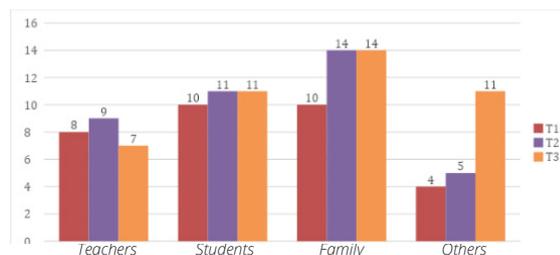
Source. Own elaboration

When analyzing the main characters, who have a greater presence within a series, there are 10 (31.25%) in the first season and 11 in both the second (30.55%) and third seasons (26.82%).

Regarding the socio-demographic profile of the first season, 17 are men (54.83%), and 14 are women (45.17%). Concerning age, 10 are adolescents (32.25%), with ages between 17 and 19 years; 19 are in the age range of 30 to 55 years, which is considered adulthood (61.29%); and 2 are over 60 years old, which places them in late adulthood (6.46%). It is also observed that all the characters are of Spanish origin since no individuals of other nationalities exist.

In the second season, 20 are men (52.63%) and 18 are women (47.37%). In terms of age, 11 are adolescents (28.94%), 25 are in the adult age group (65.78%), 1 is a child under five years of age (2.64%), and one is in late adulthood (2.64%). Regarding the nationality of the characters, 37 are Spanish (97.36%), and 1 is a girl of Ukrainian origin (2.64%).

In the third and final season, there are 20 males (48.78%) and 21 females (51.22%). When paying attention to age, 11 are teenagers (26.82%), 28 are in the adult age range (68.29%), 1 is a child under five years old (2.44%), and 1 is over 65 years old (2.44%). Regarding the nationality of the characters, 40 are Spanish (97.56%), and 1 is a Ukrainian girl (2.44%).

When examining sexual orientation, it can be seen how, in all three seasons, heterosexual characters predominate. The first season is where this group is shown the most (83.87% in the first season, 81.87% in the second season and 67.44% in the third season). About homosexuality, it is observed how it is also represented in the series. This group is more represented in the last season (6.45% in the first, 5.26% in the second, and 7.14% in the third season). Finally, bisexuality is also a group that is also reflected. This orientation is reflected through the same character in the three seasons (3.22% in the first, 2.63% in the second, and 2.38% in the third season) (Graph 2).

Figure 2

*Sexual orientation of the characters in Merlí*
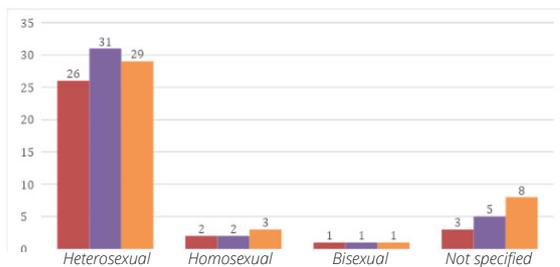
Source. Own elaboration

In terms of academic background, characters with university studies are the majority group in all three seasons. They are more represented in the second season (41.93% in the first, 47.36% in the second, and 33.33% in the third season). Those in Secondary Education or who have already completed these studies are the second most numerous. For them, the first season is the most representative (41.93% in the first season, 31.57% in the second season, and 28.57% in the third season). The group with no studies is the third group, with the highest representation in the third season (9.67% in the first, 15.78% in the second, and 21.42% in the third season) (Graph 3).

Figure 3

Academic background of the characters in Merlí
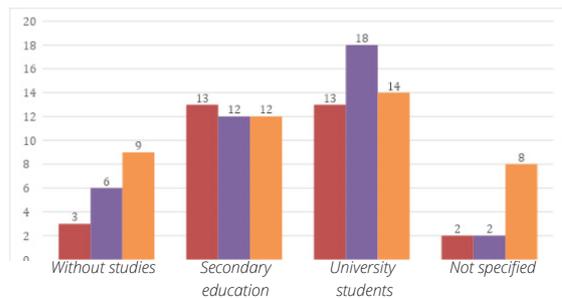
Source. Own elaboration.

3.3. THEMATICS

The series deals with different themes through philosophers, each associated with various aspects and problems concerning adolescents (Table 2).

Table 2

Philosophers associated with themes by chapters

Season	Chapter	Title	Subjects worked on
1	1	Peripatetics	Ability to reflect
1	2	Plato	Platonic love; reality
1	3	Machiavelli	Success in life; State Power
1	4	Aristotle	Happiness
1	5	Socrates	Questioning things; distrust
1	6	Sohapenhauer	Desire; suffering
1	7	Focault	Normality
1	8	Guy Debord	Exposure on the networks; entertainment
1	9	Epicurus	Money; hedonism
1	10	The skeptics	Epogeo
1	11	The sophists	Education and work
1	12	Hume	Perceptions
1	13	Nietzsche	Death; following rules
2	1	The Presocratics	The principle of everything; questioning things
2	2	Thomas Hobbes	Demagogy; chaos
2	3	The Stoics	Lack of passion
2	4	Kant	Lies
2	5	Hipparchy	Superfluous; austerity
2	6	Montaigne	Truth
2	7	Judith Butler	Sexual freedom
2	8	Freud	The unconscious
2	9	Descartes	Existence; doubt
2	10	Engels	Money; love; family
2	11	Zizek	Love
2	12	Taoism	Life
2	13	Boecio	Freedom
3	1	Walter Benjamin	History; interpretation of facts
3	2	Adam Smith	Success
3	3	Albert Camus	Suicide; the meaning of life
3	4	Karl Marx	Capitalist society; consumption; money
3	5	Hannah Arendt	Forgiveness
3	6	Kierkegaard	Making decisions
3	7	Thoreau	Civil disobedience
3	8	Plotino	Beauty; knowing oneself
3	9	Zygmunt Bauman	Uncertainty; decision making; liquid reality
3	10	Heidegger	Death; future plans
3	11	Hegel	Dialectics to reach knowledge
3	12	Saint Agustin	Passing of time
3	13	The peripatetics of the 21st century	Future; studies; university
3	14	Merlí Bergerón	Death; friendship

Source. Own elaboration

With Plato, teachings related to Platonic love are transmitted, where the meaning of love is explained. They are made to see that love is the impulse that leads to the knowledge of beauty, which makes it possible to distinguish between the sensible world and the world of ideas. On the other hand, Plato's myth of the cave urges one to look beyond the cave to understand what is happening around each person.

Machiavelli conveys the idea of success in life and the power of the state in people's lives.

> Merlí: Machiavelli tells it like it is: that force is force, violence is violence, and lies are lies, and that there is no need to disguise it with nice ideals.

> Tania: What does it mean that it is not necessary to disguise it?

> Merlí: Well, in short, Machiavelli defends evil to save the State. Tell me, Gerard.

> Gerard: There's something that doesn't make sense to me: Why is it important to save a State that can harm its citizens? Is it worth saving if the end justifies the means? What justifies the end?

> Merlí: That is the most intelligent reflection that a student has ever made to me.

> Merlí (TV3: September 28, 2015). Season 1. Chapter 3: Machiavelli

The theme of happiness is introduced with Aristotle. It is explained that without friendship, eudaimonia, i.e., happiness, is not possible, although achieving it has become an obsession for society. This is considered a right for them, although it is at the end of life when one can take stock of whether one has been happy.

With Socrates, mistrust and questioning are introduced, such as whether parents are right to instill ideas in their children, thinking it is best for them. Therefore, they are encouraged to distrust everything that comes before them. With Schopenhauer, desire and suffering are discussed.

> Merlí: According to Schopenhauer, man is a disgusting creature. To desire the immortality of man is to desire the perpetuation of a great error. How can it be that man is corrupt, a torturer, and a murderer that he organizes wars and genocides? (...) According to Schopenhauer, animals are not cruel; for man, they are because you have to be intelligent to want to harm. (...) For Schopenhauer, the only way to combat desire was to opt for nothingness. Nothingness is emptiness, the absence of desire. For him, it was the only way to fight against suffering.

Merlí (TV3: October 19, 2015). Season 1. Chapter 6: Schopenhauer

With Guy Debord, he deals with issues related to the society of the entertainment industry, such as social networks.

> Merlí: His name is Guy Debord. According to him, ours is a model of society that has turned people's lives into a spectacle. For this thinker, who did not know social networks, we live on a kind of global screen where everyone wants to be visible at any price. In other words, if you don't show yourself, you don't exist (...) According to Guy Debord, man becomes a spectator of himself when he sees himself reflected on any screen. But he also becomes a

passive being, incapable of making decisions, incapable of living his own life.

Merlí (TV3: November 2, 2015). Season 1. Chapter 8: Guy Debord

With Epicurus, we speak of hedonism, which is living for and to achieve pleasure and money. He explains it with the term ataraxia, which means the absence of any disturbance. However, he argues that it is difficult to achieve happiness without money. On the other hand, with the skeptics, the apogee is exposed.

> Merlí: Apogee. Suspension of judgment, to be attentive to the things that happen, but not to pronounce on reality (…). The skeptics aspired to nothing more than silence so as not to have to separate themselves from the reality of the things that happen. They limit themselves to observe them. The skeptic looks carefully, examines, considers the facts, and remains silent. He does not make judgments, apogee.

Merlí (TV3: 9 November 9, 2015). Season 1. Chapter 9: Epicurus

With the sophists, the relationship between education and work is exposed, dealing with the current academic overqualification and the lack of job opportunities, where work is understood as a means to achieve a goal through sacrifice. On the other hand, perceptions and feelings are taught through Hume, which shows that the reception of a habit does not explain the truth of things since it is necessary to base knowledge on experience.

Through Nietzsche, the theme of death and God is presented.

Merli: Nietzsche speaks of death, specifically of the death of God. He says that we have all killed him because we men do not need him to live. Until now, we have lived under the shadow of a protective father who has told us how we should behave. He has made us feel guilty when we have not done things right, but now we can break away from this father; we can build new values that have nothing to do with the idea of God.

Merlí (TV3: December 7, 2015). Season 1. Chapter 13: Nietzsche

With the pre-Socratics, young people are encouraged to question the origin of things and not to conform to what the rules dictate, asking what the main element that makes things the way they are, known as argé, the principle of everything that surrounds people. To work on demagogy and chaos, Hobbes is studied, who explains that man is usually a wolf for the man himself since he is a selfish being by nature. Therefore, a government capable of organizing and ensuring the security and order of society is required.

The Stoics discussed the world of passions since they spoke of apatheia, which is the absence of any kind of passion. They let themselves be led only by reason to overcome desires and means. Kant introduced the subject of lying, affirming that one should not lie under any circumstances, even when one believes it is justified. This exposes that truth must be above the physical integrity of any person.

With Hipparchy, austerity and the superfluous are discussed:

Merlí: Hipparchy led a life far away from her loved ones. She believed that to reach happiness, we had to eliminate everything that was superfluous. From the most absolute austerity, she wanted to expose the artifice of our life (...) For her, happiness did not consist of living following the crowd. In the cynical philosophy, there is no difference between the image we project and who we really are. (...) Hipparchy only wore four rags and had a very simple law: to satisfy only the most elementary needs.

Merlí (TV3: October 17, 2016). Season 2. Chapter 5: Hipparchy

Truth is also discussed with Mointagne through the term aretheia, which refers to everything that is shown to people as they are. There, truth is beyond contradiction since it exists by itself. Upon the arrival of a transgender teacher, the topic of sexual freedom is discussed with the philosopher Judith Butler.

Merlí: Judith Butler, one of the great feminist theorists of the queer moment. According to her theory, our sex, that is, that which supposedly defines us as men or women, is nothing more than a social construction. The fact of being a man or a woman is not determined by our birth, but instead, we have been taught to be so. We have learned to be men or women in a cultural and educational context that has heterosexuality as the norm. Anything outside this norm is excluded. (....). She argues that we do not necessarily have to perceive ourselves as men or women; that is, in the same way we construct gender, we can also deconstruct it by going beyond its limitations.

Merlí (TV3: 31 de octubre de 2016). Season 2. Chapter 7: Judith Butler

Thanks to Freud, the unconscious and its consequences on the actions of human beings are explained. The unconscious is shown as that which forces us to do inexplicable things or to have feelings that we do not know very well why we feel them. Likewise, Descartes presents aspects such as existence and doubt:

Merli: Descartes, unlike other thinkers, does not begin by establishing truths about how the world is and, what the human being is, and what the soul is. He wonders how we can arrive at a truth we can be entirely sure about.

Merlí (TV3: November 14 2016). Season 2. Chapter 9: Descartes

A relationship between money, love, and family is established through two phrases by the philosopher Engels: "In the history of mankind, there are two great businesses: the business of having money and the business of making love" and "The family is an instrument of the ideological apparatus of the State". Love is analyzed with Zyzek, explaining that in any love relationship, it is essential to love the person with their imperfections and accept them with all their defects. Taoism explains life and the risks it entails, where the art of living is more like sailing than war, and taking risks is necessary because, without risk, there is no freedom.

On the other hand, happiness is introduced with a phrase by Boethius: "If you want to be happy, do not base your happiness on such

fragile foundations as those of luck." It is made clear that, for Boethius, there is the possibility that people's destiny is controlled by God. If this is so, one comes to think that it automatically nullifies men's capacity for freedom.

Adam Smith discusses success and envy. He expresses that, on most occasions, knowing that a person succeeds in any aspect of his life provokes society's envy.

When discussing Karl Marx and what he exposed as the fetishism of merchandise, it is about capitalist society, consumption, and money.

The conditions of production, where the human being is a simple instrument in a production chain, are hidden.

Hannah Arendt questions the limits of forgiveness and whether anything, such as the Nazi extermination, should be forgiven. According to this philosopher, all those unwilling to think cannot be forgiven, and there can be no forgiveness without repentance. Kierkegaard explains decision-making since one is alone and each one is responsible for his decisions, which generates fear and anguish due to making one's own decisions.

As expressed by Plotinus, beauty is associated with knowing oneself, which generates a debate on beauty and its subjectivity. To this end, it is explained that it is necessary to understand the two possibilities of beauty: that of the body (sensible world) and that of the soul (intelligible world).

> Merlí: True beauty does not reside in matter, in the body. Matter is gea, it is evil. Plotinus says: "Turn your gaze inward and through reflection and thought make the soul beautiful, for

when the soul is reflective it is beautified. But when it is not, then it is only a slave of its own body".

Merlí (TV3: November 13, 2017). Season 3. Chapter 8: Plotinus

Thanks to Bauman, uncertainty and decision-making are also visible in the series. Today's society is shown as precarious and changing very fast, where we are forced to make decisions more and more quickly and rapidly. At the same time, we have less capacity to make decisions. We live in a liquid society where making sensible decisions is practically impossible.

Death, an aspect that makes the students uncomfortable, is explained by Heidegger:

> Merlí: We know perfectly well that we are condemned to die, but we behave as if we did not know it. According to Heidegger, we live in the mode of not yet; I am so far from dying that I don't bother to think about it. And that is the paradox. I know I will end, but that does not prevent me from making plans for the future (...). Heidegger distinguished between two types of existence: what he called authentic existence and inauthentic existence. We could say that inauthentic existence is you, those of you who make those faces when they talk to you about death (...). The inauthentic non-existence is that of those who live pending plans for the future to try to deny that they will die. And authentic existence is that of those who know they will die, but that does not prevent them from living. They can even live with more joy because what provokes anguish is not death itself but pretending that it does not exist.

Merlí (TV3: November 27, 2016). Season 3. Chapter 10: Heidegger

With Hegel, dialectics are approached to reach knowledge, where the way to absolute knowledge is explained. This concept is worked through an association of knowledge. The morals of the master and the slave are used, and some people tend to exercise power while others are subjected to it.

Finally, we work on the passage of time with St. Augustine of Hipona. An hourglass is used since it graphically represents the passage of time. This term is complex for young people to define. For this reason, a phrase the philosopher said is an example: "If no one asks me what time it is, I know it very well. But if they ask me and I try to explain it, I do not know what to say". St. Augustine delimits it by saying that the present is a point without extension between two nothings: the past, which no longer exists, and the future, which does not yet exist. For this reason, time is associated with happiness since we cannot enjoy things forever because once we have them, we fear losing them.

4. CONCLUSIONS AND DISCUSSION

Once the results have been presented, it can be seen how they respond to the objective proposed for this study to know the relationship between philosophy and the daily life of adolescents in the Merlí series and the two specific objectives proposed.

In responding to the first specific objective, to study the characters that appear in the series, the philosophical teachings are carried out through its protagonists thanks to the dialogues and debates that are generated among them when they talk about a philosopher and relate to some aspect that young people are interested in. About the second specific objective, to identify the teachings of Merlí and its link with the conflicts of young people, it is observed how the series presents philosophical content related to the problems and situations that can arise in adolescents' daily lives.

It has been possible to see how, through Merlí, questions are posed that are of interest to young people, which confirms what Mateos-Pérez (2021) stated when he explains that the series poses "contents that seek authenticity, stories, and characters linked to reality (and that) use a youthful, reiterative, spontaneous jargon, typical of the social class they represent (p.154). It can be affirmed that this type of series presents real situations that occur in society. (Rincón, 2011; Martínez-Lucena & Cambra-Badii, 2020).

As far as the characters are concerned, the cast is stable throughout the series. Regarding the socio-demographic profile, it can be seen that, in the first and second seasons, men are the majority gender, while in the third season, women are the majority. Throughout the series, the most represented age range is that of those between 30 and 55 years old, considered to be of adult age; the most common nationality is Spanish; the predominant sexual orientation is heterosexual; and, finally, the most common level of studies is that of university students. Even though the profile shows a greater representation of adult characters, the specific weight of the interpretation falls on the young protagonists. However, it is observed that in the series, there is no great diversity among the population analyzed, something already pointed out by López-de-Lara-Marín (2019), who explains that this series is a clear example of the so-called white society.

Several investigations have been carried out on the characters in television series for adolescents, including those related to their sexual orientation (Platero, 2008; Fellner, 2017; Calvo-Anoro, 2017) and the roles and stereotypes that are reflected in them (Guarinós, 2009). In the words of Lacalle (2013), the young character is shown as a young, good-looking person who follows the dictates of fashion.

In Merlí, teachings related to the problems of young people are developed, all linked to the approaches of different philosophers. These themes are platonic love, beauty, power, friendship, happiness, mistrust, desire, questioning things, suffering, social networks, hedonism, money, education, work, perceptions and feelings, death, God, questioning the origin of things, demagogy, chaos, passions, lies, austerity, the superfluous, truth, sexual freedom, human actions, forgiveness, decision making, fear, anguish, uncertainty, dialectics to arrive at knowledge and the passage of time.

In addition, among the themes most often shown in this series are the rebelliousness and nonconformity of young people, uncertainty, and opposition to parents and teachers. Another strong theme relates to relationships, where platonic love is shown based on myths, stereotypes, and uncertainty about the future. This shows how this series raises the need to think, reflect, and express one's own opinion, all from a communicative and respectful point of view (Echegaray & Expósito, 2021). Educational centers are seen as spaces where the exchange of ideas and dialogue is encouraged (Martignoni & Giovine, 2020).

Television series for adolescents present a series of characteristics that identify them through the stories they tell (Fedele & García-Muñoz, 2010). Likewise, these series are structured around two large blocks: family and friends, where the stories generated in a social context stand out (Guarinós, 2009; García-Muñoz & Fedele, 2011). There, themes related to love and friendship prevail (Lacalle, 2013).

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