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## The Use of Gender Stereotypes in Romanian Stand-Up Comedy, Differences Between Comedians and the Influence of the Media as a Broadcaster

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### ABSTRACT

The main theme of this paper is gender, studied in the context of stand-up comedy shows. This research is exploratory and aims to discover how gender stereotypes are used. The focus was also on gender differences between artists, but also on sources. By sources I mean the ways of transmitting and promoting shows. To find out the answer I used the qualitative content analysis method, because this method is best suited to my study, allowing me an in-depth analysis. The selection criteria were established and the 20 most popular shows available online were chosen, depending on the impact they had at the time of their appearance, but also after that. Gender is an issue of interest in contemporary society. The way it is created and perpetuated can create and promote models of femininity and masculinity. That is why it is very important how it is outlined and presented to the public.

The results showed that stand-up comedy shows are largely based on gender stereotypes. They are used in various forms, mainly directly, but also indirectly through allusions and irony. Most of the stereotypes identified are about women and refer to different typologies. The conclusions also showed that men and women doing stand-up comedy have different ways of approaching and producing humor, but also that the mass media and the Internet are two sources of content that offer different types of stand-up comedy.

**Key Words:** Gender, gender stereotypes, stand-up comedy, sociology of gender, doing gender, sociology of humor, mass media.

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### 1. Brief introduction to the stand-up comedy universe

Gender is an inexhaustible source of inspiration for sociological research, but not only. The new forms of comedy in Romania deserve special attention, because they can create models of femininity

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and masculinity over time. One of the newest and most popular forms of humor in Romania is stand-up comedy. Even though it had a timid debut, it quickly attracted the public's attention.

One of the most relevant works whose main theme is stand-up comedy is the study of Oliver Double (2014). He has a book dedicated to stand-up comedy. He gives us explanations about how it appeared and how it evolved over time. As expected, stand-up comedy was not from the beginning a show in itself, but just a number of short entertainments, which was meant to fill the breaks of other shows. American stand-up comedy begins with "vaudeville", a form of popular theater that began in the 19th century. The first vaudeville itself was in New York in October 1881. A decade later, in March 1894, BF Keith opened the first theater in Boston, and he was the first to actually use the word "vaudeville" to describe which he offered to his customers. The entertainment took the form of a mix of acts, which could include singers, dancers, specialized acts and comedy. Regarding the British stand-up, it starts in the music hall, being a slightly older tradition than vaudeville. Charles Morton was the one who opened the Canterbury Hall in London, a concert hall, where entertainment took the form of a show divided into acts. Like vaudeville, the music hall became popular very quickly. In 1868 there were 200 halls in London and 300 in the provinces. As new venues were built, the old ones were adapted and expanded to cope with a larger audience, and the halls began to look less like taverns and more like theaters. Comedy Store was the first club in Britain dedicated to stand-up comedy. It was opened much later than in the United States, in May 1979. As in America, once the idea of comedy clubs was established, there was a huge and rapid rise.

When we talk about Romanian stand-up comedy, there is very little data to show exactly when it appeared. It is known that it began to be practiced frequently after the year 2000. In 2003, Dan Chişu opened the first place in Bucharest dedicated one hundred percent to stand-up comedy. It's called Café Déko. As they describe themselves on their website, "The first stand-up shows and improvisational theater in Romania were on the Café Déko stage and, from here, they expanded and developed as real phenomena throughout the country. Café Déko artists are still trendsetters with whom stand-up and improvisation comparisons are made: Bobo, Teo, Vio, Costel, Micutz, Bordea are important names in Romanian comedy." (Café Déko - creator of phenomena since 2003) One of the veterans of Romanian stand-up comedy is Claudiu Teohari (Teo), who currently performs in Club 99, a club in Bucharest dedicated to humor. His career began as a hobby on the stage at Cafe DeKo in 2004. There he met Vio and Costel. The notoriety appeared very quickly, with his videos that went viral on the Internet. His success made him a full-time comedian in 2006. Three years later, he opened his own comedy club with Vio and Costel, Club 99. Teo has extensive experience on stage. It started with the club, reaching shows and tours, but also collaborations with foreign comedians. The topics he addresses are very diverse. From human nature and everyday trifles to quantum physics. He analyzes the automatisms of behavior (stereotypes), with the main purpose of entertaining your audience, but also to emphasize certain behavioral problems of people. (Teo, n.d.). Regarding Costel Bojog, another veteran of Romanian comedy, he is described on the Club 99 website as one of the most popular Romanian comedians, a graduate of the National University of Theater and Cinematography. As a comedian, Costel is a storyteller and a good observer of human attitudes, dispositions and concerns, as well as a performer with frothy and sometimes absurd humor, who always manages to approach the audience and surprise them. (Costel, n.d.) Also, Viorel Dragu (Vio) is characterized by the same site as the comedian who started performing in stand-up in 2004 at Cafe Deko, when there was no amateur night, on the grounds that still no one was a professional. He was inspired to do so by comedians from abroad, such as Eddie Izzard, and by those who had already started to give their first shows in Romania. He contributed to the magnitude of the stand-up comedy phenomenon in Romania. (Vio, n.d..)

## 2. The relevance of the theme

In a world divided into hours of work, traffic, household chores and rest, people are constantly looking for ways to relax, and stand-up comedy has become an increasingly considered option. It is said that laughter is the best medicine. I consider this fact to be sociologically relevant, because stand-up comedy is gathering more and more viewers and can create and change models of femininity and masculinity. I chose this theme because I am a fan of this type of entertainment and I think it will expand more and more. If a few years ago the stand-up comedy was only on the Internet or in the places where it was practiced, it is now increasingly being broadcast by the media, especially in the TV

shows about humor or talent. The stand-up comedy shows are very different from each other, even if they are done by the same artists. They approach various topics, most often inspired by everyday life. Most Romanian comedians have said that people laugh at jokes about situations in which they find themselves.

The gender also makes its presence felt in stand-up comedy shows. Gender differences are an inexhaustible source of humor, focusing in particular on the different ways in which women and men think and act. Also relevant in terms of gender is the fact that, in our country, most comedians are men. In addition to using gender stereotypes, we often encounter different ways in which comedians make people laugh. These include irony or self-irony, but also sexist jokes, made by both women and men. These have led to the formulation of research questions, according to which I propose to discover how stereotypes are used, how different men and women who practice stand-up comedy, but also whether there are major differences between the television shows and those on the Internet.

If we talk about other studies that have the same theme, we must mention Mary Crawford's article, which analyzes the relationship between gender and humor. She argues that this relationship requires an unambiguous understanding of both concepts. However, 30 years of research and theory, originating from the feminist movement, have thoroughly revised the understanding of gender by scientists. One of the first questions that started research on gender and language was: "Do women and men use a different language?" Researchers could simply compare men and women who talk to find out how they differ. People certainly think that women and men speak (and believe) differently. (Crawford, 2003, p.1414) She is also the one who identifies a tendency to distract from the problems of power and domination of language. What appears to be a gender difference may reflect connections between gender, status, and power. It provides an example of how hesitant, weak, and humorless speech was originally called "women's language". In order to understand the power and dominant position in language, critics argue that researchers should focus less on static gender differences in speech patterns and more on the functions of language in discourse. She believes that women and men are differentiated by race, ability or disability, sexuality, class and age. (ibid. p. 1415-1416). It looks like humor is extremely necessary in a speech and it gives it flexibility and ambiguity.

### **3. The gender from a sociological perspective**

Erving Goffman identifies gender exposures as prescribed expressions of gender and argues that we humans display our gender through clothing, communication, and behavior. He published a study, *Gender Advertisements*, on how the gender is transmitted in the United States through the print media. Goffman analyzed more than 500 photographs in newspapers and magazines, noting that: men are represented in larger sizes than women and largely in a dominant position on a symbolic level. He also noticed that images in which women are represented as dependent on men predominate. (Goffman, 1979) Goffman's observations were developed by West and Zimmerman (1987) in their classic study "Doing gender". According to them, "making gender" involves a set of socially guided perceptual and interactional activities, which express certain actions as expressions of masculine and feminine nature. When gender is seen as an achievement, the focus shifts from the internal to the individual and focuses on interactive and, ultimately, institutional areas. Individuals are the ones who "make" the gender. Gender is conceived as an emerging feature of social situations: both as a result and as a reason. They suggest the importance of differentiating between sex, sex category and gender. Gender is a determination made by applying socially agreed biological criteria for classifying people as women or men. The classification criteria can be the genitals at birth or the typing of chromosomes. Placement in a gender category is achieved by applying gender criteria, but in everyday life, the classification is established and supported by the necessary social identification displays, which proclaim membership as one of the two categories. (West & Zimmerman, 1987) The concept of gender presents a new type of understanding of the relations between men and women, emphasizing the social and cultural aspects of individuals. Gender is a system of symbols that define bodies and how they are viewed by society. The distinction between sex and gender is very important. Sex refers to biological differences, while gender refers to the social constructs by which men and women are defined. Gender differences are made both individually and structurally. Not only does the individual use a set of stereotypes to define masculinity and femininity, but also society, which establishes behaviors and interactions based on gender. Gender differences vary historically, but also from one

culture to another, having an impact on the life of the individual. From a sociological point of view, gender is a social classification, achieved through hierarchies, power and inequality, not just through differentiation. The point of interest is gender stereotypes, which underlie gender prejudice and discrimination. (Grünberg, 2010).

One of the most important achievements in the field of gender knowledge in the last decade is the revolution of theoretical conceptualization of what gender is, more precisely a social phenomenon. Gender is an identity or role that is taught in childhood and implemented. Instead, sex is an institutionalized system of social practices, meant to separate people into two significantly different categories, men and women. Like other systems of differentiation and inequality, such as those based on race or class, gender involves cultural beliefs. (Ridgeway & Correll, 2004) An important concept in defining and understanding gender is the term "gender belief". It refers to the set of cultural rules or instructions that establish the social structure of differences and inequalities that are understood as gender. It is hard to believe that gender and gender constructs are constantly created and re-created as a result of human interaction in social life. Judith Lorber argues that gender is an institution that is embedded in all social processes of everyday life. She argues that gender difference is primarily a means of justifying sexual stratification. Sex is so endemic, because without differences, we cannot justify inequality. (Lorber, 1994) I share this presumption because I consider gender as a convenient way to differentiate and combine individuals into often unequal categories.

In video games and beyond, the gender is a rich and easily accessible cultural resource. Once a character is defined as male or female, a broad repertoire of stereotypes becomes available to players to understand what is expected of them or what should be done. Occasionally, this provides the opportunity to surprise if expectations are contradicted. Gender is thus used as a rhetorical resource, making it possible to convey a meaningful and persuasive message through alignment or non-alignment with expectations. (Rughiniş, 2015) This also applies to stand-up comedy shows. Audience expectations are different depending on the type of comedian. From a man it is expected to make quite a lot of jokes about women, misogynistic jokes. As in most areas the innovation is sought, so is the stand-up comedy, the comedians constantly seeking to surprise through new texts and approaches.

Regina Barreca (1992), a university professor and comedian, brings the gender into the conversation, emphasizing men's and women's differing views on what constitutes humor. While men may find the misfortune of a fool or the embarrassment of a subordinate to be humorous, women focus on restoring control over their lives. Humor allows women to gain perspective by ridiculing patriarchal culture. In addition to gender differences in humor, Barreca stresses the importance of age, race, ethnicity and class in our perspective on humor.

The connection between gender and language exists at the individual, institutional and structural levels. It contributes to the creation of inequalities through education, work and politics at the institutional level and results in the creation of gender ideological frameworks. Such ideologies feed on individual constructions of meaning, illustrating the connection between micro and macro processes (Bemiller & Schneider, 2010).

#### **4. Humor and stand-up comedy**

Humor is a social phenomenon. Jokes and other humorous expressions are a form of communication, which is usually shared in social interactions. The main themes and topics approached by people to joke are centered on the social, cultural or moral life of society. Despite the social nature of humor, sociology (the discipline that studies society and social relations) has not studied humor in depth. Since its inception, sociology has focused mainly on the great transformations of modern times, such as: modernization, industrialization, urbanization, secularization, etc. and less on everyday life, interactions, emotions, play, leisure, private life. (Kuipers, 2008).

Humor and jokes create comfort in group life and help maintain relationships. It is, first of all, incorporated (built, fixed). This takes place in the context of an ongoing relationship. As a general rule, jokes cannot occur between strangers. The comedian needs to know the target (and the audience), and the audience needs to know the comedian. Humor is also interactive. He is part of an ongoing interaction and needs a response from other members of the group. In other words, jokes involve a call-response sequence or dialogue. At the same time, humor is referential. It is not only important that the parties know each other, but they must have a history, an identity in common and so they can

understand the references of the jokes. These concepts underlie the process of understanding the culture of jokes. (Fine & De Soucey, 2005)

In Western societies there are several signs of change in the gender policy of humor. Gender is no longer a relevant category for humorous activities, but rather differs from one context to another. The visibility of girls and women in humorous activities it is related to the improvement of research methods. In the past, women were often objects, but rarely the subject of jokes. The humorous activities of women in high-level comedy or the media were neither properly described nor thoroughly researched. Authors such as Schopenhauer, Bergson and Freud have strengthened the exclusion of women from comics. Until about fifteen years ago, women were almost completely absent from literary anthologies of humor (Kotthoff, 2006).

The relationship between humor and gender has become increasingly complicated. Although there is no humorous activity that is exclusively in the field of women or men, joking styles still play a role in social typing. When researchers began to study empirical humorous communication, its relationship with status was discovered. Anyone who makes other people laugh has, as Coser (1960) predicts, momentary control of the situation. With the help of humorous remarks, an actor can reformulate a situation and redirect people's attention. In this sense, humor in formal contexts is related to status and can affirm the dominant position in a hierarchical social structure.

Most of the jokes made in stand-up comedy shows are with sexual temptation. This is a taboo subject on which people often have fun. In all cultures people joke about sex. Jokes are especially suited to make such topics funny. Anthropologists, such as Gershon Legman (1968), who made up large collections of jokes, have found that sexually explicit jokes play an important role in culture and that a large part of these jokes are done by women. Meanwhile, the women's movement has produced changes in the field of standard jokes. In all industrialized countries, jokes for men have become commonplace, and at the same time, women have become very active in cartoons, comedies, stand-up comedy shows or the cabaret scene.

If we talk about language, this is a very powerful system, which favors some people. Every day, behaviors, interactions and exchanges are filled with meanings that preserve and maintain status on a structure and on an ideological level. Jokes serve to tell others who we are and who we think they are in the interaction settings. Another aspect that must be emphasized is that jokes can serve as a therapeutic effect by unloading a repressed feeling for anxiety, but also as a sanction that encourages individuals to be modest in their expectations. Because of its ambiguity, humor can sometimes suggest insult and disrespect. (Bemiller & Schneider, 2010)

## **5. Gender and media stereotypes**

Gender stereotypes refer to “one-sided and exaggerated images of men and women, repeatedly used in everyday life. They are usually found in the media, operating on widely accepted simplifications.” (Scott & Marshall 2009) Ellen Seiter argues that the media is populated by stereotypes and is something people have become accustomed to already. Stereotypes are easily recognizable in television, where their frequency has been constantly documented by researchers. She also argues that the study of stereotypes offers a point of intersection between quantitative and qualitative research, between social sciences and human perspectives, between cultural studies and administrative approaches. The assumptions about stereotypes influence the way we think about media effects and the ideological analysis of television. (Seiter, 1986)

I think the most common gender stereotypes are those where girls have to wear pink, and blue boys, women must be feminine and sensitive, strong men and leaders, women do not know how to lead and must be domestic, and men should to bring money into the house. We hit these things daily and are familiar with them. Stand-up comedy is mainly focused on funny situations in which people find themselves, and such uses of gender stereotypes are topics often addressed by comedians. These stereotypes are either accepted in stand-up and used as such, or ironized and somewhat abolished.

Media is a social institution and has a major role in forming gender stereotypes and prejudices in a society. The Romanian media mainly promotes occupational, relational stereotypes (women as mothers, lovers, daughters of someone), verbal and nonverbal behavior, but also language, color, location (men present more in the public space, and women in private space). Newspapers, television, radio, advertising abound in symbolism and gender messages that implicitly or explicitly advocate more

for the complementarity of gender roles and the separation of the world of women from that of men than for the public and private partnership between them. Most of the time, content supersaturated by gender stereotypes is promoted, because that is what the media consumer wants too. (Grünberg, 2005)

## 6. Methodology

In this study I propose to perform two comparative analyzes. One of them will have the gender as a central element, and the second will focus on the source from where the stand-up show is taken. I want to make these parallels, because I want to know if there are differences between women and men who do stand-up comedy, if the topics approached, the message or the language differ. I will also try to find out if there are significant differences between TV shows and those on the Internet. I will start from the hypothesis that those who do stand-up comedy in a bar / pub / cafe / club are more relaxed compared to those who have a performance on TV, and this is due to the number of viewers. I will study the following aspects: how are the stereotypes and opposition stereotypes used and how often they appear, what kind of jokes do comedians prefer, but also if there are differences between female and male comedians. I will also try to identify whether gender stereotypes are used as primary commodities (jokes / direct jokes) or are made in a more refined way. At the same time, I aim to identify the presence or absence of a complex scheme of working with stereotypes, but also whether women work in a different way with stereotypes compared to men.

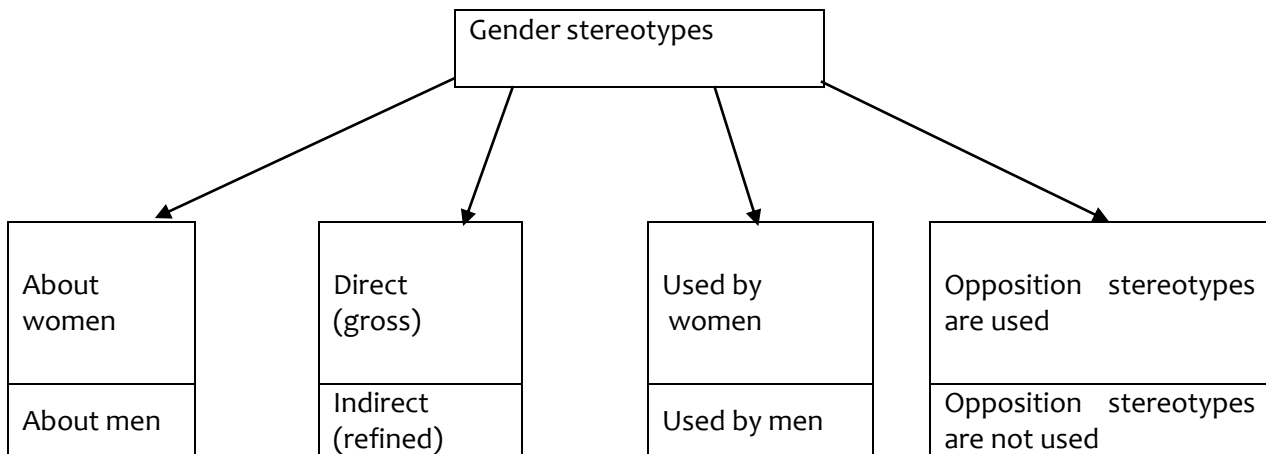


Figure 1. Stereotype classification system

This work consists of analyzing the stand-up comedy shows. I have chosen for this analysis shows made in the last three years that were broadcast on television, but also shows available only on the Internet. I included in the analysis the most watched stand-up comedy shows that were broadcast on television or only available on the Internet and containing at least two uses of gender stereotypes. As for the quantitative part, I chose ten stand-up comedy performances on TV and ten on the Internet. The selection criterion for the TV shows was the number of views on YouTube (over 500K). Until recently, in Romania, the amount of stand-up comedy in the media environment was very small. With the emergence of talent shows that have as a general theme humor, the promotion of comedians promoted on television began. Such a program is "iUmor", broadcast on Antena1 every Sunday. I considered this show to be relevant to my analysis, because it was the audience leader on countless occasions. This criterion also applies to shows available only on the Internet (over 100K), which have been filmed in cafes and pubs where stand-up comedy is practiced.

Table 1.  
*Operationalization of the concept of femininity*

| CONCEPT    | DIMENSION           | INDICATORS  |
|------------|---------------------|---|
| Femininity | Physical appearance | Clothing<br>The colors of the clothes<br>Eye color<br>Hair color<br>Hair length<br>Weight<br>Height<br>Personal care<br>Personal hygiene<br>Sexuality<br>Nudity   |
|            | Behavioral          | The vulgarity of language<br>Elegance<br>Self-confidence<br>She takes care of her physical appearance<br>Gentleness<br>Naivety<br>Sensuality<br>Irritability<br>Sensitivity<br>Delicacy<br>A good mother<br>Responsibility<br>Decency<br>Docility<br>Maturity   |
|            | Attitudinal         | The level of empathy<br>Attitude towards the husband<br>Attitude towards children<br>Attitude towards society<br>Attitude towards delicate situations<br>Attitude towards different professions<br>Attitude towards the mistakes of others<br>Attitude towards superior people<br>Attitude towards minorities<br>Attitude towards prostitutes<br>Attitude towards some trades |

Table 2.  
*Operationalization of the concept of masculinity*

| CONCEPT     | DIMENSION           | INDICATORS   |
|-------------|---------------------|--|
| Masculinity | Physical appearance | Clothing<br>The colors of the clothes<br>Clothes printing<br>Eye color<br>Hair color<br>Hair length<br>Weight<br>Height<br>Personal care<br>Personal hygiene |

|             |   |
|-------------|---|
|             | Nudity<br>Strength<br>Strong body   |
| Behavioral  | The vulgarity of language<br>Self-confidence<br>He takes care of her physical appearance<br>Gentleness<br>Naivety<br>Sensuality<br>Irritability<br>Sensitivity<br>A good father<br>Responsibility<br>Decency<br>Docility<br>Maturity<br>Authority<br>Leadership position<br>Superior attitude<br>Fear of marriage<br>The level of empathy   |
| Attitudinal | Attitude towards the wife<br>Attitude towards children<br>Attitude towards society<br>Attitude towards delicate situations<br>Attitude towards different professions<br>Attitude towards the mistakes of others<br>Attitude towards superior people<br>Attitude towards minorities<br>Attitude towards prostitutes<br>Attitude towards some trades<br>Attitude towards patriarchy |

As for the gender of comedians, it is already known that stand-up comedy is a male-dominated territory, which is why we could not find enough of many shows performed by women. The stand-up comedy numbers broadcast on television that exceed 500K views on YouTube and were made by women were only three. The stand-up comedy exclusively for women on the Internet is very low in quantity, and so I did not find any shows made by a woman who exceeds 100K views on YouTube.

**7. Results**

After analyzing the 20 stand-up comedy shows, I reached the following results:

The most addressed topics are family, Internet, advertisements, sex and couple life. The topic most often addressed is the sexual life, which appears in 8 of the 20 shows.

Table 3.

*The distribution of the main topics*

| Video (V)   | TV Show |   |   |   |   | Internet Videos |   |   |   |    |    |    |    |    |    |    |    |    |    |    |   |
|-------------|---------|---|---|---|---|-----------------|---|---|---|----|----|----|----|----|----|----|----|----|----|----|---|
|             | 1       | 2 | 3 | 4 | 5 | 6               | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |   |
| Internet    | X       |   |   |   | X |                 |   |   |   |    |    | X  |    |    |    |    |    |    |    | X  | X |
| Sexual life |         |   | X |   |   | X               |   |   |   |    | X  | X  |    | X  | X  | X  | X  |    |    |    |   |
| Family      |         | X |   |   |   |                 |   |   |   |    | X  | X  | X  |    | X  | X  |    |    |    |    |   |
| Commercials |         |   | X |   | X |                 |   |   | X |    |    |    |    |    |    | X  |    |    |    | X  |   |
| Couple life |         | X |   |   | X |                 |   |   |   | X  |    |    |    |    | X  |    | X  |    |    |    |   |



b) A large number of stereotypes, especially gender stereotypes, are used in these shows. There are 114, specifically 81 about women and 33 about men. Gender stereotypes are used directly, raw, but also suggested by allusions and ironies. Table 3 shows which stereotypes are most used and how often they appear. The stereotype that the man is strong, placed in the leading position appears in 8 of the 20 shows. The stereotype about the materialistic and profitable woman is also used many times. In 7 shows I identified the stereotype that the woman is untrue and in 6 that the woman is light. Table 4.

The distribution of the main stereotypes

| Video (V)                         | TV Show |   |   |   |   |   |   |   |   |    | Internet Videos |    |    |    |    |    |    |    |    |    |
|-----------------------------------|---------|---|---|---|---|---|---|---|---|----|-----------------|----|----|----|----|----|----|----|----|----|
|                                   | 1       | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11              | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| The naive woman                   |         |   |   | X | X |   |   |   | X |    | X               |    |    |    |    |    |    |    | X  |    |
| The woman without principles      |         | X | X |   |   |   |   |   |   |    | X               |    | X  | X  |    |    |    |    | X  |    |
| The woman who is not good at cars |         |   |   |   |   |   |   |   |   | X  |                 | X  |    |    |    | X  | X  |    |    |    |
| The materialistic woman           |         | X | X |   |   | X |   |   |   | X  |                 | X  |    | X  |    | X  |    | X  |    |    |
| The quarrelsome woman             |         |   |   |   |   |   |   |   |   |    | X               |    | X  | X  | X  | X  | X  |    | X  |    |
| Careful mother                    |         |   |   |   |   |   |   |   |   |    |                 | X  | X  | X  | X  |    |    |    |    |    |
| Strong man/ leadership position   |         |   | X | X | X |   |   |   |   | X  |                 | X  | X  |    |    |    | X  |    | X  |    |

The gender stereotypes in these shows are used either directly or indirectly, through ironies or allusions. Out of a total of 114 gender stereotypes, 72 of them are used directly, while 42 of them are suggested by irony (30 of them) and self-irony (12 of them). In terms of irony, it is almost equally divided, 16 of the suggested stereotypes being about women and 14 about men. In my analysis I have included three shows that are performed by women. In all of these, self-irony appears, which may suggest that women are far more at ease with making jokes about their own person, ironizing their own person. Of the 17 shows in the analysis that are performed by men, only 9 of them identified gender stereotypes made by self-irony.

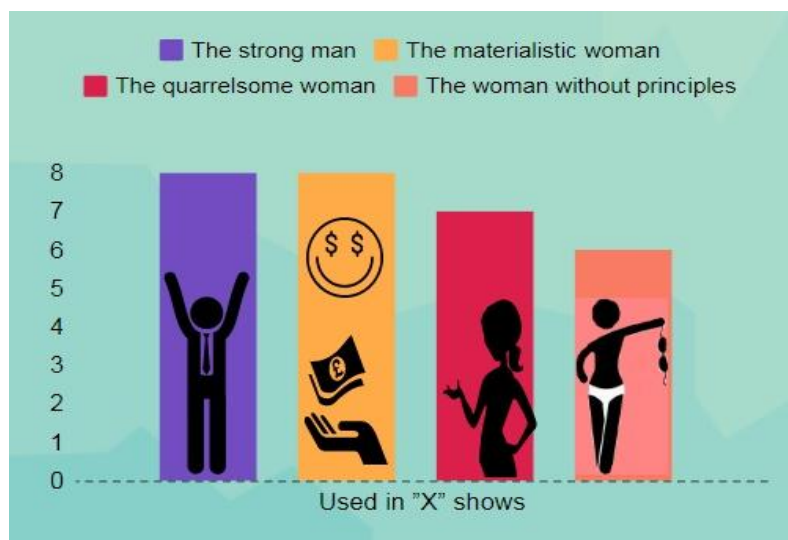


Figure 2. Frequency of the main gender stereotypes

In addition to gender stereotypes, in the 20 shows we also identified occupational stereotypes (bad cop), stereotypes related to the intersection of gender with age (faithful old lady) and the region of provenance (drunken Moldovan).

c) Oppositional stereotypes are used in 8 of the 20 shows. I think that they have the main purpose of producing humor. Most of them are not exaggerated and thus become credible to the public. Most often I have come across the oppositional stereotype that the woman is ruling, in a dominant position, contrary to the stereotype that the woman is married to the man and has to stay home to raise the children.

The rest of the oppositional stereotypes used are the following: in V2 (Video 2)- the feminized man, in V5- the man subjected to the woman, in V12- the man who believes in signs, the caring father, in V15: the manipulated man, the gentle father, in V17: the hard grandmother, the man subdued, the man under the slipper, in the V19 - the sensitive man, and in the V20 - the man not suitable for cars, the father who feeds the child. Added to this is the counter-stereotype of the female leader, who appears in V7, V15 and V17. Regarding the gender difference, in the 20 shows 11 oppositional stereotypes about men and only 4 about women are used.

d) Following the analysis of the 20 shows (10 from the television and 10 from the Internet) we came to the conclusion that the two sources of content differ in terms of stand-up comedy. From tables 1 and 2 it can be observed that the topics covered are much more diverse and numerous in the shows available only on the Internet. About sex life is discussed in 6 of the 10 performances, while on television, this topic is addressed in 2 of the 10 shows.

Also, the number of oppositional stereotypes is much higher in the online environment. Counter-stereotypes appear in 5 out of 10 shows on the Internet, while only 3 out of 10 shows on the television can identify oppositional stereotypes. The significant difference from my point of view is that I identified 15 counter-stereotypes in this analysis, of which 12 are used in the shows available on the Internet and only 3 in the television shows.

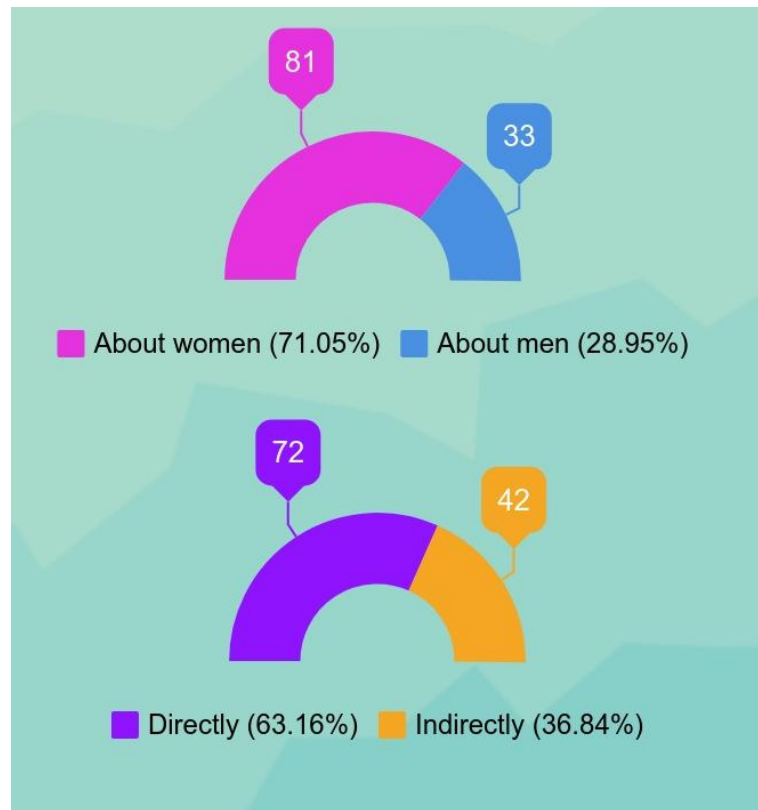


Figure 3. Use of gender stereotypes

Regarding the gender difference, in the 20 shows 11 oppositional stereotypes about men and only 4 about women are used.

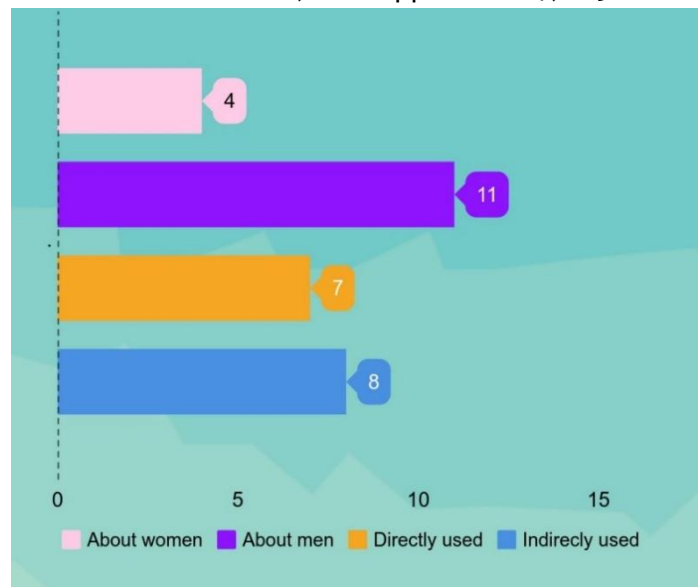


Figure 4. Use of oppositional stereotypes

## 8. Conclusions

For this analysis, I chose the shows based on the number of views on YouTube, but also depending on the presence or absence of gender stereotypes, choosing as a threshold at least two stereotypes. Following the analysis of the 20 stand-up comedy shows in Romania, I identified the following aspects: the total number of gender stereotypes is 114. Of this total number, 81 stereotypes are about women and 33 about men. In 8 out of 20 shows I identified the stereotype about the strong, leading man. In 8 out of 20 shows I identified the stereotype about the profiteering, materialistic woman. In 7 out of 20 shows we identified the stereotype that women are quarrelsome. In 6 out of 20 shows we identified the stereotype that women are without principles. Of the 114 gender stereotypes, 72 are used directly and 42 are used indirectly, suggested by irony or self-irony. Of the 42 indirect gender stereotypes, 30 are shaped by irony and 12 by self-irony. The 30 gender stereotypes suggested by irony are divided as follows: 16 about women, 14 about men. The 15 identified stereotypes identified (11 about men and 4 about women) appear in 8 of the 20 shows. These opposition stereotypes are made directly (7 of them) and indirectly (8 of them). The 8 indirect opposition stereotypes are suggested by irony (3 of them) and self-irony (5 of them).

As I mentioned above, I identified 114 gender stereotypes in the 20 shows, which are largely about women (81). Gender stereotypes are used mainly directly, but also indirectly through ironies or allusions. I also identified the use of oppositional stereotypes in almost half of the shows. Oppositional stereotypes are mostly about men and indirect, being suggested by irony or self-irony.

Of the 20 shows analyzed in this paper, only 3 performed by women met both classification criteria (over 100K views and the use of at least two stereotypes). Even if the number is small in terms of quantity, you can see differences between the way women do stand-up comedy, compared to men. The main differences I identified are the following: in all 3 shows performed by women, indirect stereotypes are used, suggested by self-irony. Out of 17 shows performed by men, 9 of them use indirect stereotypes, suggested by self-irony. In all 3 shows performed by women, both the use of irony towards men and women is observed. In 3 out of 17 shows performed by men, both the use of irony towards men and women is observed. In 11 of the 17 shows performed by men, I identified irony towards women. Out of a total of 15 opposition stereotypes, only one is made by a woman and is an opposition stereotype about men. In the 3 shows performed by women, stereotypes about women predominate, especially those used directly. Out of a total of 114 gender stereotypes, the shows performed by women gather 9 stereotypes about women and 5 about men. Research has revealed that men and women doing stand-up comedy have different ways of approaching and producing humor. Women use irony and self-irony more often, whereas men prefer to amuse their mainstream audience by using stereotypes about women and oppositional stereotypes about men.

The fact that stand-up comedy is a specific field for men is not a novelty either in Romania or globally, the trend being the same. I think women who do stand-up comedy deserve special attention. Even if this statement can be considered a feminist opinion, these women are trying to overcome their condition and be successful. Of course, this may be the subject of another study, and it is interesting to study how and why these women choose to produce humor through self-irony. Historical, political, social and cultural aspects can be considered to identify the origin of this self-declared inferiority.

Stand-up comedy shows broadcast on television and those that are only available on the Internet differ greatly in terms of the use of stereotypes and opposition stereotypes, but also in terms of themes and topics approached. The topics approached are much more diverse and numerous in the shows available only on the Internet. Sex life is discussed in 6 of the 10 performances, while on television, this topic is addressed in 2 of the 10 shows. I also noticed that gender stereotypes are much more present in the online environment. Out of 114 gender stereotypes, 37 of them can be identified in TV shows and 77 in those on the Internet. Another difference is the amount of opposition stereotypes, which is much higher in the online environment. Opposition stereotypes appear in half of the shows on the Internet and only in 3 out of 10 TV shows. The significant difference from my point of view is represented by the fact that I identified in this analysis a total of 15 opposition stereotypes, of which 12 are used in the shows available on the Internet and only 3 in the TV shows. Another conclusion is that the media and the Internet are two sources of content that offer different types of stand-up comedy. In the shows exclusively in the online environment, much more stereotypes and counter-stereotypes are used, but also a greater diversity of the topics addressed. The lack of censorship and a very large

audience brings about the relaxation of the artist through the lack of pressure and thus, a subject such as sexual life becomes much more accessible, without involving consequences.

Regina Barreca describes women as having different opinions and approaches from men about humor. They choose to ridicule patriarchal culture and focus on their own lives. This fact folds very well on my analysis, which shows that women make mostly jokes about themselves, especially by using self-irony. Regarding jokes about men, they are weaker in quantity, but not non-existent, being made largely by irony. As I mentioned in the introductory part of this work, a lot of the jokes made in stand-up comedy shows are about sex. This is a taboo subject that people often enjoy. This fact can be seen in the analysis of the 20 shows, most of the comedians choosing to entertain their audience with the help of jokes that have a sexual connotation. Ellen Seiter says that the media is populated by stereotypes and it is something that people are already used to. She also says that stereotypes are easily recognizable on television. This can be seen in my research, stereotypes being present and easy to identify in the media. However, their amount is much smaller compared to those in shows available only on the Internet. I think this is due to the lack of censorship in a pub or cafe, while television imposes some limits. I also think that the audience is important, more precisely the number of viewers, which is much higher in the case of a television appearance.

As we mentioned in the previous sections, it seems that the gender is an inexhaustible resource for producing humor, used mainly in the context of stand-up comedy shows in Romania. Generalizing ideas about gender, gender differences, but especially gender stereotypes are the tools with which comedians produce much of the humor. Of course, these issues are related to others, such as society, patriarchy, history, social classes, social stratification and more.

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