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Arvind Singhal and Everett M. Rogers have developed this unique volume focused on the history and development of entertainment-education. This approach to communication is the process of designing and implementing a media message to both entertain and educate to increase audience members' knowledge about an educational issue, create favorable attitudes, and change overt behavior. It uses the universal appeal of entertainment to show individuals how they can live safer, healthier, and happier lives. Entertainment formats such as soap operas, rock music, feature films, talk shows, cartoons, comics, and theater are utilized in various countries to promote messages about educational issues. This book presents a balanced picture of the entertainment-education strategy, identifying ethical and other problems that accompany efforts to bring about social change.

SEX ON SOAPS looks at love and lust on television daytime dramas. It's a must read for any soap fan, student of the genre, or anyone interested in the presentation of sexual content on television. SEX ON SOAPS is divided into four sections and includes an interactive table of contents so you can easily maneuver to desired section or subsection.

SECTION 1 - SEX ON SOAPS Enjoying the dual role of soap fan and soap researcher, Matthew W. Grant earned his degree in Mass Communications after completing his thesis, Sex On Soaps which includes original soap opera viewer research and analysis looking at sex on daytime soap operas. This material examines how sex and its ramifications are

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presented on daytime television, how men and women perceive sex on soaps differently, and how they think this portrayal affects them. Text in this section of the book utilizes inline citations to the comprehensive soap opera bibliography which contains over 50 sources including soap opera books, media websites, communications journals, and episodes of network soap operas. An annotated version of the original Sex On Soaps Viewer Survey is included in its entirety. The original version was compiled in 1992. This revised edition includes additional material added in 2006 and 2011.

SECTION 2 - SOAP OPERAS: SILLY SUDS OR SOCIAL CONSCIENCE? Does your GUIDING LIGHT come from your television screen? Do your friends think your PASSIONS for soap operas are overwhelming? This essay takes a look at soap opera morality, soap medical storylines, and the way daytime dramas tackle social issues. It concludes with the value of soap operas to society and illustrates why it's perfectly acceptable to fill your afternoons with some LOVING and let those wonderful soap operas take you away to ANOTHER WORLD.

SECTION 3 - DAYTIME SOAPS TRIVIA Discover fun facts about your favorite daytime soaps, past and present. Find out the answers to questions such as: Which two soap operas premiered on the same day and went off the air on the same day? Which real life twins played the same role (of a character who wasn't a twin) on the same soap opera at different times? Which actor, actress, and soap opera won the first Daytime Emmy Awards? How many times was Susan Lucci of ALL MY CHILDREN nominated as Outstanding Lead Actress before she won her first Daytime Emmy? Which four NBC soap operas were cancelled on New Year's Eve? Who convinced Elizabeth Taylor to guest star at Luke & Laura's GENERAL HOSPITAL wedding? How? Which DAYS OF OUR LIVES actress's mother was once the headwriter of the show? Which actress from THE YOUNG

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AND THE RESTLESS had her real-life face-lift broadcast during the show? SECTION 4 - WELCOME TO SLATERS FALLS Find out who comes out on top when a dirty cop pulls over a take-no-prisoners bitch on a deserted country road in this bonus short story featuring a crossover storyline with characters from Matthew W. Grant's novels Secrets Of Slaters Falls and Welcome To Northbridge.

Magisterarbeit aus dem Jahr 2006 im Fachbereich Medien / Kommunikation - Film und Fernsehen, Note: 1,0, Universität Trier, 127 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: In vielen Ländern, vornehmlich lateinamerikanischen sowie spanisch- und portugiesischsprachigen, nehmen Telenovelas seit langem eine herausragende Position im Fernsehprogramm ein. Besonders hervorgehoben wird in diesem Zusammenhang immer wieder der immense Einfluss, den die Sendungen in diesen Ländern auf das private und auch auf das öffentliche Leben haben. In den privaten Haushalten bilden die Telenovelas mittlerweile einen festen Bezugspunkt, nach dem die Zuschauer ihren Alltag organisieren und an dem sie ihre Aktivitäten ausrichten. Einen ähnlichen Einfluss üben die Telenovelas aber in einigen Ländern auch in öffentlichen Institutionen aus. In Portugal wird beispielsweise eine Parlamentssitzung verschoben, weil sie zeitgleich zur Ausstrahlung einer dort sehr berühmten Telenovela stattfinden soll. In Deutschland weiß bis vor ungefähr anderthalb Jahren noch fast niemand etwas mit dem Begriff der „Telenovela“ und damit diesem neuen romantischen Format anzufangen. Zwar werden auch hierzulande in den 80er und 90er Jahren einige lateinamerikanische Telenovelas ausgestrahlt, doch dies eher in den Randstunden des Fernsehprogramms und demzufolge auch wenig erfolgreich. Die einzige Telenovela, die im deutschen Fernsehen erfolgreich angenommen wird, ist im Jahr 1986 Die Sklavin

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Isaura in der ARD. Seit dem 01.11.04, dem Sendestart von Bianca - Wege zum Glück im ZDF, ist der Begriff der Telenovela in aller Munde und wird in den Medien sowie unter den Zuschauern wie selbstverständlich immer wieder verwendet. Mittlerweile existieren sechs verschiedene deutsche Telenovelas, weitere sind bereits in Planung. Dass die erste deutsche Telenovela ausgerechnet im ZDF startet, ist darüberhinaus kein Zufall. Der öffentlich-rechtliche Sender ist ohnehin für sein „Gefühlsfernsehen“ bekannt und bestätigt diesen Ruf auch immer wieder, wie zum Beispiel mit dem Traumschiff oder dem ZDF-Sonntagsfilm, in dem Stoffe aus Romanen von Rosamunde Pilcher, Barbara Wood und anderen Autoren verfilmt werden.

Soap opera speaks a universal language, presenting characters and plots that resonate far beyond the culture that creates them. Latin American soap operas - telenovelas - have found enthusiastic audiences throughout the Americas and Europe, as well as in Egypt, Russia, and China, while Mexican narco-dramas have become highly popular among Latinos in the United States. In this first comprehensive analysis of telenovelas and narco-dramas, Hugo Benavides assesses the dynamic role of melodrama in creating meaningful cultural images to explain why these genres have become so successful while more elite cultural productions are declining in popularity. Benavides offers close readings of the Colombian telenovelas Betty la fea (along with its Mexican and U.S. reincarnations La fea más bella and Ugly Betty), Adrián está de visita, and Pasión de gavilanes; the Brazilian historical telenovela Xica; and a variety of Mexican narco-drama films. Situating these melodramas within concrete historical developments in Latin America, he shows how telenovelas and narco-dramas serve to unite peoples of various countries and provide a voice of rebellion against often-oppressive governmental systems. Indeed, Benavides

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concludes that as one of the most effective and lucrative industries in Latin America, telenovelas and narco-dramas play a key role in the ongoing reconfiguration of social identities and popular culture.

Inhaltsangabe:Zusammenfassung: Mit dem Begriff der Telenovela weiß in Deutschland bis vor ungefähr zwei Jahren noch fast niemand etwas anzufangen. Seit dem 01.11.04, dem Sendestart von Bianca Wege zum Glück im ZDF, ist dies anders geworden: Die Telenovela ist in aller Munde und wird in den Medien sowie unter den Zuschauern wie selbstverständlich immer wieder verwendet. Nach dem erfolgreichen Start der ersten Telenovela im ZDF folgen schnell weitere Projekte anderer Sender, u.a. von Sat.1. Im Februar 05 startet schließlich die erste private Telenovela, Verliebt in Berlin. Auch diese Sendung erzielt schon nach kurzer Zeit sehr hohe Einschaltquoten. Die Erfolgswelle, die durch die ersten beiden deutschen Telenovelas ausgelöst wird, führt zu einem regelrechten Boom des neuen Formats, verdeutlicht in weiteren Planungen anderer Sender sowie mehreren Neustarts in der ARD und im ZDF. Zum Zeitpunkt der Erstellung dieser Arbeit existieren sechs verschiedene deutsche Telenovelas, weitere sind bereits in Planung. Diese Situation bildet die Ausgangsbasis für die Untersuchungen in der vorliegenden Arbeit. Der aktuelle Telenovela-Boom in Deutschland wirft zahlreiche Fragestellungen auf und kann von unterschiedlichen Perspektiven aus betrachtet und analysiert werden. Dieser Arbeit liegen insbesondere die folgenden zwei Fragestellungen zugrunde: Wodurch zeichnen sich die deutschen Telenovelas aus und welche Unterschiede bzw. Gemeinsamkeiten lassen sich in einem Vergleich auf mehreren Ebenen feststellen? Auf welche Ursachen sind diese zurückzuführen? Worin sind die Ursachen für den plötzlichen Telenovela-Boom in Deutschland zu sehen? Betrachtet man die Tatsache, dass

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die Übernahme von lateinamerikanischen Sendungen in den 80er und 90er Jahren keinen Erfolg erzielt hat, so stellt sich die Frage, weshalb die Telenovelas zum heutigen Zeitpunkt eine so immense Publikumsakzeptanz erreichen können. Diese Fragestellung ist aus zwei Gründen gerechtfertigt: Zum einen werden Telenovelas im öffentlichen Diskurs immer wieder als qualitativ mangelhafte und übertrieben kitschige Geschichten verurteilt. Zum anderen kann man im deutschen Fernsehen in den letzten Jahren eine Entwicklung weg von der Fiktion hin zu mehr Realität beobachten. Dies drückt sich beispielsweise in einer zunehmenden Anzahl an Gerichtsshow, Doku-Soaps, Reality-Shows usw. aus. Die Einführung der Telenovelas als fiktionales Unterhaltungsangebot steht völlig im Gegensatz zu dieser Entwicklung. [...]

A reporter for the Los Angeles Times once noted that “I Love Lucy is said to be on the air somewhere in the world 24 hours a day.” That Lucy’s madcap antics can be watched anywhere at any time is thanks to television syndication, a booming global marketplace that imports and exports TV shows. Programs from different countries are packaged, bought, and sold all over the world, under the watch of an industry that is extraordinarily lucrative for major studios and production companies. In *Global TV*, Denise D. Bielb and C. Lee Harrington seek to understand the machinery of this marketplace, its origins and history, its inner workings, and its product management. In so doing, they are led to explore the cultural significance of this global trade, and to ask how it is so remarkably successful despite the inherent cultural differences between shows and local audiences. How do culture-specific genres like American soap operas and Latin telenovelas so easily cross borders and adapt to new cultural surroundings? Why is *The Nanny*, whose gum-chewing star is from Queens, New York, a smash in Italy? Importantly, Bielby

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and Harrington also ask which kinds of shows fail. What is lost in translation? Considering such factors as censorship and other such state-specific policies, what are the inevitable constraints of crossing over? Highly experienced in the field, Bielby and Harrington provide a unique and richly textured look at global television through a cultural lens, one that has an undeniable and complex effect on what shows succeed and which do not on an international scale.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Studienarbeit aus dem Jahr 2007 im Fachbereich Medien / Kommunikation - Film und Fernsehen, Note: 2,0, Technische Universität Dresden, Sprache: Deutsch, Abstract: [...] Die vorliegende Arbeit gliedert sich in drei Teile. Als Einstieg in das Thema werden die verschiedenen Formen der Darstellung "Serie, Sendereihe und Mehrteiler" kurz erläutert. Danach befasst sich dieser Teil der Arbeit mit typischen genrespezifischen Merkmalen und der Dramaturgie von Serien und insbesondere von Soapoperas. Anschliessend wird zunächst ein Überblick über die geschichtliche Entwicklung von Serien in Literatur und Radio bis zu ihrer Einführung in das Medium Fernsehen gegeben. Im zweiten Teil der Arbeit geht es um die Verarbeitung von kulturell und politisch relevanten Themen in Soapoperas. Die "Lindenstrasse," die einen Anspruch als kulturelles Forum der Gesellschaft beansprucht, steht dabei im Mittelpunkt, es wird der Frage nachgegangen wie gesellschaftlich brisante Themen in dieser Serie verarbeitet werden. Die Untersuchung konzentriert sich auf die drei deutschen Daily Soaps "Lindenstrasse," "Gute Zeiten, Schlechte Zeiten" und "Verbotene Liebe." Der dritte Teil beschäftigt sich abschliessend mit der Frage, welche Wirkungen Fernsehen und besonders Soapoperas haben. Es wird beleuchtet, wie sich durch die Einbindung von Serien in den Alltag der

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Rezipienten die "Wirklichkeit" der Medien und die "Realität" vermischen können. Insbesondere die Wirkung von Fernsehen auf Kinder und Jugendliche soll betrachtet werden, ausserdem beschäftigt sich dieser Teil der Arbeit mit der Bedeutung von Medienpädagogik und Medienkompetenz., die Schulung derartiger Kompetenzen bei den Heranwachsenden im Informations- und Medienzeitalter ist dringend erforderlich und sollte ausgebaut werden. Die Arbeit schliesst mit einer Schlussbetrachtung zu den herausgearbeiteten Ergebnissen. [...]"

For students, business people, government officials, artists, and tourists—in short, anyone traveling to or wishing to know more about contemporary Brazil—this is an essential resource.

* 250 A–Z entries on contemporary government, the economic and business sectors, social movements, environmental issues, culture, and more * Dozens of photographs of geographic features, landmarks, architecture, the urban landscape, industrial and agricultural enterprises, and personalities from politics, entertainment, and sports *

Cross-listings and indexes to guide readers to related topics From Internet censorship to sex and violence on television and in video games to debates over rock lyrics, the effect of media on children and adolescents is one of the most widely debated issues in our society. The Encyclopedia of Children, Adolescents, and the Media presents state-of-the-art research and ready-to-use facts on the media's interaction with children and adolescents. With more than 400 entries, the two volumes of this resource cover the traditional and electronic media and their controversial impact—for good and ill—on children and adolescents.

Although Brazil is composed of an overwhelmingly large population of African descendants, they are usually underrepresented in the mainstream media, particularly in telenovelas (soap operas). The genre has been widely

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popular in South American countries for the past three decades but Brazil is the largest producer of this kind of programming, Afro descendant actors are generally seen in very small numbers and often portrayed in subaltern roles. Whenever a new soap opera is aired, its author makes his or her rounds in different television shows, magazines, and newspapers in order to publicize the new production. Watching these interviews, it becomes clear that that Brazil does not have any Black scriptwriters, which further complicates the situation, leaving white men and women to construct Black womanhood according to whatever way they see fit. This dissertation builds on research conducted during fieldwork in Rio de Janeiro, Brazil. It focuses specifically on the relevance to black Brazilian women's roles on Brazilian soap operas and how the messages contained in such television shows may or may not impact the process of black female identity formation. This ethnographic dissertation employs participant observation as well interviews with black women to demonstrate how their self-identity and quotidian experiences challenge the interpellation produced by telenovelas.

"Spreadable Media" maps fundamental changes taking place in the contemporary media environment, a space where corporations no longer tightly control media distribution. This book challenges some of the prevailing frameworks used to describe contemporary media.

Hugh O'Donnell provides a comprehensive analysis of the soap opera format throughout Europe (including the UK and the Republic of Ireland) covering not only home-produced soaps, but also imported foreign soaps screened throughout Europe too.

"...Clear, concise, stimulating....[The author] argues persuasively for the use of television to modify socially destructive behaviors." Choice

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Since media, particularly television, are an important source of sex education, it is relevant to know what types of sexual messages are being depicted on television. This research examines what types and frequencies of sexual behaviors are found in Mexican telenovelas produced by Televisa, Mexico's largest television network, and how they have changed over time. This research and analysis should be useful to professionals in Communication, Sociology and Psychology, or anyone who may be interested in the portrayal of sexual behaviors in the media, in popular culture and television or in telenovelas and soap opera content.

Turkish television series has a global popularity and loyal non-Turkish audience fandom. Many of these fans do not see Turkish television shows as simply another version of soap operas or telenovelas. Rather, the Turkish dizi is a unique form, reflected by Turkey's specific hybrid culture and historical East-West synthesis. This dissertation used a multi-method approach and aimed to provide a holistic explanation for the global popularity of Turkish television series. Three aspects were investigated: the role of media creators in the process of making a television series, non-Turkish audience perspectives on structural elements in the shows, and Middle Eastern audience perspectives on Turkish actors and actresses. In-depth interviewing techniques were used in the first study to probe decisions made

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by creative media workers in the process of making a television series. In the second study, in-depth and structured interviews were provided to global fans of Turkish television series to uncover their reasons for viewing the series. In both studies, admiration towards Turkish performers was a common emerging theme so a third experimental design study was conducted to measure audience casting preferences. Interpretation of the collected qualitative data suggests media creators and executives do not explicitly create Turkish television series for non-Turkish audiences. Instead, structural factors in the process of making the series and casting decisions influence watching behaviors of non-Turkish audiences. This also inadvertently contributes to Turkey's soft power efforts in the region.

Furthermore, the third study showed that Middle Eastern audiences prefer stereotypical Western appearances for performers in the series and such casting choices might influence the popularity of Turkish television series.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 40. Chapters: Eva Luna (soap opera), List of telenovelas, List of telenovelas of GMA Network, Nunca Te Olvidare (telenovela), Premios TVyNovelas, Tres mujeres, Quien eres tu?. "Identity explorations may lead Mexican American emerging adults to seek information about romantic

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relationships, attitudes, and expectations from their own culture (Syed & Mitchell, 2016). Telenovelas are culturally charged love stories that are used as cultural maintenance for those living in the United States (Casas Perez, 2005; Lull, 1998; Uribe, 1994). Due to the fact that most telenovelas shown in the United States are created in Mexico (Barrera & Bielby, 2001), the values portrayed in the telenovelas are largely Mexican values. These Mexican values emphasize importance to family, religiosity, and traditional gender roles.

Consequently, contrary to soap operas, the romanticism and cultural imbued content of telenovelas may actually result in the reinforcement of traditional Mexican values, and romantic beliefs about relationships than an increase of liberal attitudes of sex as seen in studies of the effects of soap operas. The current study aimed to understand the relationship and potential influence of telenovela viewership on Mexican American emerging adults' romantic relationships, and how endorsing Mexican values may mediate this relationship."--Page ii.

Studienarbeit aus dem Jahr 2007 im Fachbereich Medien / Kommunikation - Film und Fernsehen, Note: 1, Universität Wien (Institut für Publizistik- und Kommunikationswissenschaft), Veranstaltung: Forschungsseminar, Sprache: Deutsch, Abstract: Seifenopern und Telenonovelas. Serielle Medienformate haben heutzutage in der

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Gesellschaft einen hohen Stellenwert. Einerseits erfreuen sie sich großer Beliebtheit beim Fernsehpublikum und kurbeln damit die Serienproduktionsindustrie kräftig an, andererseits beeinflussen diese Formate unser alltägliches Leben. Von diesen Einflüssen sind vor allem Kinder und Jugendliche betroffen.

The soap opera, one of U.S. television's longest-running and most influential formats, is on the brink. Declining ratings have been attributed to an increasing number of women working outside the home and to an intensifying competition for viewers' attention from cable and the Internet. Yet, soaps' influence has expanded, with serial narratives becoming commonplace on most prime time TV programs. *The Survival of Soap Opera* investigates the causes of their dwindling popularity, describes their impact on TV and new media culture, and gleans lessons from their complex history for twenty-first-century media industries. The book contains contributions from established soap scholars such as Robert C. Allen, Louise Spence, Nancy Baym, and Horace Newcomb, along with essays and interviews by emerging scholars, fans and Web site moderators, and soap opera producers, writers, and actors from ABC's *General Hospital*, CBS's *The Young and the Restless* and *The Bold and the Beautiful*, and other shows. This diverse group of voices seeks to intervene in the discussion about the

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fate of soap operas at a critical juncture, and speaks to longtime soap viewers, television studies scholars, and media professionals alike.

My dissertation examines the relationship between politics and popular culture in post-revolutionary Mexico. The television industry is often dismissed as an evil empire that was at all times allied with the interests of the one party state system: the Institutional Revolution Party (PRI) that ruled Mexico from 1929 to 2000. A parallel perspective later influenced negative perceptions of cultural productions such as telenovelas (Mexican soap operas). However, my work suggests a far more complicated cultural and political reality. My study examines telenovelas not as mere mindless conservative entertainment, but as a cultural industry product from a period when the realities of a developing economy and an uneven modernity affected the country. The recurring themes of these series highlight many of the issues that caused anxieties for the urban middle class. Problems such as massive migration from the countryside to the city, the dangers of unmarried young women joining the work force, and challenges to racial categories left middle class Mexicans anxious about the social order. The themes of these telenovelas are even more striking because of their international appeal. The importation of these programs all over Latin America and the world has challenged the notions of

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an underdeveloped South that is a passive recipient of American culture through television and movies.

Mexican telenovelas include nationalist themes, but are the product of transnational forces that include American products, Cuban scripts, Spanish actors and an audience that extends from New York to Patagonia and beyond.

This unofficial book will re-introduce generations to an alphabetical list of Latin American soap operas that all generations - from little ones to their parents and grandparents - will love and recognize. This book will be brimming with nostalgia over its illustrations of prominent telenovelas and the characters that brought the screen to life.

This book investigates how telenovelas may be the key to the future of Brazilian television and how this content can survive in an interconnected media landscape. Recognised telenovela writer and scholar Rosane Svartman considers the particular characteristics of the telenovela format – number of episodes, melodrama influence, and influence of the audience on future writing – to explore how these can be preserved on multimedia platforms, and the challenges this change may present. Svartman further charts the transformations of the telenovela throughout its history and its major influences and unveils the main storytelling elements and writing processes. Chapters examine the business model of Brazilian corporate television within the current

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context of hypermedia and analyse how this relationship evolves as it is influenced by the new interactive tools and technologies that amplify the audience's power. Merging empirical practices and theory, this book will be of great interest to scholars and students of transmedia storytelling, television studies, and Latin American media, as well as professionals working in these areas.

Soap operas and telenovelas are watched by millions of people around the world every day. As cultural, social, and economic phenomena, examining them will further our understanding of the role of global media content in the digital age.

Moreover, as these programs continue to be exported and transformed at regional levels, and through digitalization, it is more important than ever to analyze where the genre has been, where it is now, and where it is going. This collection brings together original scholarship from an international and trans-disciplinary perspective.

Chapters address timely issues, theories, and debates that are inextricably linked to soap operas and telenovelas as global industries, as sites for new audiences, and as hybrid cultural products within the digital landscape. Bringing depth and originality to the subject area, each chapter demonstrates the richness of these genres and their long-term significance as the televisual landscape evolves and becomes increasingly reliant on technological and

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creative innovations.

Dramatic miniseries are the primary arena for the expression of postcolonial Syrian culture and artistic talent, an arena that unites diverse aspects of artisanship in a struggle over visions of the past, present, and future of the nation. As the tour de force of the television medium, blossoming amidst persisting authoritarianism, these miniseries serve as a crucial and complex artistic avenue through which political and social opposition manifests.

Scholars have tried to come to terms with a highly critical culture produced within attempted state co-optation, and argue that politically critical culture operates as a “safety valve” to release frustrations so that dissenters are less likely to mobilize against the government. Through research fueled by a viewing of over two hundred and fifty miniseries ranging from the 1960s to the present—as well as an examination of hundreds of press reports, Facebook pages, and extensive interviews with drama creators—this book turns away from the dominant paradigm that focuses on regime intent. When turning attention instead to the drama creators themselves we witness the polyphony of voices employing love and marriage metaphors and gender (de)constructions to explore larger issues of nationalism, self-identity, and political critique. At the heart of constructions of femininity are the complications that arise with the symbiosis of pure

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femininity with authentic national identity.

Deconstructing masculinity as political critique has been less complicated since it is not implicated in Western identity issues; on the contrary, illustrations of subservient masculinity serve to subtly denounce government corruption and oppression. Miniseries from the 1960s demonstrate that the focus of the qabaday (tough man) on female sexuality comes from his own political alienation vis-à-vis the state, and is part of a vicious cycle of state violence vis-à-vis the citizen. In recent years, and in particular after the uprising, we can see the emerging definition of the true qabaday as one who does not suppress a woman's sexuality, thereby allowing for full equality in relationships as the basis of a truly free society. Brazil was the first country in South America to launch a television network and air television shows. Television programming was designed to develop national capitalism and to foster a national identity. Although Brazil is composed of an overwhelmingly large population of African descent, they are usually underrepresented in mainstream media, chiefly in telenovelas (soap operas). This research examines what happens when a telenovela attempts to portray issues of race relations and tensions in contemporary Brazil. *Duas Caras* ("Two Faces"), a TV Globo telenovela aired October 1, 2007 to May 31, 2008. The show was a turning point in Brazilian programming because it was the first prime time

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soap opera to present audiences with an Afro-Brazilian as the main hero. It was also the first novela das oito ("eight o'clock" or "primetime soap opera") to openly address racial issues through its plot and dialogue. However, in depth critical and theoretical analysis of different episodes demonstrates that instead of debunking the myth of racial democracy, this soap opera in fact helps to further reproduce it through the portrayal of interracial relationships amongst the characters. As shown here, interracial relationships between white and Black Brazilians was used as a strategy of erasing African ancestry traits from the population through a process of whitening. This report combines a traditional textual analysis of *Duas Caras* with theoretical frameworks about race relations, gender and anti-Black racism in Brazil. The investigation revealed how telenovelas contribute to social ideology and hegemonic discourses in a way that has not been properly recorded. This discussion contributes to Latin American media studies generally, and the scholarship on interracial relationships in Brazilian media particularly.

Soap Operas and Telenovelas in the Digital Age
Global Industries and New Audiences
Peter Lang
Pub Incorporated

This concise book provides an accessible overview of the history of the telenovela in Latin America within a pan-Latino context, including the way the

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genre crosses borders between Latin America and the United States. Telenovelas, a distinct variety of soap operas originating in Latin America, take up key issues of race, class, sexual identity and violence, interweaving stories with melodramatic romance and quests for identity. June Carolyn Erlick examines the social implications of telenovela themes in the context of the evolution of television as an integral part of the modernization of Latin American countries.

Drama! Excess! Men in bee suits! Often erroneously compared to soap operas of the United States, outside of the necessary and sometimes fantastical dramatic story arc, however, the telenovela differs greatly from U.S. soap operas and have regional and cultural distinctions throughout Latin America. In Telenovelas, Ilan Stavans has gathered over two-dozen essays covering the telenovela for readers to better understand the phenomenon and its myriad layers. Branching off from radionovelas, the telenovela was exported from pre-Castro Cuba during the 1950s. The essays found in Telenovelas covers a broad view of the genre, television's impact in Latino culture, as well as more in-depth discussions of specific telenovelas throughout the Spanish-speaking television audience in the North America. Also explored is how telenovelas depict stereotypes, respond to gender and class roles, and examines the differences in topic and thematic choices as well as production values unique to each country. Arab female fans in the online fan communities

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increasingly discuss cultural taboos pertaining to male sexual appeal and their own physical and sexual preferences in men, expressing their aspirations for change in gender stereotypes and sexuality.

This volume examines the consequences, implications, and opportunities associated with issues of diversity in the electronic media. With a focus on race and gender, the chapters represent diverse approaches, including social scientific, humanistic, critical, and rhetorical. The contributors consider race and gender issues in both historical and contemporary electronic media, and their work is presented in three sections: content, context (audiences, effects, and reception), and culture (media industries, policy, and production). In this book, the authors investigate, problematize, and theorize a variety of concerns which at their core relate to issues of difference. How do we use media to construct and understand different social groups? How do the media represent and affect our engagement with and responses to different social groups? How can we understand these processes and the environment within which they occur? Although this book focuses on the differences associated with race and gender, the questions raised by and the theoretical perspectives presented in the chapters are applicable to other forms of socially-constructed difference.

While the American soap opera is known primarily for its marketing value, producers, health professionals, politicians, and rebels elsewhere focus on the serials potential for social change: African, Indian and South American serials offer information on family planning,

