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Economy; Notes; 5. Viewing Television: The Metapsychology of Endless Consumption; Promise and Desire: A Contradiction; Television's Diffuse Regime; Some Implications Regarding Gender; The Politics of Interruption; Notes; 6. TV through the Looking Glass; Notes; Part III: Television Formats and the Inscription of Gender; 7. Speculations on the Relationship between Soap Opera and Melodrama; Methodological Preliminaries; Critical Categories and Gender; The Melodramatic Project; Melodrama and Realism; Melodrama and the Family Women's Culture, the Mass Media and Soap Opera Soap Opera and Domestic Fiction; Soap Opera as Serial Form; Soap Opera and Women's Culture; Soap Opera and Melodrama; Cultural Forms and National Cultures; Soap Opera Realism: Soap Opera Melodrama; Soap Opera and Gender; Soap Opera and Men's Culture; Provisional Conclusions; Notes; 8. The Return of the Unrepressed: Male Desire, Gender, and Genre; Some Questions Provoked by a Textual Excursus; The Complicity of the Male Viewer; The Gender-Genre Nexus: Untangling the Viewer's Complicity from the Nexus; Trouble in Patriarchy's Paradise? The 1980s Prepare the Way for the Unrepressed Wise Guy and Thirtysomething and Gender: Autodiscursive Textual Analysis; Notes; 9. On Commuting Between Television Fiction and Real Life; On Applying a Program to Real Life; A First Look at the Data; Ludic Transitions: Forms of Identification with Characters; Formal Transitions; Conclusions; Notes; References; Part IV: Video Transformations: Gaming, Pictorialization, Surveillance; 10. Performing Style: Industrial-Strength Semiotics and the Basic Televisual Apparatus; 1. New Modes/ New Codes; 1.1. The "Painterly"; 1.2. "Plasticity" 1.3. "Transparency"

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### Sommario/riassunto

This work brings together writings on television published in Quarterly Review of Film and Video, from essays by Nick Browne and Beverle Houston to the latest historical and critical research. It considers television's economics, technologies, forms and audiences from a cultural perspective that links history, theory and criticism. The authors address several key issues: the formative period in American television history; the relation between television's political economy and its cultural forms; gender and melodrama; and new technologies such as video games and camcorders. Originally published

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