

## Soap Operas And Telenovelas In The Digital Age: Global Industries And New Audiences (Popular Culture And Everyday Life)

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 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.

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The Routledge Companion to Media and Gender offers a comprehensive examination of media and gender studies, charting its histories, investigating ongoing controversies, and assessing future trends. The 59 chapters in this volume, written by leading researchers from around the world, provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research. The Companion includes the following features: With each chapter addressing a distinct, concrete set of issues, the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives. Authors address a series of important questions that have consequences for current and future thinking in the field, including postfeminism, sexual violence, masculinity, media industries, queer identities, video games, digital policy, media activism, sexualization, docusoaps, teen drama, cosmetic surgery, media Islamophobia, sport, telenovelas, news audiences, pornography, and social and mobile media. A range of academic disciplines inform exploration of key issues around production and policymaking, representation, audience engagement, and the place of gender in media studies. The Routledge Companion to Media and Gender is an essential guide to the central ideas, concepts and debates currently shaping media and gender research.

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, child protection and AIDS; a Mexican telenovela parallels a government murder scandal--the program is so popular the state dare not censor it. In Russia, South American novelas are so popular that Boris Yeltsin manipulates programming to affect voters on polling day. Here is an examination of the economic and social impact of the soap opera, with projections for the future. A chapter for each of the nine regions of the world offers demographic statistics of major countries audiences, radio and television usage, stations available, and synopses of the most popular serials.

Prime Time Soap Operas and Telenovelas

Soap Operas and Telenovelas

Telenovelas and Narco-Dramas in Latin America

Woman and Telenovelas (soap Operas) in Northeast Brazil

Women and Telenovelas in Brazil

Soap Operas and Telenovelas in the Digital AgeGlobal Industries and New AudiencesPeter Lang Pub Incorporated

There is growing interest in urbanization as currently a third of the world’s urban population live in slums, and by 2030 there may be two billion slum dwellers across the globe (Davies 2004, 17). During economic crises, slum dwellers are involved in increasing feats of self-exploitation. The literature on slums and informal settlements tends to focus on economic survival strategies, particularly those of men. But how do women, as the most marginalized and excluded slum-dwellers, survive in the face of poverty and gender oppression? What are the emotional rather than material costs of poverty? This book conveys the rich fabric of life in the slum. ‘Body Parts on Planet Slum’ discusses the importance of Christianity and telenovelas, and explores what it is about women’s lives in particular that makes these stories so central. Yet it is also increasingly clear that for the poorest women, church attendance has become a rare luxury – whereas telenovelas are piped into their homes on a daily basis. The unemployed women watch up to six hours of telenovelas a day in the midst of arduous physical labour in the home. The women suffer in relation to their bodies, but invest in a masochistic glorification of suffering. It is this glorification of suffering that links the women’s lives to the telenovelas in crucial ways. It reveals disturbing valuations of women’s bodies that traverse reality and fiction, and connect to a central feminist question, ‘What is a woman?’

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 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.

This book is a comprehensive and accessible introduction to the key debates concerning the representation of masculinities in a wide range of popular television genres. The volume looks at the depiction of public masculinity in the soap opera, homosexuality in the situation comedy, the portrayal of fatherhood in prime-time animation, emerging manhood in the supernatural teen text, alternative gender roles in science fiction, male authority in the police series, masculine anxieties in the hospital drama, violence and aggression in sports coverage, ordinariness and emotional connectedness in the reality game show, and domesticity in lifestyle television. Masculinity and Popular Television examines the ways in which masculinities are being constructed, circulated and interrogated in contemporary British and American programming, and considers the ways in which such images can be understood in relation to the ‘common sense’ model of the hegemonic male that is said to dominate the cultural landscape.

Brazilian Telenovelas and the Myth of Racial Democracy

Sexual Activity in Mexican Telenovelas

Doña Bárbara Unleashed

El ABC de Las Telenovelas

Eva Luna (Soap Opera), List of Telenovelas, List of Telenovelas of Gma Network, Nunca Te Olvidaré (Telenovela), Premios Tvynovelas, Tres

A Reader on Film & Television Melodrama

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.&#x27E9 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 creative innovations.

On melodrama.

Securities law images are broadcast to millions worldwide through soap operas and telenovelas. Doctors, and professionals in other fields, have recognized the power of dramatic serials. They have generated a rich body of scholarship demonstrating how these mediums of popular culture impart health messages or effect social change. This author describes some of those empirical studies and suggests that legal scholars conduct similar empirical or ethnographic studies, particularly on the impact of portrayals of complex legal issues such as securities fraud in serials. The author explains differences and similarities between telenovelas and soap operas and compares portrayals of legal issues in those types of dramatic serials to portrayals in other type of popular culture mediums, such as films. Using content analysis, the author then examines in depth an insider trading story arc in the soap opera All My Children and a deceptive accounting story line in the telenovela La Fea Mas Bella. The author evaluates the images portrayed and in the process critiques some of those securities laws. The author submits that soap operas and telenovelas are both social educators and social mirrors and that the images depicted in these popular mediums about securities laws influence, for better or worse, society’s perceptions.

Featuring scholarly perspectives from around the globe and drawing on a legacy of television studies, but with an eye toward the future, this authoritative collection examines both the thoroughly global nature of television and the multiple and varied experiences that constitute television in the twenty-first century. Companion chapters include original essays by some of the leading scholars of television studies as well as emerging voices engaging television on six continents, offering readers a truly global range of perspectives. The volume features multidisciplinary analyses that offer models and guides for the study of global television, with approaches focused on the theories, audiences, content, culture, and institutions of television. A wide array of examples and case studies engage the transforming practices, technologies, systems, and texts constituing television around the world today, providing readers with a contemporary and multi-faceted perspective. In this volume, editor Shawn Shimpach has brought together an essential guide to understanding television in the world today, how it works and what it means – perfect for students, scholars, and anyone else interested in television, global media studies, and beyond.

Masculinity and Popular Television

Telenovela Engagement and Its Effect on Students Academic and Social Lifes

The White Media

The Routledge Companion to Media & Gender

Soap Operas Worldwide

Cultural Adaptations and Social Effects

An examination of the role of telenovelas -- a Latin American sister to the Western soap opera -- this book looks at their impact on the everyday lives of Latin American audiences. It seeks to explain telenovelas' cultural and commercial success; the meanings, identities, and social actions articulated through watching telenovelas; and how audiences -- often first- or second-generation migrants in the huge cities of Latin America -- use telenovelas in coping with urban life and modernity.

To Be Continued... explores the world's most popular form of television drama; the soap opera. From Denver to Delhi, Moscow to Manchester, audiences eagerly await the next episode of As the World Turns, The Rich Also Weep or Eastenders. But the popularity of soap operas in Britain and the US pales in comparison to the role that they play in media cultures in other parts of the world. To Be Continued... investigates both the cultural specificity of television soap operas and their reception in other cultures, covering soap production and soap watching in the U.S., Asia, Europe, Australia and Latin America. The contributors consider the nature of soap as a media text, the history of the serial narrative as a form, and the role of the soap opera in the development of feminist media criticism. To Be Continued... presents the first scholarly examination of soap opera as global media phenomenon.

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?.

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.

Negotiating Reality

Argentinian Telenovelas

In Search of an Aesthetic

The Telenovela and Emancipation

Securities Laws in Soap Operas and Telenovelas

From Venezuelan Plains to International Screen

*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 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.*

*Thisbroad-ranging survey of social and cultural theory issues an audacious challenge to contemporary cultural studies' emphasis on speculation, rather than observation. Toby Miller and Alec McHoul invite the reader to question their participation in both dominant and subcultural practices by providing perspectives on the everyday through ethnography, textual reading, discourse analysis and political economy. Following a summary of key ideas on an everyday practice, such as eating' or talking', each chapter considers the discourses that construct these practices, and concludes with one or more empirical investigations, opening up the possibility of a significant departure in cultural studies. The book ends with an excellent glossary of cultural studies terms.*

*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 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.*

*Telenovelas in Pan-Latino Context*

*Southern Sagas Rewrite Social and Political Reality*

*A Comparison of Puerto Rican Telenovelas and United States Soap Operas*

*Sexuality, Gender, and Marriage in Syrian Television Drama*

*The Factory of Dreams*

*Spanish-language Telenovelas and Turkish Soap Operas on Arab Television*

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.

It's been a lifetime (and three seasons) in the making, but Jane Gloriana Villanueva is finally ready to make her much-anticipated literary debut! Jane the Virgin, the Golden Globe, AFI, and Peabody Award-winning The CW dramedy, has followed Jane's telenovela-esque life—from her accidental artificial insemination and virgin birth to the infant kidnapping and murderous games of the villainous Sin Rostro to an enthralling who-will-she-choose love triangle. With these tumultuous events as inspiration, Jane's breathtaking first novel adapts her story for a truly epic romance that captures the hope and the heartbreak that have made the television drama so beloved. Snow Falling is a sweeping historical romance set in 1902 Miami—a time of railroad tycoons, hotel booms, and exciting expansion for the Magic City. Working at the lavish Regal Sol hotel and newly engaged to Pinkerton Detective Martin Cadden, Josephine Galena Valencia has big dreams for her future. Then, a figure from her past reemerges to change her life forever: the hotel's dapper owner, railroad tycoon Rake Solvino. The captivating robber baron sets her heart aflame once more, leading to a champagne-fueled night together. But when their indiscretion results in an unexpected complication, Josephine struggles to decide whether her heart truly belongs with heroic Martin or dashing Rake. Meanwhile, in an effort to capture an elusive crime lord terrorizing the city, Detective Cadden scours the back alleys of the Magic City, tracking the nefarious villain to the Regal Sol and discovering a surprising connection to the Solvino family. However, just when it looks like Josephine's true heart's desire is clear, danger strikes. Will her dreams for the future dissolve like so much falling snow or might Josephine finally get the happy ever after she's been dreaming of for so long?

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

This work explores the way in which telenovelas (TV serial dramas) give voice to contemporary and historical Argentinian social and political issues. Telenovelas have multiple layers of socio-cultural message -- local as well as global -- and are invariably laden with appealing drama and emotion, and sometimes comedy. The discussion focuses on how telenovelas reflect societys perception of, and adjustment toward, issues of globalisation. They are a means of portraying how individuals and families rationalize and incorporate rapid social and economic changes. The book explores how telenovelas might offer a subversive interpretation of reality; or provide a channel of dialogue with the governments political aims. The author challenges the assumption that they are merely a reflection of historical, political and social circumstance. One of the many telenovela examples addressed in this book is whether the serial Padre Coraje constructs a parallel between the current Kirchner government and that of Juan Perón, fifty years earlier. The serial explores the two leaders relationship with the Church and implicitly presents President Kirchner as Perons successor. Explaining telenovelas as cultural texts (they are not soap operas) provides the primary basis for this study, backed

by Argentinian newspaper articles and secondary sources on Latin American history, culture and economy, as well as TV and cinema studies. The result is a more profound and nuanced interpretation than hitherto of Argentinian telenovelas. Analysis enables identification of the links between the serials storylines and contemporary political and social events. These popular culture texts bring new meaning to the Argentinian historical narrative, and for TV viewers puts the processes and effects of economic and social globalisation on a local multi-cultural level perspective.

Young People, Soap Operas and Reality TV

Telenovelas, Culture and Modernity in Brazil

The Routledge Companion to Global Television

A Novel

Politics of Representation, Race, Gender, and Symbolic Violence in Brazilian Telenovelas

To Be Continued...

*Arab female fans in the online fan communities 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.*

*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 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.*

*Samantha Nogueira Joyce's Brazilian Telenovelas and the Myth of Racial Democracy traces the representations of Afro-Brazilians on television, culminating with the telenovela Duas Caras (2007-2008), and reveals how telenovelas contribute to social change in ways that have not been fully explored in previous scholarship. It also provides a comparative analysis between the representation of Blacks in Brazil and in the United States while it tracks the dynamic process through which Duas Caras worked to debunk the myth and ideology of racial democracy in Brazil.*

*Since its publication in 1929, the story of Doña Bárbara has haunted the collective Latin-American imagination, and has been adapted variously both for the small and big screen. Doña Bárbara Unleashed explores how Rómulo Gallegos's original story has been kept alive yet altered by subsequent screen adaptations; the book illustrates how film and telenovela adaptations have reinterpreted Doña Bárbara in order to mirror changes in societal norms, such as the role of women in Latin American societies, and audience expectations. Particular attention is given to how spectators in the twenty-first century have played a crucial role influencing the alterations to which Gallegos's original plot has been subjected. Now Doña Bárbara Unleashed offers an original way of studying screen adaptations by engaging several adaptations of the same source text in dialogue with each other, rather than simply comparing adaptations to the source text. This is a ground-breaking study that further develops readings through more traditional theories of screen adaptations with approaches emerging from fandom studies and audience responses.*

*Cultural and Serial Realities*

*A Study on Television and Social Change in Brazil*

*Living with the Rubbish Queen*

*Drugs, Thugs, and Divas*

*Women's Image in Continuing Television Drama*

*The Politics of Love*

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.

Presents a series of essays which examine the impact of telenovelas and their portrayals of racism, sexism, immigration, and classism.

National Bestseller "I could not get enough of Jasmine and Ashton! I adored Jasmine--her ambition, her confidence, her attacks of self-doubt, and especially her hilarious, snarky, and loving cousins. She and Ashton have such a steamy, swoony, love story that I didn't want the book to end!"--Jasmine Guillory, New York Times bestselling author RITA® Award Winning author Alexis Daria brings readers an unforgettable, hilarious rom-com set in the drama-filled world of telenovelas--perfect for fans of Jane the Virgin and The Kiss Quotient. You Had Me at Hola is a New York Times Editor's Choice Pick, an O Magazine Best Romance Pick and on many more Best Of lists! Leading Ladies do not end up on tabloid covers. After a messy public breakup, soap opera darling Jasmine Lin Rodriguez finds her face splashed across the tabloids. When she returns to her hometown of New York City to film the starring role in a bilingual romantic comedy for the number one streaming service in the country, Jasmine figures her new "Leading Lady Plan" should be easy enough to follow--until a casting shake-up pairs her with telenovela hunk Ashton Suárez. Leading Ladies don't need a man to be happy. After his last telenovela character was killed off, Ashton is worried his career is dead as well. Joining this new cast as a last-minute addition will give him the chance to show off his acting chops to American audiences and ping the radar of Hollywood casting agents. To make it work, he'll need to generate smoking-hot on-screen chemistry with Jasmine. Easier said than done, especially when a disastrous first impression smothers the embers of whatever sexual heat they might have had. Leading Ladies do not rebound with their new costars. With their careers on the line, Jasmine and Ashton agree to rehearse in private. But rehearsal leads to kissing, and kissing leads to a behind-the-scenes romance worthy of a soap opera. While their on-screen performance improves, the media spotlight on Jasmine soon threatens to destroy her new image and expose Ashton's most closely guarded secret.

Over the past six years, Stefan Ruiz (born 1966) has gained special access to Mexico's Televisa studios, known as "The Factory of Dreams," where nearly 50,000 hours-worth of telenovelas (soap operas) are produced and exported annually to more than 100 countries. These intriguing tales of revenge, love, money and despair are one of Mexico's largest exports, popular throughout Latin America as well as in Africa, Asia and Europe. Former Televisa stars turned Hollywood favorites include Salma Hayek and Gael Garcia Bernal. Rogelio Guerra, who starred in "Los Ricos Tambien Lloran" ("The Rich Also Cry")--a show whose finale was watched by 70 percent of the population of Russia--once delivered the Russian New Year's presidential address when Boris Yeltsin fell ill. Stefan Ruiz's photographs of the factory and its people reveal a behind-the-scenes look at this special place with humor and affection. Ruiz's photographs reveal a secret world of elaborate and surreal studio sets, and include portraits of the television stars in character and students being groomed for future celebrity at the Televisa "soap school." This is the world of beautiful women, handsome men and rags-to-riches Cinderella stories, which reveal the underlying fantasies of social aspiration, as well as entrenched racial hierarchies. Accompanying Ruiz's pictures are informative texts, plot summaries and bits of dialogue that illuminate both the factory and the dreams behind this fascinating cultural phenomenon.

Soap Operas Around the World

You Had Me at Hola

Black Womanhood, Telenovela Representation, and Racial Discourse in Brazil

Imagined Reality

Global Industries and New Audiences

Are All My Children Engaged in Securities Fraud?