

Colombian Telenovela Whose Us Adaptation

Sam Ford, Abigail De Kosnik, C. Lee Harrington

Hispanic Pop Culture in Translation María Antonia Anderson de la Torre, 2025-06-27 Hispanic Pop Culture in Translation is a systematic course that combines both relevant theoretical background and practical guidance to enable advanced students of Spanish to confidently translate pop culture texts. Through analysis of the current state of dubbing, subtitling, and translation in the modern world, this innovative and engaging course makes students aware of the political, cultural, social, and historical implications of linguistic cross-cultural interactions in pop culture. Each chapter includes a variety of activities which prepare students for a final translation project. The practical tasks allow students to practice and refine their craft as translators and prepare for a career as a translator. Hispanic Pop Culture in Translation can be used as a core textbook for courses that focus on pop culture translation, or as a supplementary resource for general translation courses.

Translating Spanglish in US Latinx Audiovisual Stories Remy Attig, Roshawnda A. Derrick, 2025-06-27 This collection showcases interdisciplinary perspectives on how Spanglish is translated across different forms of audiovisual media for different audiences in the US Latinx content. The volume explores the ways in which Spanglish is used in American media to portray the hallmark linguistic characteristics of the communities in which they are set, but also the different scholarly approaches employed to analyze them in existing research. The first section looks at the interplay of code-switching, translanguaging, and linguistic identity in television shows and films but also podcasts, music, and other emergent forms of media. The second part examines US Latinx stories through the lens of translation studies, with chapters showcasing different lines of inquiry within contemporary translation scholarship, including accessibility via captioning and interlingual translation through subtitling and dubbing. Taken together, the volume offers a holistic view on how Spanglish is translated in US Latinx stories towards paving the way for future research in this context but also on multilingual and translingual audiovisual stories more broadly. This book will be of interest to scholars in sociolinguistics, translation studies, language and media, media studies, and Latinx studies.

Beyond Sitcom Antonio Savorelli, 2010-04-27 This book explores the mechanisms that have driven the evolution of televisual comedy from the classic sitcom, a genre deeply rooted in its theatrical origins, toward a more mature stage of television's history. It analyzes four comic series--*Scrubs*, *The Office*, *The Comeback*, and *Ugly Betty*--revealing how each

separates itself from the traditional sitcom archetype and shows increased awareness of the comic genre. Throughout the author focuses on two cardinal themes: the relationship between comedy and euphoria; and the relationship between comic texts and reality.

TV's Betty Goes Global Janet McCabe, Kim Akass, 2012-12-18 Premiering in 2006, *Ugly Betty*, the award-winning US hit show about unglamorous but kind-hearted Betty Suarez (America Ferrera), is the latest incarnation of a worldwide phenomenon that started life as a Colombian telenovela, *Yo soy Betty, la fea*, back in 1999. The tale of the ugly duckling has since taken an extraordinary global journey and become the most successful telenovela to date. This groundbreaking book asks what the *Yo soy Betty, la fea*/*Ugly Betty* phenomenon can tell us about the international circulation of locally produced TV fictions as the Latin American telenovela is sold to, and/or re-made-officially and unofficially-for different national contexts. The contributors explore what Betty has to say about the tensions between the commercial demands of multimedia conglomerates and the regulatory forces of national broadcasters as well as the international ambitions of national TV industries and their struggle in competitive markets. They also investigate what this international trade tells us about cultural storytelling and audience experience, as well as ideologies of feminine beauty and myths of female desire and aspiration. *TV's Betty Goes Global* features original interviews with buyers and schedulers, writers, story editors and directors, including the creator of *Yo soy Betty, la fea*, Fernando Gaitan

EBOOK: Introduction to Mass Communication: Media Literacy and Culture BARAN, STANLEY, 2011-02-16
EBOOK: Introduction to Mass Communication: Media Literacy and Culture

Telenovelas in Pan-Latino Context June Carolyn Erlick, 2017-10-02 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.

The Spaces and Places of Canadian Popular Culture Victoria Kannen, Neil Shyminsky, 2019-08-28 An exclusively Canadian textbook, this collection investigates the relationships between identity, geography, and popular culture that are produced and consumed in this sprawling country. Expanding beyond the clichés of friendliness and snow, this text provides a fresh perspective on what it means to be Canadian, both nationally and transnationally. Scholars look at historical subjects like Québécois identity and Indigenous self-representation and explore issues in contemporary media, including music, film, television, comic books, video games, and social media. From Drake to the Tragically Hip, Trailer Park Boys to *The Amazing Race* Canada, and poutine to maple syrup, mainstream icons and trends are studied in the interdisciplinary context of race,

gender, sexuality, politics, and patriotism. Contributing to the location of Canadian popular culture, this unique resource will engage students and scholars of communication studies, cultural studies, and Canadian studies. FEATURES - Includes key concepts and theories and a glossary - Engages students with relatable historical and contemporary examples of Canadiana through a breadth of media, including television shows, websites, journals, celebrities, newspapers, literature, comic books, video games, music, and films - Ensures equal representation of a national and transnational Canada, which includes examples of race, gender, sexuality, and ethnicity, with particular attention to geographical intricacies that contain all provinces and territories

The Travels of Media and Cultural Products Enrique Uribe-Jongbloed, 2023-09-07 This book presents the Cultural Transduction framework as a conceptual tool to understand the processes that media and cultural products undergo when they cross cultural and national borders. Using a series of examples from pop culture, including films, television series, video games, memes and other digital products, this book provides the reader with a wider understanding of the procedures, interests, roles, assumptions and challenges, which foster or hinder the travels of media and cultural products. Compiling in one single narrative a series of case studies, theoretical debates and international examples, the book looks at a number of exchanges and transformations enabled by both traditional media trade and the internet. It reflects on the increase of cultural products crossing over regional, national and international borders in the form of video games and TV formats, through music and video distribution platforms or via digital social media networks, to highlight discussions about the characteristics of border-crossing digital production. The cultural transduction framework is developed from discussions in communication and media studies, as well as from debates in adaptation and translation studies, to map out the travels of media and cultural products from an interdisciplinary perspective. It provides a tool to analyse the markets, products, people and processes that enable or constrain the movement of products across borders, for those interested in the practical aspects that underlie the negotiation and transformation of products inserted into different cultural market settings. This volume provides a new framework for understanding the travels of cultural products, which will be of use to students and scholars in the area of media industry studies, business studies, digital media studies, international media law and economics.

The Routledge Companion to Latina/o Media Maria Cepeda, 2016-08-25 The Routledge Companion to Latina/o Media provides students and scholars with an indispensable overview of the domestic and transnational dynamics at play within multi-lingual Latina/o media. The book examines both independent and mainstream media via race and gender in its theoretical and empirical engagement with questions of production, access, policy, representation, and consumption. Contributions consider a range of media formats including television, radio, film, print media, music video and social media, with particular attention to understudied fields such as audience and production studies.

Spanish Practices Paul Julian Smith, 2017-12-02 This book is the first to explore the interaction of three media in

contemporary Spain. Focusing on some of the best known and most important books, feature films, and television series in the country (including novelist Antonio Munoz Molina, director Pedro Almodovar, and the Spanish version of telenovela Ugly Betty), it addresses three pairs of linked issues central to Hispanic studies and beyond: history and memory, authority and society, and genre and transitivity. Much of the material is very recent and thus as yet unstudied. The book also focuses on the representation of gender, sexuality, and transnationalism in these texts. Drawing on approaches from both the humanities and social sciences it combines close readings of key texts with the analysis of production processes, media institutions, audiences, and reception.

Transpacific Connections: Literary and Cultural Production by and about Latin American Nikkeijin Maja Zawierzeniec, 2022-06-14 Transpacific Connections: Literary and Cultural Production by and about Latin American Nikkeijin is a cross-cultural work combining Latin American and Japanese studies. It contains original research on social and cultural relations between Japan and Latin America, ranging from Japanese inspirations in one of the Mexican most renowned poets, Brazilian dekasegi (temporary workers in Japan) described in a variety of testimonials, Japanese community in Brazil and its literary production, and a Mexican telenovela, inspired by the Japanese culture to European inspirations in a Nikkei Peruvian writer, Higa Oshiro.

Dramatized Societies: Quality Television in Spain and Mexico Paul Julian Smith, 2016-11-29 The first study of contemporary quality TV drama in two countries – Spain and Mexico -- where television has displaced cinema as the creative medium that shapes the national narrative

Global Television Formats Sharon Shahaf, Tasha Oren, 2013-06-17 Winner of the 2013 SCMS Best Edited Collection Award For decades, television scholars have viewed global television through the lens of cultural imperialism, focusing primarily on programs produced by US and UK markets and exported to foreign markets. Global Television Formats revolutionizes television studies by de-provincializing its approach to media globalization. It re-examines dominant approaches and their legacies of global/local and center/periphery, and offers new directions for understanding television's contemporary incarnations. The chapters in this collection take up the format phenomena from around the globe, including the Middle East, Western and Eastern Europe, South and West Africa, South and East Asia, Australia and New Zealand, North America, South America, and the Caribbean. Contributors address both little known examples and massive global hits ranging from the Idol franchise around the world, to telenovelas, dance competitions, sports programming, reality TV, quiz shows, sitcoms and more. Looking to global television formats as vital for various cultural meanings, relationships, and structures, this collection shows how formats can further our understanding of television and the culture of globalization at large.

From Telenovelas to Netflix: Transnational, Transverse Television in Latin America Joseph Straubhaar, Melissa

Santillana, Vanessa de Macedo Higgins Joyce, Luiz Guilherme Duarte, 2021-12-06 This book is about television in Latin America. Its national and regional industries create most television programming there within genres developed over time in the region. However, part of the programming has always come from the U.S., Europe and elsewhere. With cable, satellite and now streaming TV, that inflow of foreign programming has increased substantially. While many in the audience still prefer national or regional programs for their cultural proximity, an increasing number among the upper-middle and middle classes, particularly the young, are turning to the new foreign services, like Netflix, Amazon and Disney for class distinction, cosmopolitanism or other motives. Among the television industries, global, regional and national actors are creating a variety of programs and channels (broadcast, pay-TV and streaming) to segment and appeal to different parts of the audience.

World Television Joseph D. Straubhaar, 2007-05-18 World Television: From Global to Local, a new assessment of the interdependence of television across cultures and nations brings together the most current research and theories on the subject. By examining recent developments in the world system of television as well as several theories of culture, industry, genre, and audience, author Joseph D. Straubhaar offers new insights into the topic. He argues that television is being simultaneously globalized, regionalized, nationalized, and even localized, with audiences engaging it at multiple levels of identity and interest; therefore the book looks at all these levels of operation. Key Features Draws upon both international communication and cultural studies perspectives: Presents a new model is presented that attempts to move beyond the current controversies about imperialism and globalization. Looks at historical patterns: Historical patterns across cultures and countries help compare where television has been and where it is going. Takes a contemporary focus: Uses of technology, flows and patterns of program development, genres of television, the interaction of producers and audiences, and patterns of audience choice among emerging alternatives are examined. Explores how the audience for these evolving forms of television is structured: The effects of these forces or patterns of television have on both cultural formations and individual identities are identified. Intended Audience This is an excellent text for advanced undergraduate and graduate courses in Globalization and Culture, Global Media, Television Studies, Television Criticism, and International Media.

Sitcom Formula Success Ophelia Kincaid, AI, 2025-03-31 Sitcom Formula Success explores the art and business of creating successful situational comedies, revealing the underlying formulas that drive hit shows. It dissects how strategic scriptwriting, audience psychology, and astute business management converge to determine a sitcom's fate. One intriguing insight involves the debated use of laugh tracks, examining their psychological impact on perceived funniness and audience engagement. The book also analyzes standardized script structures, such as three-act and four-act models, demonstrating how each act builds comedic tension to drive satisfying resolutions. This book uniquely bridges the gap between the creative and business aspects of sitcoms. It begins by tracing the historical context of the sitcom, then delves into script analysis and the psychology of laughter. Finally, it examines the business side, covering financing, distribution, and the role of television

networks. By providing actionable insights into both the creative and business elements, *Sitcom Formula Success* offers a holistic perspective valuable to aspiring writers, TV production professionals, and anyone interested in the entertainment industry.

The Survival of Soap Opera Sam Ford, Abigail De Kosnik, C. Lee Harrington, 2010-11-03 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.

Media Across Borders Andrea Esser, Iain Robert Smith, Miguel Á. Bernal-Merino, 2016-01-29 What happened when *Sesame Street* and *Big Brother* were adapted for African audiences? Or when video games *Final Fantasy* and *Assassins' Creed* were localized for the Spanish market? Or when *Sherlock Holmes* was transformed into a talking dog for the Japanese animation *Sherlock Hound*? Bringing together leading international scholars working on localization in television, film and video games, *Media Across Borders* is a pioneering study of the myriad ways in which media content is adapted for different markets and across cultural borders. Contributors examine significant localization trends and practices such as: audiovisual translation and transcreation, dubbing and subtitling, international franchising, film remakes, TV format adaptation and video game localization. Drawing together insights from across the audiovisual sector, this volume provides a number of innovative models for interrogating the international flow of media. By paying specific attention to the diverse ways in which cultural products are adapted across markets, this collection offers important new perspectives and theoretical frameworks for studying localization processes in the audiovisual sector. For further resources, please see the *Media Across Borders* group website (www.mediaacrossborders.com), which hosts a 'localization' bibliography; links to relevant companies, institutions and publications, as well as conference papers and workshop summaries.

Entertainment-Education Arvind Singhal, Everett Rogers, 2012-12-06 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.

The Oxford Handbook of Adaptation Studies Thomas Leitch, 2017-03-17 This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

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