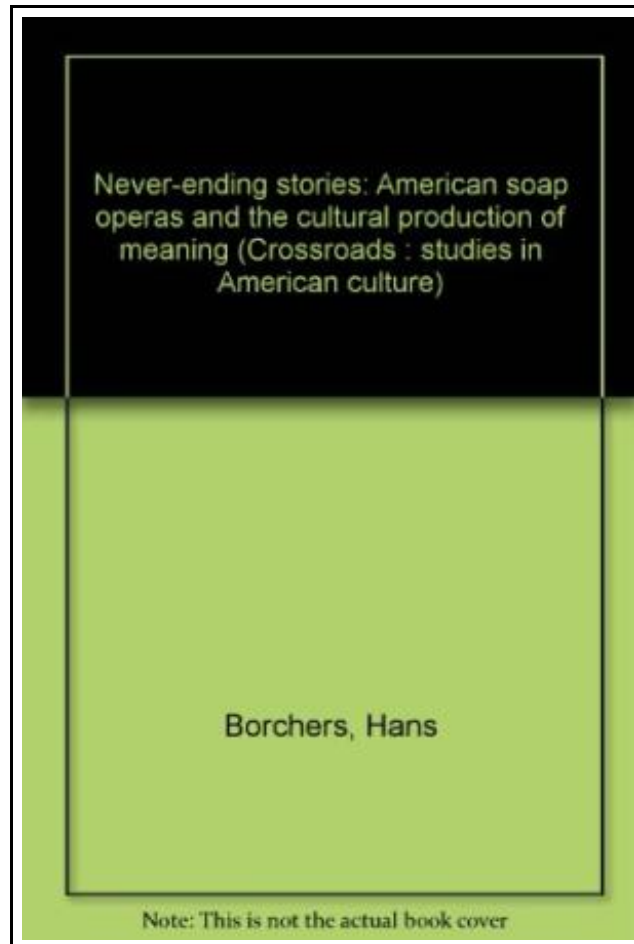


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Wissenschaftlicher Verlag Trier, Trier, Germany, 1994. Soft cover. Book Condition: New. No Jacket. Soap operas are a fairly recent, if by now a very popular, addition to German television programming. In the United States, on the other hand, the genre is almost as old as broadcasting itself. A similar contrast exists in the discourses about soap operas. While in this country writing about soap operas is as yet almost exclusively limited to newspapers, magazines and the trade press, there has been a long history of American scholarship devoted to this important genre of U.S. network television. Once the exclusive domain of traditional mass communications research, critical interest in soap operas has recently branched out to include relevant work done in the context of film studies, literary criticism, women's studies and popular culture criticism. *Never-Ending Stories* takes its cue from the growing international significance of soap operas, a phenomenon due in large measure to the rapid expansion of commercial television. The book is not only an introduction to the major currents of pertinent Anglo-American scholarship, it also applies and explores new problematics and methodologies in the attempt to shed light on both the product and its wide popular appeal. It is divided into three parts: Production, Texts, Audiences. Approaching soap operas in historical, aesthetic and cultural terms, *Never-Ending Stories* provides a critical survey of the genre's changing forms from the 1930s to the present, addresses theoretical problems of studying soap operas as texts, and proposes a concept of viewers/readers as social subjects negotiating the meanings of soap operas on the basis of their specific cultural competences. Originating from a project conducted at the University of Tübingen's American Studies Department and funded by the Volkswagen-Stiftung, *Never-Ending Stories* draws upon research done in the production studios and archives of the American television industry and...

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