

CONTENTS

ACKNOWLEDGEMENTS	xiii
WHY FISKE STILL MATTERS	xv
<i>Henry Jenkins</i>	
JOHN FISKE AND <i>TELEVISION CULTURE</i>	xlii
<i>Ron Becker, Aniko Bodroghkozy, Steve Classen, Elana Levine, Jason Mittell, Greg Smith, and Pamela Wilson</i>	
NOTES ON CONTRIBUTORS	lix
1 Some television, some topics, and some terminology	1
The codes of television	4
Some terminology	13
2 Realism	21
The form of realism	24
Realism and radicalism	33
3 Realism and ideology	37
Popularity	37
Realism and discourse	42
Television and social change	45
4 Subjectivity and address	48
The social subject	50
The discursive subject	52
Addressing the subject	55
Psychoanalysis and the subject	59

5	Active audiences	62
	Text and social subjects	62
	Making meanings	65
	Modes of reception	72
	Gossip and oral culture	77
	The social determinations of meanings	81
6	Activated texts	84
	The polysemy of the television text	85
	Open, writerly texts	94
	Producerly texts	95
	Segmentation and flow	99
	Television and oral culture	105
7	Intertextuality	109
	Horizontal intertextuality	110
	Genre	110
	Inescapable intertextuality	116
	Vertical intertextuality: reading the secondary text	118
	The tertiary text	125
	Intertextuality and polysemy	127
8	Narrative	129
	Realism revisited	131
	Structuralist approaches to narrative	132
	Mythic narrative	132
	Narrative structures	136
	Narrative codes	143
	Televisual narrative	145
9	Character reading	150
	Realist and structural approaches	152
	Reading character from the primary text	156
	Reading character: the secondary texts	165
	Identification, impication, and ideology	170
10	Gendered television: femininity	181
	Soap opera form	182
	Disruption	183
	Deferment and process	184
	Sexuality and empowerment	186
	Excess	194
	Plenitude and polysemy	196
	The feminine as decentered	198

11	Gendered television: masculinity	200
	The structure of the masculine <i>A-Team</i>	200
	The absence of women	204
	The absence of work and marriage	208
	<i>The A-Team</i> as achievement	211
	The phallus, the penis, and porn	212
	Male bonding and the hero team	215
	Gender and narrative form	217
12	Pleasure and play	226
	Psychoanalysis and pleasure	227
	Pleasure and social control	229
	Pleasure, play, and control	232
	Pleasure and rule breaking	236
	Empowering play	238
	Pleasure and textuality	238
13	Carnival and style	242
	<i>Rock 'n' Wrestling</i>	245
	Style and music video	252
	The pleasures of <i>Miami Vice</i>	257
	Commodified pleasure	264
14	Quizzical pleasures	267
	Game and ritual	267
	Knowledge and power	269
	Luck	272
	Commodities	273
	The active audience	274
	Articulating quiz shows	275
15	News readings, news readers	283
	The strategies of containment	285
	Categorization	286
	Subcategories	288
	Objectivity	290
	Exnomination and inoculation	292
	Metaphor	293
	News narrative	295
	News analysis	298
	The forces of disruption	304
16	Conclusion: the popular economy	312
	The problem of the popular	312

The two economies	314
Popular cultural capital	317
Resistance and semiotic power	319
Diversity and difference	322

REFERENCES	331
NAME INDEX	344
SUBJECT INDEX	348