

Contents

Does the cultural capital compensate for the cultural discount? Why do German students prefer US-American TV series? <i>Daniela Schluetz, Beate Schneider</i>	7
Awake, or the multiplication of the realities Contemporary Television Series: Narrative Structures and Audience Perception <i>Mathieu Pierre</i>	27
“Three hundred channels and nothing's on”: Metaleptic Genre-Mixing in <i>Supernatural</i> <i>Michael Fuchs</i>	35
Appreciating Nietzsche in Episodic Drama: The Highbrow Intertextuality and Middlebrow Reception of <i>Criminal Minds</i> <i>Michael Wayne</i>	49
The Seed of an Idea and its Cognitive Field: Minding the Gap of Alternate Reality in Flash Forward and Fringe <i>Inbar Kaminsky</i>	63
Breaking Narrative: Narrative Complexity in Contemporary Television <i>Oliver Kroener</i>	77
The Walking Dead and the Truly Monstrous... on Television <i>Atene Mendelyte</i>	89
Television Cosmo-Mythologies: The Return to Mythological Narratives in Television Fiction, from <i>The Prisoner</i> to <i>Lost</i> <i>Raquel Crisóstomo Gálvez, Enric Ros Zoffó</i>	103
Breaking Bad, a Character-Based Formula <i>Rodrigo Mesonero</i>	117
Representing Occupations in Media and Audience Perceptions of TV Series <i>Valentina Marinescu</i>	133
Homeland: War on Terror Revisited <i>Marc Perelló-Sobrepere</i>	141
Understanding Health in Grey's Anatomy Television Series <i>Bianca Mitu</i>	155
Fiction Television in Brazil: New Perspectives <i>Lilian Fontes Moreira</i>	165
TV Series <i>Bolji život</i> (1987–1991): View from the Future <i>Natasa Simeunovic Bajic</i>	179
The <i>X-Factor</i> of Singing Competitions TV Series <i>Maria Dicleanu</i>	195

TV Drama as a Narrative form: Scenes from a Gendered and a Sacralized Cultural Sphere in Turkish Society <i>Nuran E. Işık</i>	213
The hero's journey <i>María Teresa Nicolás Gavilán, Lourdes López Gutiérrez, Carmen Silvia Sánchez Arana, Tania Alejandra Benítez Sánchez</i>	227
About the contributors	237