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**FORMAL AND IDEOLOGICAL ANALYSIS OF
SHORTLAND STREET and *JUNOON* (STUBBORN):
A COMPARATIVE STUDY**

A thesis presented in partial fulfilment of the requirements
for the degree of
Master of Arts in Media Studies and Communication
at Massey University

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ABSTRACT

This is a comparative study of New Zealand soap opera **Shortland Street** with an Indian soap opera **Junoon** (stubborn). The purpose of this thesis is to explore the similarities and differences between these two soaps within the context of the cultural practices of each country. The study includes a brief historical summary of the evolution of the serial genre from novel to radio and to television to provide the context for analysis of each soap opera. The research undertakes to examine three important areas (style, narrative structure, and ideology), as means of analysing how significant the contrasts in the cultural practices of New Zealand and India are reflected in these texts.

The first part analyses the conventional differences between **Shortland Street** and **Junoon** by examining their formal presentation. This includes a close investigation of the respective country's soap opera production process, the role of camera in mediating between the fictional world, and the world of the viewer. The second part deals with the characteristics of both soap operas, such as openness, multiple plots, characterization, non-ending closures and cliff-hangers to outline the contrasting patterns in their narrative structure. Some of the arguments in this section are derived from the viewers' familiarity with soap opera conventions. The final part combines elements from the differences in style and narrative structure and examines the ideological aspects of both soaps. This includes a close analysis of the influential social issues amplified in the narratives contrast to the cultural practices of New Zealand and India. The research method is based on the close examination of both texts which utilizes textual analysis within a formalist framework.

Essentially it is argued that, though **Shortland Street** and **Junoon** outwardly share some of the serial conventions of the soap opera family, they have significant variations which are culturally specific to their country of origin. Despite the fact that **Shortland Street** frequently incorporates topical issues of contemporary New Zealand in its narrative, the

program borrows many qualities from its Western counterparts. On the other hand, **Junoon** draws its narrative pattern by interweaving the conventions of popular Indian cinema with the soap opera norms. The social problems expressed through the formal pattern of **Junoon** are inimitable to the cultural practices of India.

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ABSTRACT	<i>ii</i>
ACKNOWLEDGMENTS	<i>iv</i>
TABLE OF CONTENTS	<i>v</i>
LIST OF ILLUSTRATIONS	<i>viii</i>
LIST OF APPENDICES	<i>viii</i>

CHAPTER ONE

INTRODUCTION	1
---------------------------	---

CHAPTER TWO

REVIEW OF LITERATURE AND METHODOLOGY	7
2.1 HISTORICAL OVERVIEW	7
2.2 ORIGIN OF SOAP OPERA	7
2.2.1 Evaluation of Soap Opera from Novel to Television	9
2.2.2 The Soap Opera Production Process	13
2.2.3 Visual Narrative Structure	15
2.2.4 Soap Opera Narrative Structure	17
2.2.4.1 ‘Openness’ and Characterization	18
2.2.4.2 Non-ending Closure	22
2.2.4.3 Cliff-hanger	24
2.2.5 Ideology and Soap Opera	28
2.3 MATERIALS AND METHODS	34
2.3.1 The Selection of Soap Operas	35
2.3.2 Procuring the Programs	35
2.3.3 General Methodology	36

CHAPTER THREE

CONTRASTING THE STYLE	40
3.1 INTRODUCTION	40
3.2 COMPANY OF ORIGIN	42
3.3 TELECASTING PATTERN	47
3.4 PROGRAM SCHEDULING	52
3.5 THE PRODUCER / DIRECTOR	53
3.6 THE ROLE OF THE CAMERA	56

CHAPTER FOUR

VARIATIONS IN THE NARRATIVE STRUCTURE	68
4.1 INTRODUCTION	68
4.2 THE OPENNESS	68
4.3 THE CLOSURE	82
4.4 THE CLIFF-HANGER	86
4.5 CHARACTERIZATION	90

CHAPTER FIVE

IDEOLOGICAL COMPARISON	96
5.1 INTRODUCTION	96
5.2 THE FAMILY VALUES	100
5.3 GENDER REPRESENTATION	106
5.4 THE RELATIONSHIP SAGA	111
5.5 THE ROLE OF THE YOUNGSTERS	114
5.6 THE CONTEMPORARY ISSUES	117

CHAPTER SIX

CONCLUSION 123

BIBLIOGRAPHY 128

LIST OF ILLUSTRATIONS

Table 2.3.3.1 Analysis of Scenes and Shots	37
Table 2.3.3.2 Analysis of Camera Proximity	37
Table 5.1.1 Frequency of Various Topics Raised in the Contents of Shortland Street and Junoon	98
Figure 3.6.1 The Differences in the Shooting Space of Shortland Street and Junoon	58
Figure 3.6.2 Comparison of Scenes and Shots of Shortland Street and Junoon	59
Figure 3.6.3 Comparison of Camera Proximity between Shortland Street and Junoon	62
Figure 4.2.1 Open Form of Shortland Street	76
Figure 4.2.2 Closed Form of Junoon	77
Figure 4.4.1 Cliff-Hanger of Shortland Street and Junoon	87
Figure 5.2.1 Family Members of Junoon	103
Figure 5.2.2 The Community of Shortland Street	105

LIST OF APPENDICES

APPENDIX A

CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON	135
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APPENDIX B

TEXTUAL ANALYSIS OF SHORTLAND STREET AND JUNOON	156
---	-----

CHAPTER ONE

INTRODUCTION

This study attempts to outline some of the significant contrasts between the popular soap operas of New Zealand (**Shortland Street**) and India (**Junoon**) by comparing their style, narrative structure and ideology. Though in general, soap operas around the globe share the common characteristics of interwoven plots, multiple characterization and ongoing narrative patterns,¹ the genre has developed differently in different cultures, not only in reflection of local mores, but also under the influence of different aesthetic styles.² This is because the social world encapsulated in soap operas are constructed culturally within the societies in which they originate. It is from this concept the present research project has been formulated.

Although soap operas did not attract very much attention from critics until the mid 1970s, they have been popular among loyal audience since their inception in radio and to television. From the early 1980s social scientists recognized the importance of soap operas in the mass media and began to study them seriously as unbounded, continuous and never-ending texts.³ Researchers have subjected television soap operas to quantitative content analysis in order to compare some of the social reality in the soap world with their bases in real life.⁴ More broadly studies have explored audience reception of soap operas in conjunction with content and textual readings of melodramatic aspects in the narrative.

Television scholars occasionally carried out research work on comparing soap operas of different origin to outline some of the main cultural variations. These studies mostly involve soap operas produced by Western nations such as Australia, North America and

¹ See C. Geraghty's *The Continuous Serial - A Definition* in Richard Dyer's *Coronation Street*, BFI Publishing, London. 1981. pp. 9-26.

² K. Bowles & S. Turnbull, *Tomorrow Never Knows: Soap on Australian Television*, Australian Film Institute, Victoria, 1994, p. 4.

³ R. Allen, *To Be Continued... Soap Operas Around the World*, Routledge, London and N.Y. 1995. p. 6.

⁴ *ibid.*,

Great Britain.⁵ The investigation on the comparative studies among Western soap operas revealed contrasting patterns in the form and ideology even though these countries share similar cultural practices.⁶ At the same time when comparing soap operas among countries with different cultural backgrounds, the out come is more likely to be wider disparities than similarities. Hence, the main aim of this thesis is to examine the significant contrasts between **Shortland Street** and **Junoon** in context with the cultural practices of both countries. Since there have been no studies carried out comparing Indian soap operas with their Western counterparts, this research is likely to reveal some interesting results.

Despite the fact that television soap operas have been popular among Western audience since late 1940s, Indian viewers were exposed to serial narrative only a decade ago. India produced its first soap opera **Hum Log** in 1984,⁷ about a group of families in a middle - class neighborhood. Following the runaway success of **Hum Log**, indigenous serials have started to attract large audience and changed the broadcasting environment of Indian television. Home grown religious soap operas **Ramayan** (1987) and **Mahabharata** (1988) celebrated as the most popular serials in the history of television with their massive success,⁸ and created a permanent place to the serial narrative in the programming of Indian television.

Even though soap operas have been growing rapidly in the Indian small screens, they received very less attention from the critics. The existing studies mostly deal with the contribution of these programs to the promotion of social changes. For example, while

⁵ For example, Suzanne Norton's study on the British and Australian soap operas. See Tea Time on the "Telly": British and Australian Soap Opera in *Journal of Popular Culture*, Vol. 19, No. 3, Winter 1985. pp. 3-19. Also Mike Clarke briefly compares Dallas and Coronation Street in his book *Teaching Popular Television*, Heinemann Educational Books Ltd, 1987. pp. 22-26.

⁶ *ibid.*,

⁷ See the 'Hum Log story' in *India's Information Revolution*, ed. Arvind Singhal and Everett Rogers, Sage Publications, New Delhi/Newbury Park/London, 1989. pp. 88-125.

⁸ most of the episodes of *Ramayan* and *Mahabharata* have been seen by 80 to 100 million people - roughly one eighth of India's population. Some episodes of these sacred soaps have been seen by some 650 million people. See M. Gillespie's Sacred Serials, Devotional Viewing, and Domestic Worship: A Case Study in the Interpretation of Two Versions of *The Mahabharata* in a Hindu Family in West London in *To be Continued... Soap Operas Around the World*, ed. Robert Allen, Routledge, London and N.Y. 1995. pp. 354-380.

analyzing the prodevelopment soap operas from third world countries, television scholars Arvind Singhal, Everett Rogers and William Brown examined the popular Indian soap “**Hum Log**” to identify the prosocial messages.⁹ In his study on the articulation of television and popular culture in India, Ananda Mitra examined the religious soap opera “**Mahabharat**” for its textual and representational characteristics.¹⁰ But these studies did not compare Indian serials with any Western soaps. The present project has been inspired by the lack of research on this topic and takes a close look at the soap operas of New Zealand and India to examine some of the main cultural variations reflected through these programs.

In general there are misconceptions that all soap operas are alike. As Robert Allen asserts that, though soap operas share some of the stylistic and generic traits, each has its own narrative pattern, community of characters, history and stylistic peculiarities.¹¹ Allen’s claim engaged whilst he was attempting to construct a ‘poetics’ of American daytime soaps. Where as, as previously mentioned, when comparing the soap operas of countries with contrasting cultural practices, the outcome may disclose more contradicting patterns.

For example, in his study on the prime-time society of North America and Latin American countries, Conrad Kottack briefly compared the American soap operas with Brazil’s *telenovelas*. Kottack observed that there were many significant cultural contrasts in the content of these dramas, which underlay differences in the social structure, cultural

⁹ See *India’s Information Revolution*, ed. Arvind Singhal and Everett Rogres, pp. 88-125; Also See W. Brown & A. Singhal, Ethical Dilemmas of Prosocial Television in *Communication Quarterly*, Vol. 38, No. 3, Summer 1990, pp. 268-280 and W. Brown’s Sociocultural influences of Prodevelopment Soap Opera in the Third World in *Journal of Popular Film and Television*, Vol. 19, No. 4, Winter 1992, pp. 157-164, and also see W. Brown & A. Singhal, Ethical Considerations of Promoting Prosocial Messages Through the Popular Media in *Journal of Popular Film and Television*, Vol. 23, No. 3, 1993, pp. 92-99.

¹⁰ Based on his critical analysis of the extremely popular serial *Mahabharata*, Ananda Mitra describes a set of relationships drawn between the narrative, its representation of Doordarshan, and its relationship with the popular culture of India. See *Television and Popular Culture in India: A Study of the Mahabharat*, ed. Ananda Mitra, Sage Publications India Pvt Ltd, New Delhi, 1993.

¹¹ R. Allen, *Speaking of Soap Operas*, The University of North Carolina Press, Chappel Hill and London, 1985, p. 85.

practices and family values of both countries.¹² Though Kottak's approach is ethnographic rather than textual, it does point out the important variations in the prime - time serials of America and Brazil. Corresponding to Kottak's claim, in their research on the "melodramatic television serials", Elizabeth Lozano and Arvind Singhal note that, though American and Latin American serials share some of the common elements, they have divergent histories and narrative styles.¹³ They further claim that, even within Latin American countries *telenovelas* differ considerably from one country to another.¹⁴

Looking at the experts' view on this subject, one can evidently hypothesize that more variations in cultural practices among soap opera producers may bring more differences. Therefore, this investigation will critically analyze New Zealand's top drama **Shortland Street** and India's popular serial **Junoon** to establish the variations in the archetypes of the soap operas of the either side of the pacific. In order to achieve that, this research project is organized into three main areas.

Firstly, to investigate the contrasting patterns in the form of both soap operas. This research analyses the production process of both soap operas in detail. Secondly, to establish the variations in their openness, multiple storylines, characterization, closures and cliff-hangers. This is achieved by examining the narrative structure of both serials. Finally, this research examines the concept of ideology in both soap operas to constitute the differences in social values corresponding to respective cultures.

To facilitate this research, randomly selected episodes from **Shortland Street** and **Junoon** were examined through content and textual analysis. The base for this project was drawn from a series of repeated viewing of selected episodes from both serials, with shot by shot content analysis. Though the method of content analysis exhibits the formal differences

¹² See C. Kottak, *Prime - Time Society: An Anthropological Analysis of Television and Culture*, Wasworth Publishing Company, Belmont, California, 1990. pp. 36-63.

¹³ E. Lozano & A. Singhal, Melodramatic Television Serials: Mythical Narrative for Education in Communication in *European Journal of Communication*, Vol. 18, No. 1, 1993. p. 116.

¹⁴ *ibid.*,

between both soap operas, it tells little about their textual systems. To provide valuable insights on the texts, this research adopts textual analysis techniques because it deals with the structures, conventions and cultural images intrinsic to texts.¹⁵ In addition, formalist analysis is used to provide a development perspective to the narrative structure of these serials, as well as audience understandings.

The thesis comprises six chapters:

Chapter One offers a general outline of this research, giving background information on the topic with various experts' opinion and establishes the need for the research.

Chapter Two comprises a review of current literature with an historical overview of soap opera since its origin in the literary novel. As mentioned before, there has been no previous research done in this area and very little written material available on this particular topic, this chapter examines the general theory on soap opera norms, focusing on background information of the production process, the characteristics of soap opera narrative structure and the notion of ideology of soap operas. The arguments on the comparison of both soaps in the subsequent chapters will be drawn from these literature. This chapter also outlines the methods used in conducting this research.

Chapter Three explores the formal differences between **Shortland Street** and **Junoon** by comparing the patterns of both programs. Most of the arguments in this chapter are evolved by examining the production processes utilized in both soap operas from their planning stages until they are screened. To achieve this, the structural elements, authorial control, telecasting pattern, settings, rhetoric of camera and other elements are analyzed.

¹⁵ S. Livingstone, The Implicit Representation of Characters in Dallas, *Human Communication Research*, Vol. 1 No. 3, Spring 1987. p. 403.

Chapter Four outlines some of the significant differences in the narrative structure of **Shortland Street** and **Junoon** by examining their opening patterns, characterizations, never ending narrative closures, and cliff-hangers.

Chapter Five reveals the ideological differences between **Shortland Street** and **Junoon** by analyzing the important social and cultural issues raised in the narrative of both soaps. This includes differences in family values, gender representations, the involvement of different age groups and the intimate relationships among the characters.

Finally *Chapter Six* concludes this research project with various findings which clearly establishes the similarities and differences between the soap operas of New Zealand and India, with suggestions for future research.

CHAPTER TWO

REVIEW OF LITERATURE AND METHODOLOGY

2.1 HISTORICAL OVERVIEW

To study soap opera, we should examine the origin and development of soap opera as a textual system. This will reveal the progressive nature of its development. Soap opera, that most pervasive of genres in television, was born in Chicago during the 1930s.¹ The genre quickly reached into many parts of America and subsequently spread across the globe. This modern mode of dramatized, serialized, [and now televised] fiction developed from the serial melodramas of the sixteenth century stage, eighteenth century fiction, and the nineteenth century serial magazine; and particularly from those forms generated for (and oriented towards) women.² But the progressive narrative's taproot goes deeper than eighteenth century fiction or sixteenth century melodrama. It leads through folk tale back to myth and primal story.³

2.2 ORIGIN OF SOAP OPERA

The name soap opera was formulated by hostile American critics in the 30s who, with an overt sense of irony, pointed to the distinctive sponsorship of daytime radio "weepies" by manufacturers of household cleaning products by amalgamating the commercial context with the most elite form of "high" art.⁴ Leaving the 'Soap' to the side of manufacturers of household products such as Procter and Gamble, Mike Clarke writes that the opera part may come from the contemporary nickname for western sagas, 'house operas'. Clarke further notes that soap also draws attention to the melodramatic tendency common to both 'high art'

¹C. Williams, *"It's Time For My Story": Soap Opera Sources, Structure, and Response*, Praeger, Westport, Connecticut London, 1992. p. 16.

²R. Allen, *Speaking of Soap Operas*, The University of North Carolina Press, Chapel Hill and London, 1985. p. 138.

³C. Williams, 1992. p. 27.

⁴G. Mayer, *Painted Dreams: Serial Form and Australian Television*, in *Metro*, No. 78. Summer 1988/89. p. 10.

opera and 'mass art' opera,⁵ and functioned within advertiser- supported broadcasting as advertising vehicles- to attract a particular audience at given times for the purpose of selling their attention to product manufacturers.⁶

Soap operas have received increased attention both in academic literature and general press since the mid 1970s.⁷ There have been books and articles written on 'soaps' since then, but research on the comparative studies of soap operas in context with the cultural practices of their country of origin is very sparse. The available research is largely based on the American, Australian, and British soap operas and concerns the audience and the effects on them. For example, in her research on the Australian and British soap opera, Suzanne Norton briefly compares the serials from both countries. Norton outlines some of the interesting contrasts in the content and production values between the soap operas of both countries in context with the American soaps.⁸

Similar to Norton, while writing about the serial form, Clarke briefly analyzed the American soap **Dallas** and British soap **Coronation Street** from the production point of view, and concludes that:

British soaps entertain by presenting situations which are recognized (rightly or wrongly) as being similar to our everyday lives, but the pleasure of US programs come from our awareness of difference from the characters on the screen. They suffer the emotional burdens of glittering wealth while we are flattered by our moral superiority and reconciled to the ordinariness of our existence by the knowledge that money does not necessarily bring happiness.⁹

Clarke contrasts the slow moving narrative of **Coronation Street**, and its identification with the day-to-day lives of middle and working class people of Britain - with the fast moving narrative, and rich luxurious ambiance of **Dallas**, complete with skyscrapers. Such remote and

⁵M. Clarke, *Teaching Popular Television*, Heinemann: Educational Books Ltd., 1987. p. 15.

⁶R. Allen, 1985. p. 101

⁷.R. Allen, 'The Guiding Light :Soap Opera as Economic Product and Cultural Document' in Horace Newcomb's *Television the Critical view*. N Y :Oxford University Press, 1987 p .141.

⁸See S. Norton, Tea Time on the "Telly": British and Australian Soap Opera, *Journal of Popular Culture*, Vol. 19, No. 3, Winter 1985. pp. 3-19.

⁹M. Clarke, 1987 p. 26.

‘foreign’ luxury becomes the fantasy for the common viewer, reflecting the ideal ‘glossy’ lifestyle of upper income families. Even though Australia, America, and Britain share some common cultural practices, one can see significant variations in their soap opera contents. At the same time, one contrasts and compares those same countries’ soaps with Asian soap operas, especially with Indian soap operas, the variations will be much greater. As William Brown argued that:

Television soap operas produced in the third world countries have unique characteristics that distinguish them from their counterparts produced by Western nations.¹⁰

Brown’s conclusion comes from the analysis of prodevelopment soap operas from Mexico, India, Kenya, Brazil, and Pakistan; which he has analyzed incorporating their various ideological points of view. To analyze soap operas in any nation’s form, it is important to contextualise them in respect to their American counterparts. This is because popular American soap opera norms dominate the world market. Therefore, comparison with them demonstrates most clearly the difference between the particular narrative qualities (of the serial form) stemming from any other individual nation.¹¹ The openness, longevity, and frequency of popular American soap operas has resulted in a staggeringly large amount of material being written about it. Hence it is important to look briefly at the genre of soap operas and its developmental history.

2.2.1 Evolution Of Soap Opera From Novel To Television

Several writers while writing on soap opera serial form cited the domestic novel as an historical antecedent of the plot and theme between the form of novel, radio, and television soaps. In the early part of the nineteenth century, books were expensive and writers couldn’t reach their potential readers. Victorians solved that problem by printing novels in monthly or

¹⁰.W. Brown, Sociocultural Influences of Prodevelopment Soap Operas in the Third World in *Journal of Popular Film and Television*, Vol. 19, No. 4, Winter 1992. p. 157.

¹¹.R. Allen, *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, Second Edition Routledge, London, 1992. p. 108.

even weekly installments,¹² and brought fiction and the public together. But they have become popular among the readers only during early this century. According to Geoff Mayer, serial narrative's popularity goes back to 1912 in an American magazine *The ladies world*, beneath the portrait of an attractive young woman was an enticement to buy the magazine and turn to page three. "One hundred Dollars," it promised, if you can tell what happened to Mary. A suspense probably to motivate the audience to buy the magazine again.¹³ The form had further development through radio as a vehicle for advertising.

Before becoming popular through radio, serial narrative had its relation with cinema for a very short period of time. Writing about serials' transformation from magazine to film form Mayer notes whilst magazines had, for some years, used the continuing story about circulation, motion picture industry had its first attempt to employ such a narrative form with **What Happened to Mary**.¹⁴ The open - ended narrative appealed to audience because it exploited the basic primordial essence of storytelling: the ability to involve its audience in the pattern of '...and then ... and then...'.¹⁵ But it couldn't be sustained in film form, perhaps a serial is not like a movie, which has a beginning, a middle, and an end (enigma, delay, complication, resolution). Overall, serials' real identity came into existence with the popularity of radio soaps.

Radio soaps were very popular among the Americans during 30s and 40s. During that period, between 20-40 million people listened to radio soaps and by early 1940s sixty four serials were on the air.¹⁶ Robert Allen suggested that the growth in popularity of soaps is a coincidence to the great depression that followed the financial collapse of 1929.¹⁷ Because these people were unemployed, entertainment radio gave them an escape. Advertisers took

¹² R. Berman, *How Television Sees Its Audience: A Look at the Looking Glass*, Sage Publications Inc. California, 1987. p. 67.

¹³ G. Mayer, Never-ending Stories, in *Cinema Papers*, July. 1985. p. 18

¹⁴ *ibid.*,

¹⁵ *ibid.*,

¹⁶ C. Williams, 1992. p. 15.

¹⁷ R. Allen, 1985. p. 103.

this chance and realized that people would listen for pleasure as well as to pass the time during day time. The ability of soaps to command the attention of a large number of potential customers meant the proliferation of these programs. Soaps, it has been argued was radio's only contribution to the art of fiction.¹⁸

The fictional soap also helped the producers realize that once a successful program formula has been found, consecutive programs can be produced at a comparatively low rate, and with the success of the serials like **Ma Perkins** helped the radio networks to broadcast from the regional to national level. But the credit of soaps invention goes to **Painted Dreams**, which was written by Irna Phillips and produced during mid of 1930s.¹⁹ Most of the big companies came to rely more and more upon the soap opera as their primary radio advertising vehicle. But after television came into existence during late 40s, radio soaps were replaced.

Soap opera got married to television even before divorcing its partner radio during late 1940s. The first television soap was called **A Woman to Remember** broadcast from Wanamaker's department store in New York in 1947 by Dumont Network.²⁰ During the post war period radio soaps went into steep decline in its viewership, sponsors and advertisers realized television's prospects of reaching wider audience.²¹ This may be because television's power of entering into the every day lives of so many different people in so many different places in so many different ways was quickly realized.

When television soap was invented during late 40s, it brought about considerable changes in the soap opera's narrative structure from its novel and radio counterparts. Characters and setting no longer needed to be described to the viewers. Unlike radio soap an emotional situation need not be highlighted through the sound track in order to make the viewer understand. A visual close up of a character's face in the television screen can reveal more

¹⁸C. Williams, 1992. p. 2.

¹⁹R. Allen, 1985. p.110.

²⁰C. Williams, 1992. p. 22.

²¹R. Allen, 1985, p. 122.

than the announcer describing about the situation in a radio soap. Narratively all soap operas (novel, radio, film and television) are marked by their multiple plots, multiple characters and its absolute resistance to closure.²² But there are differences within its structure due to the nature of particular medium. For example television soaps are structurally different to radio soaps because of the added visual effect to its existing audible nature.

Soap opera in the television medium had a significant changes from the beginning. The narrative was extended from fifteen minutes duration to thirty minutes and eventually to a sixty minutes segments. This difference in time made changes in television's narrative with the added scenes and multiple plots. Radio serials with fifteen minutes duration had mostly two segments of action separated by a commercial break. On the other hand in half hour television soaps, it may be between six to eight scenes interwoven each other for the narrative's progression with more space for commercials.²³

Allen discussed at length about soaps transformation from radio to television and argues that,

the early soap opera listeners were conditioned by the internal narrative structure of each episode and in some cases, by introductory narration to expect the soap opera's diegesis to be asymptotic rather determinant in value²⁴

Thus Allen is arguing that in the radio days, it was the narrator who controlled the flow of the story and dominated the show. But in television, because of the visual conventions the narrator's role is quickly diminished and it has been replaced by the lyrical and musical signatures with the coherent visual images. In the place of personified voice, the invisible,

²²R. Allen, 1985. p. 113.

²³M. Cassata, The More Things Change, The more They are the Same: An Analysis of Soap Operas From Radio to Television, in *Life on Daytime Television: Tuning - In American Serial Drama*, ed. Mary Cassata & Thomas Skills, Ablex Publishing Corporation, Norwood, New Jersey, 1983. pp. 94-95.

²⁴R. Allen, 1985. 149.

invoiced narrational agency of the classical Hollywood narrative style functions as the narrator.²⁵

Overall, with the distinct narrative style, the continuous serial became one of the most popular form in the broadcasting industry. Hence the tremendous economic success of soap operas on both radio and television has made the form one of the most enduring and prolific in the history of broadcasting.²⁶ But the success of any continuous serials are partly based on their systematic production process.

2.2.2 The Soap Opera Production Process

In general, television scholars often deconstruct the television messages to establish links between the images of the small screen and its audience, but at the same time they virtually ignore how these messages are created and put together. David Barker carried out a comparative studies among popular American comedies **All in the Families** and **M*A*S*H** to examine the relationship between narrative structure and production techniques. Barker emphasizes the importance of the production process which increases the communicative ability of the television narrative structure.²⁷

Even in the case with soap opera the systematic production process has a great impact on what the message becomes and the way it is decoded. Generally soap operas are produced one episode per day, five days a week.²⁸ Hence, soap operas have unique production patters which are fairly different from other television programs.

²⁵R. Allen, 1985. p. 166.

²⁶R. Allen in Horace Newcomb's *Television: The Critical View*, 1987. p.145.

²⁷R. Barker, *Television Production Techniques as Communication in Television: The Critical view*, Fourth Edition ed. Horace Newcomb, Oxford University Press, N.Y, Oxford, 1987. p. 192.

²⁸Cathy, *et al*, *Television Production as Collective Action in Making Television: Authorship and the Production Process*, ed. R. Thompson and G. Burns, Media and Society Series, Praeger, N. Y. Westport, Connecticut, London, 1990. p. 162.

Over the decades on the broadcasting of soap operas, elaborate systems of production controls and division of labor have been devised to maintain production schedules and the low production costs.²⁹ The imaginative locations of soap opera world are the product of the economic need for locales that can be suggested by small interchangeable sets erected within a television studio. Though serials have variation in their cost of production, they are far less when compared to the budget of a feature film. Scripts are turned out on an assembly line basis, dictated by the need to produce two and a half to five hours of new materiel each week with the input from multiple brains.

In a soap opera production process, it is wrong to assume that the authorship is solely in terms of the expression of an individual's artistic vision. As Allen claims because of the technological complexity of the medium and as a result of the application to television production of the principles of modern industrial organization (mass production, detail division of labor etc.) it is very difficult to locate the author of a television program.³⁰ In spite of its collective effort, an influence member (producer or director) dominates the show, who bears major responsibilities in bringing out each episode every day five days a week in a dedicated production environment. This helps scheduling the program in an appropriate time and the day of week to achieve maximum competitive business advantage and to condition its relation to the audience.³¹

Although soap operas in the West are occasionally produced in a filmic style, on location with a single camera techniques, customarily most parts of the dramas are shot within a studio settings using multiple cameras (at least three) interconnected with each other. In addition with the large lighting equipment permanently fixed in a overhead lighting grid in a studio setting, makes it possible to go through a whole sequence of scene on a rapid succession. The effects of single/multi-camera shooting patterns in the narrative structure of

²⁹Cathy, *et al*, 1990. p. 112

³⁰See R. Allen, 1992, p. 9.

³¹N. Brownie, The Political Economy of the Television (Super) Text, in *Television: The Critical View*, ed. Horace Newcomb, Oxford University Press, N. Y. Oxford. 1987. p. 588.

a soap opera is significant. In the soap opera production the shooting style is consistent with the kind of world soap opera portrays.

This imaginative world is made believable through various stylistic conventions which includes the conventionality of the camera work. While discussing the characteristics of soap opera narrative, television scholars frequently emphasize the relationship between the camera and the audience. For example, Bernard Timberg in his study on the audio visual codes which shapes the audience's experience of soap opera, examines the importance of camera in reinforcing the notion of realism. Though it is true with most of the television programs, the choreographed camera movement in the soap opera narrative helps to transport the viewers in and out of the soap opera world and reconstruct the fictional world as audience real world.³²

Robert Cathcart also expresses similar view on the importance of camera in the understanding of soap opera narrative.³³ The effect of self-containness in soap operas stems directly from the studio multi-camera technique, where events are staged in temporal sequence and picked up by a number of cameras one of whose image is selected at any one moment by the director. Overall, the stylistic camera movement not only shows what is happening in the small screen, it also directs the audience feelings and engagement in the narrative in a very specific ways.

2.2.3 Visual Narrative Structure

Before looking more closely at the processes of soap narration it may be useful to pause here and look at the general narrative theory in some length. It seems that the development of narratives is a fairly fundamental human activity, mostly occurring when a story is told. It is a chain of events in cause-effect relationship occurring in time and space.³⁴ Narrative is

³²See B. Timberg, The Rhetoric of the Camera in Television soap opera in *Television: The Critical View*, ed. Horace Newcomb, Oxford University Press, N. Y. Oxford. 1987. p. 166.

³³See R. Cathcart, Soap Opera Friends in *Inter Media: Interpersonal Communication in a Media World*, ed. Gary Grumpert and Robert Cathcart, Oxford University Press, N.Y. Oxford, 1986. pp. 207-218.

³⁴D. Bordwell & K. Thompson, *Film Art: An Introduction*, Knopf, 1986, P. 83.

present in every age, in every place, in every society; it begins with the very history of mankind.³⁵ A story may be told to a person or a group of people and it may be told through the medium such as film, television, radio and novels. It is the audience/reader who plays a crucial role in constructing the meaning of a narrative.

When writing about the narrative, Ronald Barthes claims that narrative is first and foremost a prodigious variety of genres present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinema, comics, news items, conversation and more. Moreover, under this almost infinitive diversity of forms, narrative is present in every society. All classes, all human groups, have their narratives, enjoyment of which is very often shared by people with different, even opposing, ... cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.³⁶

Barthes' theory has become base for the later film scholars for discussing about the narrative structure. The textual analysis practiced by film scholars Kirstin Thompson and David Bordwell provide helpful basis from which to examine the activity of screen narrative. Their discussion on narrative structure constitute a narrative with a situation it 'begins' followed by series of changes it 'ends'. According to Thompson and Bordwell, a narrative begins with one situation; a series of changes occurs according to a pattern of cause and effect; finally new situation arises that brings about the end of the narrative.

Thompson and Bordwell's argument fits exactly to Mayer's argument on the principles of classical cinema narrative which has a beginning, middle and an end. Looking at Bordwell, Thompson, and Mayer's argument on narrative one can conclude that a story is a narrative form that attains a certain degree of completeness, and even a fragment of a story or an unfinished story will imply that completeness as aspect of its informing principle -

³⁵L. Masterman, *Teaching Media*, Macmillan, London, 1985. p. 185.

³⁶R. Barthes, *Image - Music - Text*, Translated by Stephen Heath, Hill & Wang, New York, 1977, p. 79.

intentionally that governs its construction. Given its linear, consecutive character, it is not surprising that cinema has come to be a predominantly narrative medium. But when we adopt this to a soap opera narrative, it differs from the classical film narrative, because soap opera is an anti-progressive,³⁷ and it refuses for a closure. The tendency of anti-progressive and resistance to an end becomes the primary characteristics of soap opera narrative.

2.2.4 Soap Opera Narrative Structure

To analyze the soap opera in any sense, it is important to look at the narrative structure and aesthetic characteristics of soap, since it is the combination of certain thematic pre-occupation's with a particular kind of engagement with the viewer which forms the basis of soap opera appeal.³⁸ So the narrative structure of soap operas is an important element in understanding its popularity. This popularity makes the soap opera the most elite of all narrative art forms, becomes a vehicle for selling the most humble of commodities.³⁹

The paradigm of the soap opera narrative commonly a continuous, usually daily, or twice, or thrice a week, or at least once a week, sticking to the same day and particularly to the same time, helps to concentrate on personal matters and emotional entanglements of the characters. The primary quality of soap narrative is, its refusal of ending the story. The more it refuses to close, the more it can open its narrative. While writing about the television narrative structure Allen identifies the differences between open and closed narratives. For Allen the most striking narrative features of soap opera, as the term serial narrative implies - is their openness. Closed narratives resolve all the major issues raised in the plot by the end and conclude the story. Open narratives, unlike the closed one, do not tie all their narrative loose ends. Questions, problems and mysteries might remain unsettled on that resolution to provoke further questions, problems and complications.⁴⁰ This is to keep

³⁷T. Modleski, *Loving With a Vengeance :Mass Produced Fantasies for Women*, Methuen, New York, 1982. p.106

³⁸C. Geraghty, *Women and Soap Opera: A Study of Prime Time Soaps*, Polity Press, UK. 1991. P. 6.

³⁹R. Allen, 1985. p. 8.

⁴⁰R. Allen, 1992. p. 107.

the narrative moving further to raise more suspense and questions within the viewers mind and make them watch the program every day on the same time to sell them to the advertisers.

Serial's characteristic mode is not of final closure or totalising vision; rather, it offers a continuous refiguration of events; serial narrative is open ended, providing a continuous update, a perpetual return to the present.⁴¹ In other words, the fact that soaps consist of unfolding narratives where individual story lines are carried over from one episode to the next is the feature which most clearly separates them from other forms of broadcast drama.⁴²

2.2.4.1 'Openness' And Characterization

Many television scholars argued that the important feature of soap opera is openness of its narrative form.⁴³ Most other narrative forms such as cinema, novel and other television narrative forms revolve around a single dominant storyline to an ultimate closure. Even in some serial form television narratives such as mini-series and situation comedies, there may characters and some plot elements carried over from one episode to other. But the focus on episode to episodes tend to be on a single dominant storyline, and to a definite closure. But soap opera narrative never focus on a particular story because its lifeline depends on its multiple storyline which takes place simultaneously and narrative strands having no particular point of ending.

The influential work in analyzing soap operas openness thoroughly is Robert Allen's book *The Speaking of Soap Opera*. Allen also discusses soap opera's unfolding character briefly in his other book *Channels of Discourse*. Allen's argument was the characteristic of any

⁴¹ J. Ellis, Broadcast TV Narration, in *Television: The Critical View*, Fourth Edition, ed. Horace Newcomb, Oxford University Press, New York Oxford, 1987. p. 555.

⁴² R. Kibborn, *Television Soaps*, B. T. Batsford Ltd, London.1992. p. 36.

⁴³ See R. Allen, *Channels of Discourse, Re Assembled*, 1992 . pp. 107-1111, also See R. Dyer's *Coronation Street*, 1981, pp. 9-26.

continuous serial is interweaving multiple storylines using multiple running characters, which may disperse their narrative emerging among a constantly changing set of interrelated plots, which may merge, overlap, diverge, fragment, close off and open up again over a viewing period of several years.⁴⁴

This characteristics of opening the plot lines every now and then, with the several storylines running parallel to each other, helps the audience in keeping their interest within a number of characters and their various fate simultaneously. Even when one of the plot threatens to become too absorbing, it is interrupted, and another storyline resumed. This helps the audience at times when they torn away from absorbing story, there is always another unfinished story is ready to pick up.⁴⁵ With this openness, it is possible for the soap opera to cover different types of stories and styles without disturbing the serial format by playing them against very familiar element- the signature tune, the setting, the long standing characters.⁴⁶ And the apparent multi-faciousness of the plots, their inextricability from each other, the everyday quality of narrative time and events, all encouraging the audience to believe that the narrative whose feature is not yet written.⁴⁷

In soap opera as discussed earlier the narrative is being switched between different storylines, within a episode and as one storyline ends, the other one is already evolved to keep the soap alive, is more of a multiple cells of the human body where there is always a growth. As Dorothy Hobson observes:

The continuous narrative means that although certain storylines may be resolved for the moment there is always possibilities that mistakes can be rectified and there is a potential for growth and change in the serial form.⁴⁸

⁴⁴R. Allen, 1992. p. 108.

⁴⁵T. Modleski, *The Rhythm of Reception :Daytime Television and Women's Work in Ann Kaplan's Regarding Television* AFI, LA.1983 P.71.

⁴⁶C. Geraghty, *The Continuous Serial - A Definition in Coronation Street*, Ed Richard Dyer, BFI Publishing, London, 1981, p. 12.

⁴⁷ibid., p. 11.

⁴⁸D. Hobson, *Crossroads: The Drama of Soap Opera*, Methuen, London, 1982. p. 25.

This growth will continue as long as the soap opera is on the air, which helps to unfold its narrative eventually parallel to the real time. Also it allows the viewers to identify with their favorite characters in the serial due to its prolonged actions which suggested the pace of the real life of the viewers. This is because the illusion is created that events in the world of soap operas are projected in parallel with those in the sphere of reality.⁴⁹

The soap opera conventions present a form that appears as a representation for daily life, and part of the viewers job is to become involved and be part of it and accept the promise that soap opera is like real life. Soap opera itself makes it possible by using every available device to destroy dramatic distance to make it easy for the viewer to accept that they are part of its community. This is done through slowing down the dramatic time to fit the cycle of real times and also coinciding its story with the important days in real life such as Christmas, Good Friday and so on.

But then this is not the case with all soap operas as Christine Geraghty argues that the organization of soap time in a way that seeks to reflect the viewers' experience of time in their own lives may seem to be more characteristic of British soap than American soaps.⁵⁰ Robert Allen's argument in this particular issue takes soaps further away from the reality. Allen also agrees to some extent that the world of the soap opera appears to be an asymptote of the real world. For Allen, this in no way mean that the viewers read soap operas as mirror images of their own or anyone else's life.⁵¹

Geraghty eventually agrees that, within the spectrum of soaps, the organization of time follows the same pattern even if there are differences in degree to which it is the dominant factor.⁵² But for Allen the content analysis of soap opera reveals that soap viewers are

⁴⁹R. Kilborn, 1992, p. 38.

⁵⁰C. Geraghty, 1992. p. 12.

⁵¹R. Allen, 1985, p. 38.

⁵²C. Geraghty, 1992. p. 13.

denied the possibility of aesthetic experience which Allen means the viewers real world experience.⁵³

Overall, soap operas with its multiple characters and branches of interwoven storylines resembles viewer's real life experience. The narrative continues its imaginative stories from one episode to next even in the absence of the viewer. As Christne Geraghty argues in her analysis of **Coronation Street**,

The characters when abandoned at the end of an episode, pursue an unrecorded existence until the next one begins. In other words, we are aware that the day to day life within the soap opera has continued in our absence even though the problem we left at the end of the previous episode has still to be resolved.⁵⁴

From Geraghty's discussion it is evident that soap opera community is in a sense a microcosm of the real world. Only few characters are transitory, most of the characters have long life in soap opera world, and this stability may be a prime reason for audience involvement.

In their study on soap opera, Hackman, Hodder and Stoughton, note that soap operas are close to our own lives, which also continue to unfold. Although the characters live lives completely removed from ours, in places we never visit, we may find in their everyday emotions a reflection of our own. They have intense relationships and powerful moments of emotion, and however exaggerated and frequent these are, we recognize them and perhaps yearn to live our own lives at that exciting pitch.⁵⁵ These fictional community has no end in itself. They fade in everyday at the same time in same channel for half hour or an hour to entertain the audience and they fade out after cliff-hanging the narrative for the following day without any final closure.

⁵³R. Allen, 1985, p. 40.

⁵⁴C. Geraghty in *Coronation Street*, 1981, p. 10.

⁵⁵Hodder & Stoughton, *Television Studies*, Bu Hackman, London, 1988, p. 14.

2.2.4.2 *Non-Ending Closures*

Unlike the traditional narrative, soap operas cannot have the privilege of closing its narrative at the end of any episode. This does not mean that soap operas have no closures. Soaps can also have multi-closures which are called 'mini-closures', instead of having a closure. According to scholars these mini-closures occur every now and then in soap's narratives not to close the narratives, instead they work as a seed to open up further storylines for narrative's further progress, which Mayer describes as:

the entire trust of the traditional closed narrative is to resolve the problem, the soap opera functions according to the same principles as the classical striptease. It tries to involve and excite through a series of intensification devices builds to a strong emotional peak. Ultimately, however it denies a complete and satisfying climax, for the resolution can only temporality alleviate the desire to know.⁵⁶

Robert Allen also derives similar opinion like Mayer. Allen notes that:

the soap opera trades an investment in an ultimate narrative telos---the most characteristic feature of traditional narratives---for a series of overlapping "mini-closures," which resolves a particular narrative question but are in no way read as moving the overall story toward its eventual end.⁵⁷

There are some circumstances where the entire serial is taken out from the air. In those cases where the soap has had quite a short and possibly unhappy life closing down process can be effected without creating a major stir.⁵⁸ But otherwise it is employed in the very nature and structure of soap operas that they will last forever. There are many plots occurring concurrently and climaxes or solutions to problems are usually such that they generate the potential for new tensions and new sufferings. There is never a resolution as such but a constant search for tomorrow,⁵⁹ which Robert Allen puts it as:

⁵⁶G. Mayer, 1985, pp. 19-20.

⁵⁷R. Allen, 1985. p. 75.

⁵⁸R. Kilborn, 1992, p. 36.

⁵⁹L. Spence, Life's Little Problems...and Pleasures: An Investigation Into the Narrative Structures of The Young and the Restless, *Quarterly Review of Film Studies*, Fall 1984. p. 302.

it is a text the last page of which is never the final page. The final page never comes, nor does the reader read on in anticipation of its coming.⁶⁰

This last phase, by opening a narrative question makes sure that the viewers come back the next day to find out what happens. This crowd pulling device provides emotion that encourages the audience to go along with its large community of fictional characters and ensure they look forward to the next episode.

Soap operas differ from the classical Hollywood cinema principles in terms of the number of characters. The cinema normally composes hero, heroine, and villain among whom the story revolves. In soap opera, on the other hand, all the multiple characters are employed in its narrative and play equal roles in the story. This approximates an experimental reality for the viewers own progression through life, makes them familiar with the fictional characters, which becomes the heart of soap opera experience.

As Kilborn notes on multiple characterization when writing about soap opera characteristics,

These multiple characterization opens the possibility of constant switching between the scene, and this can involve as many as thirty or more scene-switches in the course of thirty-minute soap episode, though this interweaving has become such an accepted part of the grammar of soap opera that the overall impression is one of the seamless flow.⁶¹

From this it is evident that soap characters live in a joint community where most of them are treated equally (e.g. **Home and Away**, **Shortland Street** and **Neighbours**). There are some soaps (**Dallas** and **Dynasty**) where the family is the community. Any outside entry is treated as a threat. Also in other soaps such as, **Coronation Street** and **Eastenders** the extension of family relationship into a community is very important.⁶² But in both these communities if a character missing in a particular episode or few consecutive episodes it

⁶⁰R. Allen, 1985, p.76.

⁶¹R. Kilborn, 1992, p. 42.

⁶²C. Geraghty, 1991, p. 84.

will not alter the story in anyway. Individual characters in soap opera are indispensable, which Allen describes as :

the soap opera community is a self-perpetuating, self-preserving system little affected by the turbulence experienced by its individual members or the fate of anyone character.⁶³

Tania Modleski like Allen, believes in the use of multiple characters in soaps because they continuously reinforce the insignificance of the individual life.⁶⁴ For Modleski, a viewer might sometimes be asked to identify with particular character, only to have that identification broken in a moment of intensity and attention focused on the suffering of the rival characters.⁶⁵

These shiftings encourage the audience to identify with many characters rather than sticking to a single character. Apart from these primary (long time) characters there are additional temporary characters visiting these communities every now and then for a limited period to support or to expand the storylines. In some cases the newcomers are necessary in order to introduce a new strand in the narrative or even a major plot development.⁶⁶ Occasionally these new faces enter to the narrative at the cliff-hanger to surprise other characters.

2.2.4.3 *Cliff-Hanger*

Invariably most day time or prime time soap opera have some of the characteristics similar to each other. Otherwise, they would seem to disturb the surface realism of the programs. The mini closures of every segments are intensification devices which carry the viewer across commercial breaks.⁶⁷ These commercial breaks provide an obvious punctuation

⁶³R. Allen, 1985, p. 70.

⁶⁴T. Modleski, 1982, p. 91.

⁶⁵ibid.,

⁶⁶R. Kilborn, 1992, p. 44.

⁶⁷G. Mayer, 1985, p. 20.

point. But the most obvious is the time honoured cliff-hanger technique,⁶⁸ which are considered to be standard feature of most kind of serial drama of whatever format.⁶⁹

Cliff-hangers in television soap opera work similar to narration in radio soaps, where at the end of each episode, the story is broken into sudden textual gaps and the narrator moves in, telling the viewer to tune in tomorrow at the same time at the same station “and all will be revealed”. Here it is the verbal invitation of a narrator which acts more as a cliff-hanger. However, in television it is the visual invitation of favorite characters, which works as a calculated suspension of the next event at the end of each episode implicitly encourages the viewer to ask the same question and provide the same answers “you will have to tune in tomorrow to find out” what happened to the particular character.

As discussed earlier, each episode in a serial narrative has number of themes/stories. In a day’s narrative one of the storyline will be driven to a never-ending cliff-hanger. This will hold the audience in suspense until the next episode and induces them to watch again. This engagement is the primary motto of soap opera, to sell the audience to advertisers, for its own survival. Thus closure becomes an obstacle to overcome in attempt to establish regular habitual audience.⁷⁰

Christine Geraghty when writing about soap opera’s narrative structure in Dyer’s book *Coronation Street* notes that all fictional and non-fictional forms attempt to engage the audience by the posing and working through of an enigma, and the importance of this strategy varies, from genre to genre. Unlike the other forms, suspense in serial is forced on audience, so that the audience is left to wait for the next episode literally in suspense and the cliff-hanger marks this enforced interruption.⁷¹ So the cliffhanger in soap opera operates as a crowd pulling device.

⁶⁸G. Mayer, 1985, p. 20.

⁶⁹R. Kilborn, 1992. p. 40.

⁷⁰R. Kilburn, 1992, p. 139.

⁷¹C. Geraghty in *Coronation Street*, 1981. p. 13.

There are two commonly used cliffhangers in television soap operas: one is to solve the mystery, and the other one is to encourage the audience to become involved with a character.⁷² In some prime time mini series the cliffhanger consists mainly in an abruptly broken off action, which stems from early film serial where some one aims the gun to shoot the other person and the words to be continued appear as if to tease the audience. The following episode then takes up the same scene at the same action at the same moment in the story. This type of cliffhanger is not used in soap operas because in such cases there is no question of an imaginary passage of time between two episodes.

As the world of soap opera often compares with the audience's real life experience, the closure of each episode becomes very crucial. The ending of a particular episode, to a larger extent, depend on the careful interweaving of stories, which is to tease from a complicated weave of plots and a number of endings. This will reassure the audience and reinforces their belief and above all keep the audience tuned. Each episode needs to end with one or more storylines at some sort of cliff-hanging stage to tempt viewers to return to the serial the following day or week. Consequently, like any other story reaching the stage of resolution, another story must be started immediately in order to invite the viewer for the next episode.⁷³

Modleski's view about cliffhangers in soap opera varies slightly to the usual theory of the motivating of viewers to seek the answers. Modleski notes that cliffhangers in soap operas are not in order to find out the answers, but to see what further complications will defer the resolutions and introduce new questions. Thus the narrative, by placing ever more complex obstacles between desire and fulfillment, makes anticipation of an end in itself.⁷⁴

⁷²ibid.,

⁷³D. Self, *Television Drama: An Introduction*, Macmillan, London, 1984, pp. 33-34.

⁷⁴T. Modleski, 1982, p. 88.

For Geraghty, though the episodic construction means that while major overall questions are left unanswered and unresolved, the cliff-hanger can emanate from some minor matter, often comically presented and easily forgotten.⁷⁵ While writing about serials closure, Clarke claims, in soap opera endings are of a very variable height. Usually an episode may end on a moment of temporary resolution. What is far more typical of soap opera than the spectacular cliff-hanger is that at any point in time there is a range of unresolved questions, some of only passing interest, others of considerable interest to future development.⁷⁶

It is also evident that mini cliff-hangers existing in each episode, as textual gaps during a day's narrative are adjourned in-between for commercial break. The placement of commercial messages are planned in such a way while making the soap that the scene immediately preceding the commercial break provokes the narrative questions. This may encourage the audience to stick to their seat and watch commercials while waiting for the answer to the earlier narrative questions. In most circumstances these commercials are selected and placed in context with soap opera narrative. This helps to keep the phase of the soap narrative along with the commercial's narrative to continue audience involvement with the stories. However, in most cases these commercial breaks are more of an interruption to the viewer's involvement.

These textual gaps as Allen said, became all the more important when one considers the complex network of character relationships formed by the soap opera community. In a sense, the soap opera trades narrative closure for paradigmatic complexity.⁷⁷ In these closures the final reaction shots are rarely accompanied by an utterance on the character's part. As mentioned earlier, they are the ideal vehicles for encouraging speculation about the future course of the narrative.

⁷⁵C. Geraghty in *Coronation Street*, 1981, p. 14.

⁷⁶M. Clarke, 1987, p. 16.

⁷⁷R. Allen, 1992, p. 111.

In soap operas, when the characters are deserted at the end of an episode, they continue an unrecorded existence until the beginning of next episode.⁷⁸ This applies to all the textual gaps within the soap opera narrative, and these gaps as Ian Ang believes construct the feeling that life of the characters and their action within the narrative go on even after the closure, thus the idea of unchronicled growth is aroused in viewers.⁷⁹ This is possible only with a teasing devices or a cliff-hanger - the question mark which is left dangling at the end of each episode, where the narrative made its sudden stop at the peak of a great suspense becomes an obstacle to overcome in an attempt to establish regular, habitual viewership.⁸⁰

From this it is established that there is never a final resolution in soap opera narrative since the audience are aware of stories which are to be continued, and which provide a respite from the hermeneutic dramas of the cliff-hanger. Indeed, the two alternatives of the closure, the temporary resolution and the cliff-hanger work together to provide variations within the established patterns of the serial's organization. Even though the cliff-hanger which occurs at the end of each episode cuts the audience from the created world of the serial, the audience seems to be leading their life along with the serials community till the following episode. Overall, with the moments of temporary resolution with a cliff-hanger as a crowd pulling device, soap opera brings its massive audience into a direct relationship with particular sets of values and attitudes. The values reflected through these soap operas are generally constructed on the social and cultural practices of a particular country where they are produced.

2.2.5 Ideology And Soap Opera

Television viewers from all over the world agree that the basic purpose of soap opera is to entertain.⁸¹ They may also admit that in addition to entertaining them, these soaps have also

⁷⁸C. Geraghty, 1991, p. 2.

⁷⁹I. Ang, *Watching Dallas: Soap Opera and the Melodramatic Imagination*, Methuen, London, New York, 1982, p.53.

⁸⁰R. Allen, 1985, p. 139.

⁸¹S. Norton, 1985. p.6.

become the vehicle for transmitting values which are specific to a particular culture. Scholars of popular culture often analyze popular media such as Film, Television, and Literature to understand how these media function as forms of social expression. According to Richard Maltby and Ian Craven, ideology overlaps with “society” and “culture.”⁸² In their discussion Maltby and Craven claim that:

As a system of beliefs and practices, ideology has no material form, but it has material effects in the way that a society translates its beliefs into political or cultural practices.⁸³

In other words, every society works to reproduce itself - and its internal conflicts within its cultural order, the structures of practice and meanings around which the society takes shape. These structures of practice are reproduced again through the popular media in specific historical contexts, for specific social groups. Among all the media television seems to be the dominant producer of cultural practices which legitimizes and neutralizes a particular society.

In their essay on *Television on Cultural Forum*, Horace Newcomb and Paul Hirsch analyzed in detail television’s function as a communication medium and expressive medium in a contemporary society. According to Newcomb and Hirsch, any version of the television text functions as a forum in which important cultural topics may be considered.⁸⁴ In support of Newcomb and Hirsch, Mimi White believes that the ideological criticism is concerned with the ways in which cultural practices and artifacts produce particular knowledge and positions for a specific social groups.⁸⁵

⁸²See R. Maltby & I. Craven, *Hollywood Cinema*, Blackwell Publishers Ltd., UK, 1995. pp.390-411

⁸³ *ibid.*, p.392.

⁸⁴H. Newcomb & P. Hirsch, Television as a Cultural forum in *Television: The Critical View*, Fourth Edition, ed. Horace Newcomb, Oxford University Press, N.Y. 1987. P. 455.

⁸⁵ M. White, Ideological Analysis and Television in *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, Second Edition, ed. Robert Allen, Routledge, London, 1992. p. 163.

The ideological investigation of television serials has been uncovering connections between fictional portrayals and the maintenance of the dominant social order. As Robert Allen maintains, the soap opera text constantly walks the line between fiction and one that spills over into the experiential world of the viewer. The operation of the ideological codes pulls the world of the viewer and that of the text together.⁸⁶ Apart from involving themselves in the soap opera world, the audience of soap opera frequently compares the values existing within the soap opera world to their own world. Soap opera text presents a multiplicity of meanings rather than a monolithic dominant point of view. Individual viewers not only receive these images of encoded texts, they rather tend to process these images according to their life situation and cultural experiences.

Since the present study is based on the soap operas from New Zealand and India, it is useful to briefly discuss the cultural practices of both countries, which are eventually reflected through their serial content. The culture of New Zealand is an outgrowth of the country's history and geography and has been conditioned by the social structure. At the early stage of European settlement, the exporting of the Victorian English society to the established Maori culture caused difficulties for both societies. Maoris had problems in maintaining their own traditions including their language, in the midst of a dominant foreign culture. For the Europeans the main problems have been isolation from their traditional cultural roots. Hence a national culture has begun to emerge, expressing a sense of national identity with English as the commonly used language.

New Zealand's national culture is the mixture of the ingredients from American, Australian and British cultures. According to Geoff Lealand there has been very little written about the popular culture in New Zealand.⁸⁷ Lealand claims that, the popular culture in New Zealand shares and subscribes in its localized hybrids, borrowing from a universal culture. This

⁸⁶ R. Allen, *Speaking of Soap Operas*, The University of North Carolina Press, Chapel Hill and London, 1985. p. 90.

⁸⁷ G. Lealand, *A Foreign Egg In Our Nest: American Popular Culture in New Zealand*, Victoria University Press, Wellington, New Zealand. 1988. p. 11.

universal culture may mean the existence of Australian, American, and British cultural links with the New Zealand culture. To acknowledge the presence of the universal culture in New Zealand is to acknowledge the nature of New Zealand culture.⁸⁸

According to Brennon Wood and Steve Maharey, New Zealand's official culture centers on mass mediated forms, especially through the television which is the connecting force in the society.⁸⁹ Most of these television programs are imported either from America, Australia or Britain. These programs outweigh local content on New Zealand television.⁹⁰ Although New Zealand occasionally produces indigenous television serials, they mostly borrow brains from Australia. Hence these serials reflect some Australianness. Overall, New Zealand still imports popular cultures from Australia, America, and Britain. Thus, the people have yet to evolve a satisfactory definition of New Zealand culture.⁹¹ On the other hand Indian scenario is completely different to that of New Zealand.

India, being the most populous democratic country in the world is divided by a variety of cultures which socially separates the people. Ananda Mitra, in his book "Television and Popular Culture in India," discusses in detail the multi dimensionality of Indian culture. As Mitra rightly put it, India is composed of a variety of regions, languages, and religions and each with a unique set of cultural practices. These regions and languages represent particular regional cinema, television, and literature in the local language, and the contents are often connected with local religious dominance.⁹² As every culture in India is tangled with the respective religion, there is always a chance of a clash between different cultures. There is also a clash between popular and mass cultures.

⁸⁸ *ibid.*, pp. 17-35.

⁸⁹ See B. Wood and Steve Maharey 'Mass Media' in *New Zealand Society*, ed. Paul Spoonley, David Pearson, and Ian Shirley, Dunmore Press, Palmerston North, New Zealand, 1994. pp. 193-212

⁹⁰ G. Lealand, 1988. p. 40.

⁹¹ *ibid.*, p. 29.

⁹² A. Mitra, *Television and Popular Culture in India: A Study of the Mahabharat*, Sage Publication India Pvt. Ltd., New Delhi. 1993. pp. 60-61.

In an interview with Christopher Pinney on Indian cinema, popular Indian cultural critic and historian, Ashis Nandy talks about the clash between popular and mass cultures in India. According to Nandy, in Western societies popular culture and mass culture are traditionally viewed as one. The reason is, these societies are primarily urban and primarily massified.⁹³ On the other hand in other societies such as Indian, Nandy claims that Popular culture can be seen in terms of different aspects. For the rural population (seventy-five percent of Indians live in rural areas) folk culture is still the popular culture. There is a popular culture for the middle class Indian grown out of Western society, and finally there is popular culture as mass culture. Apart from these, there are distinct regional cultures which have experienced modernity in different ways.⁹⁴

Over all in India, with the presence of such cultural diversity any material transmitted by a popular media would belong to a particular social bloc. That is the case with television serials. Serials in India are produced in different languages and based on different religious groups. The regional soap opera is similar to that of Brazilian **Telenovela** which run only for a few months,⁹⁵ - and often they are caste based. But the most popular television serials in India are produced in the Hindi language. Though the serials made in Hindi receive thin audience in southern India, the popular serials do attract a larger audience in northern India. For example, the popular prosocial soap opera **Hum Log** (1984) commanded 65-90 percent in audience rating in North India compare to South India which is only 20-45 percent.⁹⁶

The reason for the above variations may be due to the fact that in north India Hindi is predominantly used whereas in Southern states people use their own regional languages. Apart from that, non-Hindi speaking southern states represent a wealth of cultural practices

⁹³ C. Pinney, Hindi Cinema and Half-Forgotten Dialects: An Interview with Ashis Nandy in *Visual Anthropology Review: Journal of the Society for Visual Anthropology*, Vol.11, No. 2, Fall. 1995. p. 9.

⁹⁴ *ibid.*, p. 9.

⁹⁵ See C. Kottak, *Prime-Time Society: An Anthropological Analysis of Television and Culture*, Wadsworth Publishing Company, California. 1990. p. 36-51.

⁹⁶ A. Singhal & E. Rogers, *India's Information Revolution*, Sage Publications, new Delhi/Newbury Park/London, 1989, p. 101.

that are different from north Indian culture.⁹⁷ However, Hindi becomes the official language of India as forty five percent of the Indian population speak Hindi. Thus, serials produced in Hindi ultimately become the Indian soap opera, and the rest have their own regional variations.

In addition, India produces religious soap operas with traditional stories from different religions. The different religions in India have their own cultural discipline. It is therefore necessary to establish the cultures of India as the combination of a variety of practices. However, though these religious soap operas glorify particular religious themes and are produced in Hindi with a mixture of the Urdu language, they do attract a larger audience throughout India. For example, religious serials such as **Ramayan** and **Mahabharat** are the most popular soap operas based on Hindu mythology for the Indian television audience, along with the **Sword of Tipu Sultan** based on a Muslim king.

Though these soaps are predominantly concerned with a large set of particular religious practices, their stories become central to Indian culture. Mitra analyzed in detail the significance of the popular religious soap **Mahabharat** in Indian culture. According to Mitra, the mega serial **Mahabharat** represents the concerns of the family and modes of interaction within the family. The program deals with the issue of brotherly affection, duty to mother, and the role of various members in a large family, bringing home the significance of family loyalty in Indian society.⁹⁸ But on the other side, these sacred serials are also partly blamed for the Hindu-Muslim riots in much of the country in recent times⁹⁹. In addition, unlike the conventional soap operas such as **Hum Log**, **Buniyaad**, and **Junoon** these religious soaps do not allow the viewer to adopt a shifting point of view. The narrator

⁹⁷ A. Mitra, p. 154.

⁹⁸ *ibid.*, p. 94.

⁹⁹ See Mitra, p. 181.

provides the dominant discourse with different semantic units, guiding and leading the viewer to understand the themes and events.¹⁰⁰

While summarizing the difference between social and religious serials Ananda Mitra identifies the importance of the semantic units that make up the narrative. According to Mitra in the religious programs the semantic units are overwhelmingly theological, concerning with religion practice. Where as the conventional soap opera deals with practices that correspond with the social modes of behavior in everyday life.¹⁰¹

Hence, the view that soap opera serves as transmitters of values and moulders of behavior is based upon the belief that soap opera characters are read as people who are real to the viewer. That may be the reason that many research done on the soap operas are the comparative study of the 'fictional soap world' to the 'real world', and of course, most of these studies are conducted through the content and textual analysis method.¹⁰²

2.3 MATERIALS AND METHODS

The aim of this research project was to examine the similarities and differences between New Zealand Soap opera **Shortland Street** and Indian soap opera **Junoona** in context with the cultural background of both countries. The primary reason for conducting comparative studies between the soap operas of New Zealand and India is both countries adopts contrasting cultural practices which may reveal significant variations in the content of both soap operas. For this a detailed examination of randomly selected episodes from both serials was undertaken. Due to the lack of relevant literature on this topic, a close examination of the general soap opera form was pursued with their history of origin, in order to develop meaningful conclusions.

¹⁰⁰ M. Gillespie, Sacred Serials, Devotional Viewing, and Domestic Worship: A Case Study in the Interpretation of Two TV Versions of The Mahabharat in a Hindu Family in West London in *to be continued: Soap Operas Around the World*, ed. Robert Allen, Routledge, London, N.Y. 1995. p. 369.

¹⁰¹ A. Mitra., p. 93.

¹⁰² R. Allen, 1985. p. 36.

2.3.1 The Selection of Soap Operas

The researcher's knowledge on the television production process, and the familiarity with the New Zealand and Indian cultural practices made possible to conduct a critical study on the television soap operas of these two countries. The reason for particularly selecting **Shortland Street** and **Junoon** was at the planning stage of this research both soap operas were most popular among their audience. In addition, both soaps were produced for a half hour time slot and screened during their respective country's prime - time slots.

2.3.2 Procuring the Programs

At the planning stage, it was decided to compare some of the episodes screened during late 1994 or early 1995 assuming that the production companies agreed to provide the screened episodes. In the first instance, contact was made with South Pacific Pictures (producers of **Shortland Street**) and Television New Zealand (network) to obtain some of the screened episodes of **Shortland Street**. As both parties were unable to provide the tapes due to various reasons, it was then decided to video tape the program directly from the television while the program was on air. Hence, the researcher recorded **Shortland Street** from early March to end of December.

On the other hand, to acquire the Indian program (**Junoon**) the researcher had enormous difficulties at various stages. At first, contact was made with the producers of the program. But, due to the copyright problems, the producers not only declined to provide any VHS tape of the serial, but also declined to provide any other information on the serial's production. Later it was found that the program was being screened on a cable network in the United States of America. Contact was made with the Network operator and a few of the early episodes were obtained. A few episodes telecast during 1995 were also received from friends and family in India recorded directly from television. Though the available episodes of **Junoon** were not in any order, the research was centered on these existing materials.

2.3.3 General Methodology

As stated in the introduction, the research was focused into three main areas.

- To outline the differences in their style.
- To establish the variations in their narrative structure.
- To identify the social and cultural differences in the main issues reflected through these programs.

As these three areas cover most aspects of the soap opera form, it was decided to critically analyze these areas presuming they would reveal contrasting patterns between **Shortland Street** and **Junoon**. To identify the similarities and differences in the style of both programs through their production process, the first step was to obtain information on the Institutional and Organizational context of the production method of both serials. To acquire the relevant materials on the production and shooting process of **Shortland Street**, the researcher made a trip to South Pacific Pictures' studio where the program is made. Discussions on the construction of the serial were also held with some crew members.

On the other hand, in the case of **Junoon**, as previously mentioned, the production company declined to give any information regarding the serial. The researcher made contact with the one of the main sponsors and the network and obtained the basic needs. Though the informations given by the sponsor and the network were only Institutional, the overall discussions on the production methods were based on the researcher's knowledge of the production of television programs in India.

To continue the investigation further, two episodes from each serial were randomly chosen, and with the use of video editing equipment, detailed shot listings were prepared (Appendix A). This made it possible to extract the exact number of shots and scenes in both serials (Table 2.3.3.1) with their exact length. The variations in the number of shots and scenes between both serials helped to examine the differences in the phase of the narrative progression. This also helped to investigate how these soaps manipulate their fictional time

to the real time. Apart from that, the camera proximity of every shot was also noted down to examine the manipulation of screen space in both serials (Table 2.3.3.2). This helped to analyze the variations in the visual pattern. Using these quantitative dimensions a content and textual analysis was conducted to investigate the formal differences between both soap operas.

Table 2.3.3.1: Analysis of Scenes and Shots

Serials	Scenes	Shots
Shortland Street Episode 1	20	240
Junoon Episode 1	7	73
Shortland Street Episode 2	22	234
Junoon Episode 2	3	72

The reason for deciding to conduct a content and textual analysis was that it enabled to analyze the differences in the external and internal features of both soaps and their social meanings. This method has been commonly used to examine various aspects of soap operas.¹⁰³ As Robert Allen claims, the prominent approach to the social meaning of soap

Table 2.3.3.2: Analysis of Camera Proximity

Serials	Close-Up (CU)	Extreme Close-Up (ECU)	Mid Close-Up (MCU)	Mid Shot (MS)	Mid Long Shot (MLS)	Wide Shot (WS)
Shortland Street Episode 1	114	2	61	57	1	5
Junoon Episode 1	73	0	7	16	1	15
Shortland Street Episode 1	79	18	42	66	10	19
Junoon Episode 1	72	3	2	21	1	6

operas has been content analysis - the quantitative analysis (counting) of various discrete categories of soap content.¹⁰⁴ Thus the content analysis method in this research categorizes

¹⁰³ See *Life On Daytime Television: Tuning - In American Serial Drama*, ed. Mary Cassata and Thomas Skills, Ablex Publishing Corporation, Norwood, New Jersey. 1983.

¹⁰⁴ See R. Allen, 1985. pp. 35-40.

the content and counts the relative frequency of occurrence within the texts. The texts were then transformed into quantifiable data for a comparative study to constitute a formal differences between both soaps.

Soap opera text opens up a variety of meanings which connect a large set of practices. Hence, textual analysis is a reasonable way to understand texts, illustrated by past theoretical and empirical examples to examine the textual nature of particular text.¹⁰⁵ The task of the textual analysis in this research is to understand the characteristics of both soap operas' primary textual and narrative strategies, in terms of their relation to the cultural practices they represent. In addition, a formalist approach was also adopted for a close analysis of the narrative structure and the ideological differences in both the soaps.

The need for a formalist approach is, as argued in the introduction is that both soaps are considerably different to each other in their style, narrative structure, and values. This is because of the cultural differences between their country of origin and the respective country's audience's schemata on the reception of soap operas. Hence, the formalist approach offers a series of broad assumptions about how these soaps are constructed and how they operate in cueing audience response.¹⁰⁶ From that a detailed comparative study on the narrative of both soaps was conducted.

To examine the contrastive narrative pattern of **Shortland Street** and **Junoon**, five consecutive episodes from both serials were chosen,¹⁰⁷ and analyzed. The reason for selecting consecutive episodes was to examine the flow of the stories from the ending of a day's narrative to the opening of the following day. To achieve that, with the use of video editing equipment, every storyline in each scene along with the characters' actions were

¹⁰⁵ A. Mitra, *Television and Popular Culture in India: A Study of the Mahabarat*, Sage Publications India Pvt. Ltd., New Delhi, 1993, p. 41.

¹⁰⁶ K. Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis*, Princeton University Press, Princeton, N.Y, 1988, pp. 3-6.

¹⁰⁷ In the case of Shortland Street it was from Monday to Friday, and in Junoon it three episodes from one week and two from the following week, as it has been telecast only thrice a week.

prepared in detail (Appendix B). In addition, all commercials that appeared in between the programs¹⁰⁸ were also noted down to examine their placement in both soaps and the audience's relation to the text of these commercials.

The textual analysis with a formalist approach was then broadened into an ideological enquiry in the final part to examine the ideological differences between **Shortland Street** and **Junoon**. For this, ten episodes from both serials were randomly chosen and analyzed for important social issues reflected through their contents.¹⁰⁹ Though specific examples were extracted from these ten episodes, the overall discussion was based on the viewing of all the recorded episodes.

¹⁰⁸In Junoon the commercials appears even before the beginning of the program.

¹⁰⁹The frequency of the important issues raised in both soaps are illustrated in chapter five.

CHAPTER THREE

CONTRASTING THE STYLE

3.1 INTRODUCTION

The purpose of this chapter is to analyze the production process (institutional, organizational, and shooting pattern) in putting together **Shortland Street** and **Junoon**, in context with respective cultures to demonstrate the differences in the fabrication of their stories. This is because the communicative ability of any narrative is largely, a function of the production techniques utilized in its creation.¹

The particular features of **Shortland Street** and **Junoon** share similar characteristics to be called soap operas. For example, in their sense of continuity, multiple characterization, and interwoven storylines, both programs come under the umbrella of never ending serials. But the cultural differences of their country's of origin certainly distinguish them from one another in number of ways including their story construction and consumption.

Since the early 80s, television scholars have reoriented the issue of television textuality and its production of meaning by shifting their attention from the television production process to the television audience. For example John Fiske notes that the television program and the television text are not homologous; The real meaning of any television program for Fiske may be activated by its audience. Fiske argues that:

To understand television in this way, we need to see it and its programs as potentials of meaning rather than as commodities. A program is a clearly defined and labeled fragment of television's output. It has clear boundaries, both temporal and formal... programs are produced, distributed, defined by the industry: texts are the products of their readers. So a program becomes a text at the moment of reading, that is, when its interaction with one of its many audiences activates some of the meaning/pleasure that it is capable of provoking.²

¹D. Barker, "Television Production Techniques as Communication," in *Television: The Critical View*, ed. Horace Newcomb, Oxford University Press, Inc., N.Y. 1987. p.179

²J. Fiske, *Television Culture*, Methuen, N.Y.1987. pp.13-14

Following the work of Fiske, Elihu Katz and Tamar Liebes in their essay analyzing American super soap **Dallas**, claim that the reading of a program is a process of negotiation between the story on the screen and the culture of the viewers,³ which may be according to Stuart Hall the decoding of television. The meaning evolved from these decoded messages may 'have an effect', influence, entertain instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioural consequences.⁴ But these messages have to be constructed (decoded) in different stages in order to make a meaningful texts.

This chapter will primarily focus on the television production process which Stuart Hall describes as the media's encoding practices of constructing the message.⁵ More specifically, it will examine the relationship between narrative structure and production process,⁶ in **Shortland Street** and in **Junoon**, which is putting together these programs to make the meaning or the way in which the message is created. Television drama at its best blends the influences of script, performance, camerawork, scenic design, lighting, sound treatment and editing... to produce results that the viewer accepts as reality.⁷ But because these two serials follow different methods of production process, there are noticeable differences in their form which obviously affects the narrative structure.

Soap opera messages are seldom created by one individual. Rather it is through the integration and coordination of a myriad of professionals who shape the story into a systematic form. In other words, as Robert Allen claims a soap opera's production process is fragmented. The production process is divided into different tasks and the workers are trained to perform each of them.⁸ At each step of this complicated process, the people involved in making these programs function as cultural interpreters.⁹ These

³E. Katz&T. Liebes, Decoding Dallas in *Television: The Critical View*, ed. Horace Newcomb, Oxford University Press Inc., 1987. p.419

⁴S. Hall, Encoding/Decoding in *Culture, Media, Language*, ed. Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis, Hutchinson, 1987. pp.128-138.

⁵ibid., p.129.

⁶D. Barker, 1987, p179.

⁷G. Millerson, *Effective TV Production*, Third Edition, Focal Press 1994. p. 196.

⁸R. Allen, *Speaking of Soap Operas*, Chapel Hill, University of North Carolina Press, 1985. p. 64.

⁹H. Newcomb and P. Hirsch, Television as a Cultural Forum in *Television: The Critical View*, Fifth Edition, ed Horace Newcomb, Oxford University Press. Inc, N.Y.1994. p.509.

interpreters, from the show's earlier moments of scripting till the end product, confirms the age-old imperative that the shows, indeed, must go on.

In preparation of this study, many episodes from both serials were viewed at random for their use of production processes. To provide specific examples, in this research two episodes each from **Shortland Street** and **Junoon** were randomly selected from telecasts during the first week of July and October 1995 and thoroughly analyzed shot by shot. Apart from establishing the formal differences between the two soaps, this analysis also made it possible to draw some general observations about the role of the production process played in the communication of the narrative structure of both serials.

When discussing the differences in the production process between both the soaps wider factors have to be taken into consideration, from the planning stage till the final product which has to go on air. Before getting into the planning stage, it is important to establish both serial's production companies and the source of funding which, to a certain extent determines the quality of the serials. This will also reveal to some extent that the television culture of corresponding countries contribute to the variation in both soaps production process.

3.2 COMPANY OF ORIGIN

The company of origin is one of an institutional constraint and influence¹⁰ which determine the quality of soap opera. For example, Australian's Grundy television started 36 years ago by Reg Grundy¹¹ is one of the biggest independent production groups specializing in producing the continuous serials. They have developed a distinctive format with programs like **Neighbours**.¹² Grundy's contribution to the seeding of **Shortland Street** and making it the most popular soap opera in New Zealand should not be forgotten.

¹⁰R. Kilborn, *Television Soaps*, B. T. Batsford Ltd, London, 1992 p.51.

¹¹D. Jenkin, I Should be so Lucky in *NZ Listener*, June, 1989. p.18.

¹²G. Mayer, The Tableau and the Empty Look: Shortland Street, *Media Studies Journal*, Massey University, New Zealand, 1994. p.11.

Shortland Street was developed jointly by South Pacific Pictures, Television New Zealand, and New Zealand on Air with the support from Australia's Grundy television on the 25th May 1992.¹³ South Pacific Pictures initiated the project with support from TVNZ and approached NZ on AIR for funding, which ultimately agreed to contribute three million dollars for the first year as part of the total budget, and contributed another 2.5 million dollars the following years.¹⁴ From NZ on Air's point of view this was an attractive development as **Shortland Street** had the potential for high viewing figures, and increasing the local programming quota.

Also NZ on Air believed that by producing an in-house soap opera, viewers can be informed of various social issues exist day to day in the society. Hence, being one of the producers, the government agency may have a say in the program content which can demand local issues be included in its story. In fact Tony Holden, the executive producer himself said in an interview with Sunday Star Times that the intention of the program, indeed part of funding brief from NZ On Air, is to reflect the diversity of this “wonderful New Zealand society”.¹⁵ But the overall control of the program stays with the South Pacific Pictures who are the producers of the program.

The Indian soap opera **Junoon** is produced by an independent production company called Cinevista, who bought the bulk of air time from the government controlled Metro channel for the metropolitan cities and government's regional television stations to cover other parts of the country. The production company generates its own funding mainly from the sponsors and advertisers. So in this case the manufacturers of housekeeping products, cosmetics, and fabric manufacturers are the primary sponsors. Their continued commitment to these soaps constitutes part of the loyalty which binds the sponsors, the network, the directors, the actors, and the viewers to the soap opera community. This arrangement is highly profitable to all concerned, because the sponsors get their message out to their customers due to the programs popularity, and the production

¹³B. Cairns, *South Pacific Pictures Presents Shortland Street: A Study Guide for Senior School Students*, South Pacific Pictures Limited, 1992.p.5.

¹⁴M. Crockett, Street Cred in *Listener & TV Times*, 20th March, 1993. p. 24.

¹⁵S. Stuart, Lipstick Lesbians in *Sunday Star Times*, 31st July 1994. pp.D1-D2.

company recoup the costs of production and rent paid to the network from the sponsors and advertisers.

Even though this serial is sponsored by the manufacturers of garments and household products, according to sources it generates more funding from the placement of secondary advertisements. The primary control of the program resides with the network even though the program has been generating its own funding from the sponsors and advertisers. This is because the network is directly under the control of the central government and the government wants to ensure that the program promotes some didactic values. According to Ananda Mitra, television serials in India are produced by three collaborators who equally share the power in shaping the serials and bringing them to viewers. They are the government who control the networks, sponsors and advertisers who are the financiers and the television producer produce the scenes. However, in order to retain control of what goes on air, the government ensures that they have the final say in the program.¹⁶

So in the case of **Junoon**, sponsors and the production company may have some say in storyline, but the ultimate decision on the stories remains with the network. The network thoroughly checks the scripts of the program to avoid the unwanted materials being shown in the program which may provoke displeasure to some sections of the population in the country which has diverse cultures, religions, and languages. And also ensures that the serial set the dominant images of national culture and national integration.¹⁷

Whilst discussing the control and funding pattern of these soaps one cannot underestimate the importance of budgetary matters which have a direct effect on the quality of soap opera. **Shortland Street**, which is filmed 50 weeks of the year to produce 250 episodes, each with approximately 22 minutes of scripting time, is filmed faster than other genres. No other soap has so many storylines, character developments

¹⁶ A. Mitra, *Television and Popular Culture in India: A Study of the Mahabarat*, Sage Publications India Pvt Ltd, New Delhi, 1993. pp. 98-99.

¹⁷ *ibid*, p.100.

and crises happening within each episode.¹⁸ This may create an impression that the high-achievement of **Shortland Street** is due to the high budgeting. But in reality each Shortland Street's episode costs about 45,000 NZ dollars to make.¹⁹

This shoestring budgeting makes the producers down to the set designers re-use sets again and again. By employing a mode of production developed by the Grundy format **Shortland Street** balances the demand for a quality product with the financial limitations under which they are operating. This tighter budget may also reflect its shooting pattern, with 80 percent of each block of episodes shot in the studio with the multi-camera system, and another 20 percent on location with a single camera.²⁰

The low use of a single camera and outdoor locations in **Shortland Street** considerably reduces the cost of production. The multi-camera system and the studio shooting pattern speed up the program production and ensure that certain numbers of episodes are always ready for the telecast. **Shortland Street** records an episode only seven weeks prior to its telecasting date.²¹ This gives more opportunity for **Shortland Street** to introduce current issues from time to time. But on the other side, it will alter the production pattern to some extent with its limited boundaries.²² Overall, the quality of **Shortland Street** is endorsed by 800, 000 New Zealanders who watched this program regularly in 1995.²³ With such a loyal audience **Shortland Street** reached the 13th position in the top 50 programs of 1995 and continue to hold the number one position in New Zealand television drama.

On the other hand, **Junoon** enjoys a relatively generous budget. This is because of its phenomenal success in all the metropolitan cities of Bombay, Delhi, Calcutta and Madras since the beginning of the program.²⁴ In addition, the program has also been

¹⁸L. Herrick, Street-Wise Production Life: Street Smart in *Sunday Star Times*, 12 th March. 1995. p. D1.

¹⁹ibid., p.D1.

²⁰B. Cairns, 1992 p.12.

²¹M. Crockett, 1993 p.22.

²² How Shortland Street limits its boundries will be examined while discussing on the shooting pattern at the latter stage.

²³Sources. *Dominion News Paper*, Wellington, New Zealand, 30th December 1995. p. 22.

²⁴ About three-quarters of television sets in India are situated in the metropolitan cities according to A. Singhal & E. Rogers, *India's Information Revolution*, Sage Publications, New Delhi, California, London, 1989. p. 81.

well received in other parts of the country ever since it was relayed through the regional television networks. **Junoon** was originally produced and telecast in Hindi which is the spoken language for 43 percent of the 950 million population and understood by a large number of others.²⁵ The program has also been dubbed in some other regional languages and aired simultaneously through the regional stations along with the Hindi version. Although the stories deal with the issues pertaining in the social arena of India, the program basically represents the north Indian culture. As India is composed of different regions with different cultural practices, some of the north Indian culture representing the program may be foreign to the south Indian viewers. But interestingly, the program earns big revenue from the local advertisers, though may not compete with the local serials due to the differences in their language.

The generous budget for **Junoon** as mentioned earlier, comes from the sponsors and advertisers who place their product promotion in the Hindi telecast as well as the regional telecast. According to Shuchi Bansal every episode of **Junoon** earns on average 5.2 million rupees (NZ \$260,000) from the advertisers.²⁶ This comfort in budgeting allows them to hire popular actors from the television industry as well as the film industry. The soap is also shot in filmic style, with a single camera and more location shooting compared to **Shortland Street**. This single camera pattern may help to move around the location faster and to a new location, but it definitely extends the production time frame and also the cost of production. Sources close to Cinevista indicate that the production company spends more than a million rupees for producing a single episode of 21 minutes scripting time. Also the company starts shooting every episode six months prior to the telecasting date as the network needs the final finished product well in advance to insert advertisements. Compared this to **Shortland Street** takes only six to seven weeks to conceive an episode.²⁷ This differences in time may account for some of the differences in dealing with current topical issues in their narrative.

²⁵L. Visaria, P. Visaria, India's Population in Transition in *Population Bulletin*, Population Reference Bureau, Washington, Vol. 50, No. 3, October 1995. p. 5.

²⁶S. Bansal, Has DD's Price Hike Move Backfired? in *Business World*, 22 March-4 April 1995. p.145.

²⁷L. Herrick, 1995, p. D1.

In summing up the variations in institutional control between **Shortland Street** and **Junoon**, one can clearly identify the contribution made by the respective cultures in distinguishing both soaps. While **Shortland Street** is never a sponsored program and the popularity of the program forces the advertisers to rush in for a commercial slot, in broader level the question of the advertisers controlling the narrative never arises. Where as sponsors in Indian soap opera do have indirect control over the main production, as they are the main investors for the program. But they do not have the complete control like Procter and Gamble who operated through their own production company.²⁸ Sponsors along with the producers of the program have to constantly consult the government controlled network in the every stage of the production. The reason is that the central government wants to make sure that the story content in the serial is acceptable to all the sections of Indian society who are divided by diverse religions, regionality, languages, and cultures. The central government's main concern is that any adverse comment in a program on any particular section of the audience may provoke dangerous consequences.

On the other hand in **Shortland Street**, although the government agency NZ on Air make a considerable contribution to the program, it does not have complete domination as the Indian soap opera. NZ on Air may render their opinion on the storylines from time to time and restrain materials which may be unacceptable to society, but the ultimate control of the program resides with the producers of the program, that is, South Pacific Pictures. The deregulation of the networks in New Zealand gives less space for the government to have their direct control on any television programs. Of course the deregulation may lead to an increased corporate control. Where as in India though the current open economy policy made the way to privately owned television and cable networks to air their own programs, the government still holds the power of what is to be and is not to be telecast on those television networks.

3.3 TELECASTING PATTERN

When discussing the way **Shortland Street** and **Junoon** are telecast in their respective countries, it is important to validate the fundamental differences in their length. Though

²⁸ R. Allen, 1985. pp. 48-49.

both serials are produced to fit in to the thirty minutes duration of the respective country's prime-time telecasting timeslot, they have their own length of scripting time. In a thirty minute timeslot the program duration of **Shortland Street** is on average twenty three minutes, leaving the rest of the time for advertisements and channel identification segments. **Junoon** on the other hand takes only twenty-one and a half minutes for the program duration, leaving rest of the time to sponsors and advertisers.

Junoon with its twenty-one and a half minutes program duration, devotes only nineteen minutes for the day's drama contents, and uses its remaining time for recaps and opening and closing titles. In contrast, **Shortland Street** allots on average more than twenty one minutes for its drama content. Hence, there is on average two minutes difference in their everyday narrative length. The two minutes shortage in the length of **Junoon** may increase its earning by selling an additional two minutes to its advertisers. However, this certainly has to compromise in its story contents.

Interestingly, both serials follow different pattern of openings while starting every episode. **Shortland Street** starts its program with the recapping of the previous day's episode, followed by the musical signature tune with the titles superimposed on the picture credits, assuring the viewer that he/she is in the right place. Immediately after the logo of **Shortland Street** clinic it fades into the main story of the day making the fade as a powerful signifier. According to Horace Newcomb, fade inin the production economy of the film and television industries merely signifies start here.²⁹

The stories of the lives of fictional characters are interrupted between every seven to eight minutes for the placement of advertisements. This interruption comes with a fade out from the mini closure of a particular scene. Here fade out may operates as an agent for bringing the audience out from the soap world to the real world and to respond to the commercials. Once the advertisers have conveyed their messages the fade in comes again and drives the audience back to the story as if they had a blink of interruption. As Robert Cathcart notes:

²⁹H. Newcomb, *The Sense of Place in Frank's Place in Making Television: Authorship and the Production Process*, Media and Society Series, Praeger. N.Y. 1990. p.29

the commercials are clearly separated from the soap opera story. When the commercial appears the soap opera performance stops abruptly. Then the commercial disappears and the story resumes as though the characters and the viewers had only blinked their eyes.³⁰

At the same time **Junoon**'s telecasting pattern is all together different to that of **Shortland Street**. Before the beginning of the program itself the general advertisers occupy between 5-6 minutes for their product propaganda. Then the serial's title **Junoon** appears superimposed in English and Hindi on the exterior of a palace where the roots of the story are originated. The appearance of the bilingual titles at the beginning of the program even before the recaps of the main storylines resembles the opening of cinema in India. The primary reason for this is the strong influence of Indian cinema on television³¹ because the television audience in India are more familiar with the cinematic formulas than the television serial convention as soap operas are fairly new to Indian television audience.

The importance of establishing the main titles in both English and Hindi and also in the respective regional language at the middle of the signature tune becomes very much necessary to a country like India interwoven with multiple cultures. The appearance of title Hindi represents Hindi as the national language. English, on the other hand, remains the language that a large part of India uses and understands.³² In addition, the title in the regional language represents a particular region, and assists the regional viewer who cannot read either English or Hindi. On the other hand, in **Shortland Street** the appearance of the main title in English may be due to English as the prime language of New Zealand.

Shortland Street adopts most of the formulas corresponding to many other Western soaps. For example, as mentioned earlier the serial starts its program with 'recaps', a technique similar to that of Hollywood's **Days of Our Lives**. In **Junoon** immediately after the main title, the program recaps its day's stories with visual clips from many previous episodes accompanied by the signature tune. Unlike **Shortland Street** where

³⁰R. Cathcart, Soap Opera Friends in *Inter Media: Interpersonal Communication in a Media World*, ed. Gary Gumpert and Robert Cathcart, Third Edition, Oxford University Press. N.Y. 1986. p. 214.

³¹A. Mitra, 1993. p. 109.

³²A. Mitra, 1993, p. 105.

the signature tune is only a musical tune, in **Junoon** it is with the theme song, and this theme song is translated along with the dialogues in the respective regional languages in the regional telecasting stations.

Junoon maintains a different pattern of recapping its previous stories. Generally, **Shortland Street** recaps its stories with the clips of major happenings from the preceding episode where as **Junoon** recaps its main stories from several past episodes. While **Shortland Street's** audience can continue its story where they left the previous day, the viewers of **Junoon** can refresh their memory with visuals from the old episodes, but they cannot immediately follow their story from where they left in the last episode unless they tune their mind before the start of the day's story. Before they can settle their memory to get their attention on the day's main stories the sponsors interrupt with their message to sell their products. Unlike **Shortland Street**, there is no calculated length for putting the advertisement in **Junoon** which frequently disrupts audience's attention on the stories.

Shortland Street mostly breaks a segment with some sort of mini-closure within the scenes, for the convenience of its audience to continue their involvement once they come back after the adverts. **Junoon**, like early radio serials, interrupts its audience even in-between an action³³ - the break for a commercial comes with the serial's main title appearing in English and in sound track an announcer saying "**Junoon** after the break", which is more like a early radio soap's announcer's interruption for an advertisement break by calling "well, we'll learn more about this in a moment".³⁴ Unlike **Shortland Street**, the fade-in and fade-out convention doesn't normally exist in **Junoon**.

Though the uneven interruptions of the commercials may divert audience's attention from the stories, but may not provoke any displeasure to change over to another channel. The reason is, unlike New Zealand where television viewing is an individual or a family activity, in India it is a community activity. An individual's displeasure may

³³R. Allen, 1985. pp. 156-160.

³⁴ibid., p. 159.

not represent all the others who patiently waiting for the resuming of the story after the completion of the commercials.

In addition, the lack of television set in many families force them to watch any popular program either in a neighbour's television or at a relative's place. To illustrate with an example, during 1988 India had only 11 million television sets for the whole population.³⁵ During the period 1987-1988 some of episodes of the India's popular religious soap opera Ramayan attracted almost 650 million people³⁶ - which means each television set was surrounded with almost 60 people. This practice not only makes the television viewing as a group activity, it also conceals the presence of class and status barriers among the viewers. As Mitra points out, within the naturalized practice of watching television 'together' the servant occupies almost equal status when watching television.³⁷ Hence, the group watching pattern in India restricts television owners to flip between the channels during the commercial breaks and viewers are compelled to watch all the commercials along with the main program.

Overall, the differences in textual gaps arised through the commercial breaks in both soap opera established the differences in the audience's viewing pattern in both countries due to their cultural variation. Apart from the differences in their textual gaps, both serials end their day's stories with a different set of cliff-hangers which will be examined in the next chapter while discussing the differences in their narrative structure. In addition, at the end of their stories both soaps use different patterns of credit titles. In **Shortland Street** the end titles are superimposed on the freeze frame of the day's cliffhanger. Subsequently the freeze frame slowly fades out while the titles are on the screen. Where as, **Junoon** always ends its episodes with the credits superimposed on a palace where the story originated from.

³⁵A. Singhal, E. Rogers, 1989, p. 67.

³⁶M. Gillespie, Sacred Serials, Devotional Viewing, and Domestic Worship: A Case Study in the Interpretation of Two Versions of The Mahabaratha in a Hindu Family in West London in *To Be Continued... Soap Operas Around the World*, ed. Robert Allen, Routledge, London and New York, 1995. p. 379.

³⁷A. Mitra, 1993. p. 173.

Also **Junoon** never displays characters name in its titles. It always follows the pattern of cinema by showing only the actors real name which may confuse the audience while identifying the character to their real name. But **Shortland Street** displays both character's name and the real name in its credits and makes it easy to find out who is acting as what. But it would have been appropriate to display characters name in a capital letters instead of small letters. According to Timberg in soap opera the character names are often given in capitals, emphasizing their importance in representing characteristic attitudes and passions.³⁸

3.4 PROGRAM SCHEDULING

The scheduling of both soaps in the respective country's network is an important factor which exhibits the cultural differences between West and India. Both **Shortland Street** and **Junoon** are telecast in corresponding country's prime-time slots (**Shortland Street** is being telecasted at 7 pm and **Junoon** at 8-30 pm) to attract more audience. But the schedule of prime-time in both countries vary in accordance with the culture. While New Zealand television networks reckons that the majority of television viewers watch television between 6 pm and 10 pm, in India it is between 8pm and 11pm. This change of prime-time between both the countries may arise due to respective country's eating pattern. While most of the Western countries go for an early dinner, in India majority of the population eat their dinner between 8-9 pm. Apart from that in most of the families school going children are forced to continue their homework after school, and are not allowed to watch television until it is finished. So most of the families may switch their television sets on just before the dinner is served.

In addition to evening prime-time, the mornings of Sundays are also considered to be prime-time in Indian television programming. This is because Sunday is a holiday for all (in India many businesses still maintain six day a week, with Saturday being a working day) and most of the household members are at home in the morning,³⁹ and the school children are free from their home work. For the matter of fact, Sunday mornings are the most preferred prime-time in Indian television. To support this argument the

³⁸B. Timberg, *The Rhetoric of Camera in Television Soap Opera in Television: The Critical View*, Third Edition, ed. Horace Newcomb, Oxford University Press, N.Y, Oxford, 1987. p. 167.

³⁹A. Mitra, 1993. p. 21.

most popular television serials such as **Ramayan** and **Mahabharat** were being telecast at 9am Sunday mornings and rated highest in their viewership compared to any other popular Indian programs.

The difference in the telecasting pattern of both **Shortland Street** and **Junoon** authenticates the modification in their audience patterns. Though both programs are produced for the family viewing, they have different broadcasting codes for their viewers. While **Shortland Street** being telecast at 7 pm with a broadcasting guidance (PGR) to drive away the younger children to their bed, **Junoon** gives no such guidance. This is because television program in India never carry censorship classifications. In case of screening any adult Hollywood movies, either the screening may be shifted after 11 pm or the explicit sex and violence scenes are removed from the film before the screening.

In short, **Shortland Street**, within the soap opera format does seem determined to tackle contemporary social issues, restrict itself to a particular group of audience. Where as **Junoon** is open to the general television audience of India, and the focus is less topical and hence less controversial.

3.5 THE PRODUCER / DIRECTOR

Many television scholars, while acknowledging the importance of the soap opera production process have failed to appreciate the invisible yet important people, producers and directors of the serial who take full responsibility for the final product. As mentioned earlier, though, the production of any television serials is a combined effort of various individuals, there is often an individual who dominates a production.

According to Cathy Sandeen and Ronald Compesi, television scholars such as Cantor Ravage and Stein studied the prime-time television program in context of the production process to establish the serial's 'most important person'. While Cantor argued that the producer is the most influential member of the television serial production team, Ravage

concluded that along with the producer the writers also have equal control in prime-time drama production.⁴⁰

In **Shortland Street** at the top of the hierarchy are the executive producers who act as the advisers for the whole production. Their responsibility is to coordinate all the financial, legal, and technical elements of the serial in consultation with the producer. They also coordinate with the television network in telecasting the serial and liaison with the overseas networks to promote the program in other parts of the world. But the very important person to bring the stories from script to screen is the producer who has the responsibility for the overall visual treatment of the show. The present producer Gavin Strawhan, who with help from the other crew members coordinates the technical aspects of the show and also is responsible for getting the show onto videotape. As Tony Holden, the former producer and one of the current executive producers said: as a producer of the program he is responsible for the overall program, its content and how the money is spent.⁴¹

In consultation with the producer, the director of the particular episode decides how to stage the scenes, how to move the cameras and performers. The director is also vital in influencing the interpretation and delivery of dialogues by the performers. In **Shortland Street** there are four directors. Each directors will take a turn to direct a week's episodes, that is one block. Shooting of a block of episodes needs meticulous planning by the directors. Each director will take a week to read the scripts and familiarize the storylines. The following week the director will complete the recording of outdoor scenes. Every Monday and Wednesday of the third week is spent on rehearsals. During rehearsal days, the director plans the angles and movements for each camera and make decisions regarding which shots will be used. Finally, the director performs the studio shooting on Tuesdays, Thursdays, and Fridays of the third week. Every director is assisted by 1st, 2nd and 3rd assistant directors. Unlike the usual practice of a director sitting in front of the vision mixer during the studio shooting and editing the shots

⁴⁰C. Sandeen & R. Compesi, Television Production as Collective Action in *Making Television: Authorship and the Production Process*, Media and Society Series, Praeger. N.Y. 1990. p. 161.

⁴¹P. Bell, *Shortland Street: The making Of*, The Audio Visual Centre, The university of Auckland. 1994. (Short Video)

simultaneously, in **Shortland Street** the directors direct the scenes from the floor and the person at the vision mixer constantly follows the director's orders in putting together the different shots.

Junoon has a different story all together. It follows the production process of traditional film making. Unlike **Shortland Street** the primary responsibility of producers in **Junoon** is to organize the finances for the production. The overall responsibility of bringing out each day's episodes resides with the director who is hired by the producer. Though on occasions the producers may briefly chat about the program content with the director, the maintaining of audience interest within the narrative is solely the director's responsibility. Unlike **Shortland Street**, all the episodes of **Junoon** are directed by one director. Hence, the contents and the construction of the stories in all the episodes, exclusively, are the ideas of one director assisted by a couple of assistants. Where as in **Shortland Street**, as mentioned before, the narrative texts of each week's episodes are the concepts of individual directors. So the perceptions of every week's storylines change from one director to another. But overall, the final output of both serials does not belong to any one individual, it is a team effort.

In addition, both the serials are shot in different ways which contrasts the visual conventions of both soaps. As previously mentioned **Junoon** is a cinematic style shooting pattern and uses a single camera to produce every episode (for a matter of fact till this day soap operas in India are never made in a studio with a multi-camera setup). On the other hand **Shortland Street** is recorded in a studio setting with the multi-camera system. This brings major stylistic differences between both serials which distinguishes the narrative structure.

The differences in the stylistic conventions between **Shortland Street** and **Junoon** are reflected in the development of the respective country's soap opera texts. While serials in New Zealand borrow many of the soap opera conventions from Australia, Britain and America, Indian soaps are generally influenced by the popular Indian cinema though it adopts some aspects from the Western soaps. In his book "Television and Popular Culture in India" Ananda Mitra briefly mentions the origin of soap operas in India while

discussing the relationship between films and television in Indian popular culture. According to Mitra the use of music, song, dance, violent fights and melodrama in soap operas are appropriate to Indian film style. The feature film industry along with the experience gained in the production of tele-plays, provides the guidelines for the development of the soap opera text.⁴² The cinema's influence on television probably starts with the magic eye of the camera.

3.6 THE ROLE OF CAMERA

The style of **Shortland Street** and **Junoon** is evolved from the conventionality of the magic box (camera). The particular rhetoric of the shot strategy in both soaps coheres with the performance of characters in the realization of the narrative. Thus the camera in soap opera becomes a mediator between the soap world and the world of the audience. In other words the relationship between the audience and the soap opera narrative centers on the way the camera presents the story to the audience.⁴³ If the visual medium has an extraordinary range of expression, then the role of camera is perhaps the most important of all, in that it can be at once independently active and, infinitely passive.⁴⁴ Though in cinema one can readily see the active role of the camera with the cinematic mode, in soap operas the camera becomes passive.

The submissiveness of the camera is due to the very obliviousness and repetitiveness of soap opera production grammar, which works to make the viewer forget about the presence of the camera.⁴⁵ That doesn't mean that the camera has no movement in soap operas, the camera with its choreographed movements is probably more prominent in soap opera than in Hollywood cinema, and it is very seldom unmotivated.⁴⁶ Realistic illusion is the goal of soap opera filmic technique. When done skillfully, it tries to lull the viewer into a state of obliviousness to the art and craft of production. In soap opera one imagines the camera as simply a peephole into reality. The importance of this for

⁴²A. Mitra, 1993. p.84.

⁴³B. Timberg, The Rhetoric of Camera in Television Soap Opera in *Television: The Critical View*, Third Edition, ed. Horace Newcomb, Oxford University Press, Inc. 1987. p. 165.

⁴⁴M. Deren, Cinematography: The Creative Use of Reality in *Film Theory and Criticism: Introductory Readings*, ed. Gerald Mast and Marshall Cohan, Oxford University Press, 1985. p. 51.

⁴⁵R. Cathcart, 1986, p. 213.

⁴⁶R. Allen., 1985 pp. 67-68.

soap opera is that it gives the viewer the sense of being there, being in on the conversation, the emotional tension, the gestural nuance - without having to work intellectually to transcend either the dramatic or mediated distance. Although it is as conventional as any other visual form.

In soap opera these realistic illusions are usually recorded with multiple cameras interconnected in a studio setup and occasionally shot in a single camera. For example mega serial **Dallas** was shot in single camera. In a single camera shooting pattern the camera is totally mobile and all the editing is carried out during post-production. The director feels more directly involved in the action, and better able to make on-the-spot decisions.

The actions are videotaped in a series of brief camera set-ups, using rehearse-record techniques, and action is repeated where ever necessary to provide visual continuity between different viewpoints. While a single camera with a multiple setup, unimpeded by spatial and psychological boundaries, is able to capture visual patterns of great complexity,⁴⁷ it has its own disadvantages. During **Juno**'s production process, the need for strict shot continuity to match sequences together through editing is essential. Continuity errors can destroy scene credibility and steal the audience's focus from the intended focal point with disastrous effects. Situations like this demand that shot composition and focus be hammered out in fine detail to avoid wasted time and expensive reshoots. Single camera soaps are expensive, and take a lot more time than the multiple camera setup.

The multi-camera method is the most popular method of soap opera production in most countries. In this method the cameras are strategically positioned, and move very little from these viewpoints - typically center and either side of the set. The size of the shots is varied by altering zoom-lens' angles. The director arranges the action, and then selects which ever camera happens to have the best viewpoint.⁴⁸ As most of the editing is carried out on the spot during the shooting, it saves a great deal of time and cost.

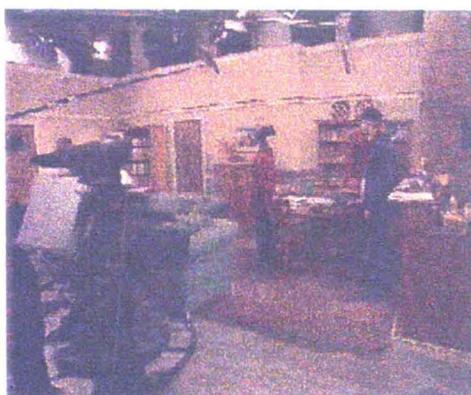
⁴⁷D. Barker, 1987, p.182.

⁴⁸G. Millerson, 1994. p. 196.

Shortland Street with its multi-camera production techniques not only restricts production costs but also speeds up the production process. In multi-camera production process most of the editing is carried out on the spot while shooting.⁴⁹ But in this system there are drawbacks. For instance the story boarding of every possible shot may not be feasible, and there is a great need of planning beforehand. To avoid the cameras getting into each others angles the performers are restricted to the limited space within the set (Figure 3.6.1).

One very important structural element which accounts for some of the differences among the New Zealand and Indian soap operas is the number of scenes. **Shortland Street** usually within its 23 minutes of scripting time constructs approximately 20-24 scenes within limited locations. At the same time **Junoon** revolves around 3-7 scenes, though in

Figure 3.6.1: The differences in the Shooting Space Of Shortland Street and Junoon

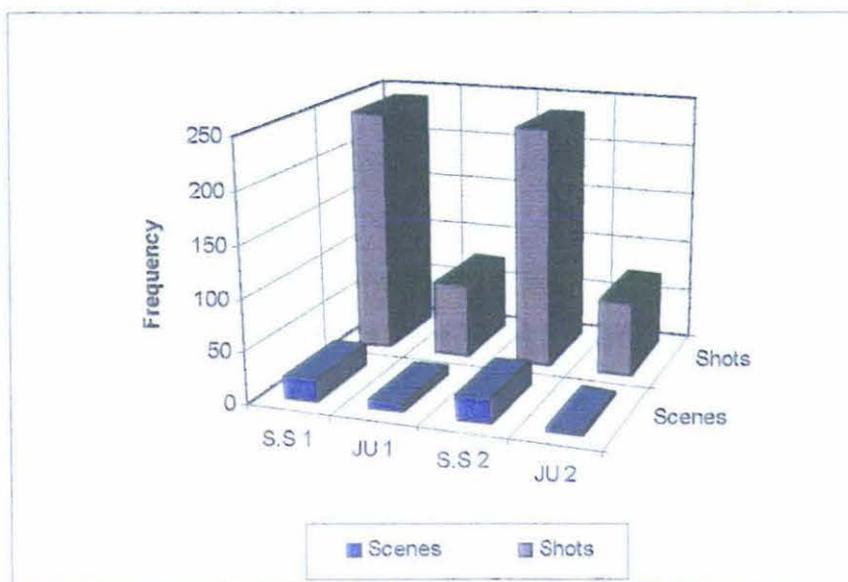


times it may go up to 10 scenes. Unlike **Shortland Street**, **Junoon** often wanders around different locations. One hypothesizes about what is happening here is that while **Shortland Street** frequently returns to the same familiar settings characteristic of low budget soaps, thereby producing a sense of stability and order, the expensive **Junoon** flaunts its production values with extensive location shooting.

⁴⁹P. Bell, (Short Video) 1994.

The differences in their construction of scenes has a direct effect on their respective narrative. While **Shortland Street's** story operates with approximately between 4-5 storylines on average in every episodes, in most of the episodes **Junoon** is able to handle only two storylines though occasionally some episodes deal with three stories. At times,

Figure 3.6.2: Comparison of Scenes and Shots of Shortland Street and Junoon



SS - Shortland Street Episode JU - Junoon Episode

in contradiction to the soap opera characteristic of multiple plots, some episodes in **Junoon** finishes with a single storyline. This variation is a direct reflection on the number of characters played in both the serials. **Shortland Street** casts approximately 20 performers in an episode which includes the fill-in actors. In contrast **Junoon** manages the story with limited characters with the occasional fill-in roles. Less characters in **Junoon** allows its actors to stay on the screen for a longer time and able to, perhaps, establish contact with their audience.

Likewise there is a strong difference in the phase of the narrative between both soaps which is due to their editing style. According to Robert Allen, editing in soap operas is generally supposed to be invisible.⁵⁰ Though editing bridges smooth transitions between one shot to another in both serials, these two serials have a different editing pattern.

⁵⁰R. Allen., 1985, p.66.

Shortland Street produces shorter scenes than **Junoon**. In the analyzed episodes of both serials, **Shortland Street** has got on an average 240 edit points and **Junoon** with approximately 110 edit points. The frequent cutting in **Shortland Street** drives the narrative faster than **Junoon**. But the slower phase of the editing pattern of **Junoon** expands the duration of each shot which attempts to establish a sense of a “mental decoupage”, as if he/she were actually on the screen.⁵¹

The style of editing also alters the performers’ dialogue delivery in a given scene. In **Junoon** the performers are not required to say their dialogues in real time to the same extent as in **Shortland Street**. Since **Junoon** operates with a single camera production technique, in a situation like shot reverse shot, one actor will completely finish all his/her performance in a particular scene with the particular camera position; only then will the camera be allowed to move to a different position to capture the other performer’s actions. Here the importance of keeping the time with real time of the audience is partially suspended, and restored again only after the assembling of the shots by the editor.

In **Shortland Street**, though, the scenes are recorded out of the sequences in a given episode, each scene is enacted and recorded on video tape only once. Most of the editing is done at the time of recording, by switching between the cameras. Thus the time of enactment is the same as that of presentation, its continuity represented rather than reconstructed as in **Junoon**.

Also, the editing style of **Shortland Street** typically employs an invisible matching cut in most of its episodes. To give a simple example, in the 5th shot of the 17th scene in the second analyzed episode (Appendix A), the camera starts the action with Nick and Rachel talking then moves with Rachel who is going to attend a table. During the movement the camera leaves Rachel and focuses on the mid shot of Mini and Ellen. Here in a single shot the camera not only changes the performers, it also transfers the plotlines. This makes a smoother transition of the narrative from one plotline to another with different performers. In the same situation, **Junoon** will have an edit point in-

⁵¹D.Bordwell, *Narration in Fiction Film*, The University of Wisconsin Press, 1985. p. 10.

between the transition, which separates both the plotlines and makes the transition of one plotline to another visible.

The space between the camera and the performer in **Shortland Street** and **Junoon** has vast differences. Both soaps control their own screening space. This difference in manipulation of their screening space occurs due to the use of multiple and single camera techniques. David Barker in his study on the television production techniques claims that the effective control and manipulation of screening space is one of the most crucial elements of television aesthetics.⁵²

Barker basically derives his argument by analyzing the two comedy serials **All in the Family** and **M.A.S.H.** In order to explain in a convenient way Barker divides the screening space into two categories such as camera space and the performer's space. According to Barker the camera space is composed of two elements, that is, horizontal field of view, which is the type of shots (close up, extreme close up, medium close up, medium shot, medium long shot, and wide shot) and camera proximity which is the location of the camera in relation to the performer. The performers' space for Barker is the positioning of the performer in relation to the camera angles. These angles are defined as x-axis (perpendicular to the camera's line of sight) and z-axis (parallel with the camera's line of sight).⁵³ Baker's argument may be common to all the television programs. Here Barker's method will be used to examine **Shortland Street** and **Junoon** to establish the differences within both programs due to the use of different shooting patterns.

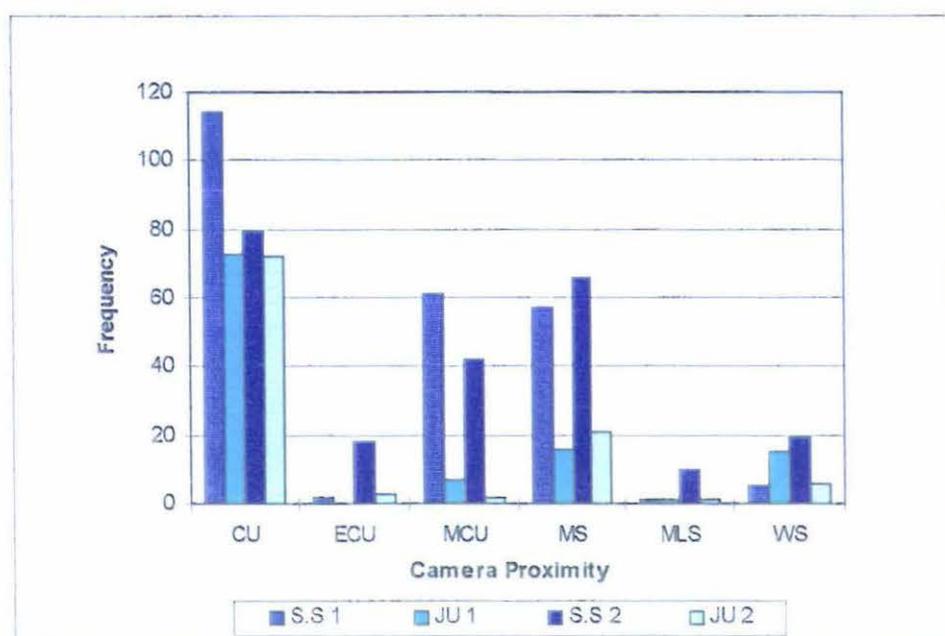
According to Barker's method of classification, both soaps have considerable differences in their horizontal field of view in constructing their story. The variation can be seen in the following graph (Figure 3.6.3).

While **Shortland Street** uses on average 100 close up shots in every episode showing different performers facial expressions and gestures to potentially allow the viewer to

⁵²D. Barker, 1987, p.182.

⁵³D. Barker, 1987, pp. 182-183.

Figure 3.6.3: Comparison of Camera Proximity between Shortland Street and Junoon



S.S - Shortland Street JU - Junoon

CU-Close up ECU-Extreme Close Up MCU-Mid Close Up MS-Mid Shot MLS-Mid Long Shot WS-Wide Shot

have an experience of intense communication with the soap opera characters. On the other hand, **Junoon** manages the day's narrative with an average of 75 close-ups. The necessity for establishing the ratio of close up shots between **Shortland Street** and **Junoon** are so obvious as the function of close-ups in soap operas stimulate a very different kind of narrative response from that usually evoked by the close-up in Hollywood films. Robert Allen, while writing on soap opera in his book *Channels of Discourse* claims that the image is predicated upon the importance of the close-up and these close-ups intensify the narrative significance of the moment.⁵⁴ Tania Modleski, on the other hand, writes the importance of close-ups in a soap opera is to stimulate women's desire. She argues that the Close-ups provide the spectator with training in reading other people, in being sensitive to their (unspoken) feelings at any given moment.⁵⁵

⁵⁴R. Allen, *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, Routledge, London, 1992. p.226.

⁵⁵T. Modleski, *Loving With Vengeance: Mass-Produced Fantasies For Women*, Methuen, Inc. N.Y. 1982. P.100.

While discussing the various functions of the camera in soap opera Timberg claims that a close-up camera style has the effect of bringing the viewer closer and closer to the hidden emotional secrets. Soap opera explores stylized expressions of pity, jealousy, rage, and self-doubt.⁵⁶ Generalizing the above scholar's comments on close-ups and putting that in context with the amount of close-ups used by **Shortland Street** and **Junoon**, **Shortland Street's** narrative draws the audience into more closer contact with this soap characters than the **Junoon's** narrative. In other words, these close-ups in **Shortland Street** depict not the social unit, but the personal; and it is the personal that appeals to many viewers.⁵⁷

But at the same time the fewer edit points in **Junoon's** episode forces the characters to stay on the screen for a longer period. Though in **Junoon** there are less close-ups, the frozen lengthy close-up shots creates an illusion that the screen is dominated by large heads either expressing their feeling to the audience or reacting to the conversation of their own people.

Many of the close-ups in **Junoon** serve as reaction shots. Unlike the reaction shots of comedy shows where the camera often pans across the faces of the entire cast,⁵⁸ - in soap operas the reaction shots are usually close-ups. In **Junoon** these reaction shots serve as the expression of emotional support to the other character. But looking at the extreme close-ups used in both the serials, **Shortland Street** seems to be a step ahead of **Junoon**. These extreme close-ups along with the close-ups at the end of the sequence operate as a device to closely look at the character's mental activity, and forecasts new possibilities.⁵⁹

In **Shortland Street** the frequent use of close ups, mid close-ups, and extreme close-ups further encourages the intimacy and provides optimal conditions for the disclosure of the privacy of characters. The use of close-ups in the closing of every scene allows the

⁵⁶B. Timberg, 1987, p.166

⁵⁷L. Spence, *Life's Little Problems... and Pleasure: An Investigation into the Narrative Structures of Young and the Restless* in *Quarterly Review of Film Studies*, 1984. p. 305.

⁵⁸D. Barker, 1987, p. 185.

⁵⁹L. Spence, 1984, p. 304.

viewer to interject into the drama.⁶⁰ In addition, through the close-up shots of reactional faces in the cliff-hangers soap opera characters express their feelings to the audience and develop intimate relations and leave them speculating as to the outcome.

Analyzing the ratio of other shots such as mid close-up, mid shot, and mid long shot in contrast to **Junoon**, **Shortland Street**'s narrative seems to be pushing the audience slowly away from its own world and trying to maintain a certain distance like any other prime-time serial. This statement derives from Robert Cathcart's argument that:

prime-time drama narrative drama keep us at a spectators distance through the use of medium and long shots. Just as the canned laughter of the sitcom reminds us that we are an audience and not directly involved with the characters.⁶¹

While medium close-up shots in **Shortland Street** mostly prevent the viewers seeing the two characters in the same shot, which is common in prime-time soaps, the frequent use of medium shots certainly pushes the boundary between the characters in the soap and its audience.

Both the soaps seem to be using a similar number of wide shots in their analyzed episodes, which are important to any narrative for establishing the geography of the program's fictional world.⁶² **Shortland Street** often shows its "reception" and its "canteen" in wide shot as the establishing shot for its narrative. **Junoon** mostly uses its wide shot to establish the interaction between many characters in a general situation, and with the traditional function of the zoom lens slowly goes closer to a particular character to emphasis a point by bringing it closer, by going from the general to the particular.⁶³ Here as mentioned elsewhere, the camera becomes a mediator that forms an emotional relation between the

⁶⁰Mayer, 1994. p. 16.

⁶¹R. Cathcart, 1986, p. 214.

⁶²C. Geraghty, *Women and Soap opera: A Study of Prime-time Soaps*, Polity Press, 1991. p. 13.

⁶³M. Tarantino, Movement as Metaphor: The Long Goodbye in *Sight and Sound*, Number.44, Spring. 1975. p. 100.

character and the viewer. In that sense **Junoon's** conventions mostly resemble day time soaps while **Shortland Street** resembles prime-time dramas such as Australia's **Neighbours**.

Lighting in soap opera, like its counterpart the camera, plays a very important role in bringing the audience closer to the performers.⁶⁴ In fact in one sense lighting dictates the terms for the camera's movement in soap operas as they are shot mostly in the studio. Like the news, where the careful lighting of the news reader keeps the audience's focus straight on the reader, soap opera lighting follows a similar pattern. Well placed lighting not only brings the face away from the background, it also pulls the torso of the actor forward and away from the rest of the information in shot.⁶⁵ On the whole, soap opera lighting, together with other devices, separates it from other television programs.⁶⁶

Lighting in **Shortland Street** and **Junoon** is an important factor which alters the depth of field that separates both serials in their form. **Junoon's** lighting is done in a traditional film style from the floor, separately for each shot. Lighting for **Shortland Street** is always fixed in an overhead grid. This makes it easy for the multi-cameras to shoot complete sequences in a scene in rapid succession, without stopping at each juncture to relight.⁶⁷ However, this requires more compromises in lighting which ultimately alters the impact of the drama. While elaborating on the lighting techniques used in **Shortland Street**, its lighting director said: There is a lot of movement within the small set and light level is fairly low because of its spread to 180 degrees. This results in the depth of field being fairly reduced.⁶⁸

Unlike day time and prime-time dramas where the lighting creates strong shadows and backlights,⁶⁹ **Shortland Street** lighting is spread evenly all over the set, and at times it masks the character's personal isolation which is the unspoken theme of soap opera.⁷⁰

⁶⁴R. Cathcart, 1986, p. 215.

⁶⁵T. Byrne, *Production Design for Television*, Focal Press, 1993. p. 43.

⁶⁶R. Cathcart, 1986 p.215.

⁶⁷T. Byrne, 1993, p. 111.

⁶⁸P. Bell, 1994.

⁶⁹T. *ibid.*, p.51.

⁷⁰R. Cathcart, 1986, p.215.

At the same time **Junoos**' lighting borrows heavily from the classic period of the film tradition rather than from vaudeville. Its individual lighting of each shot separates them visually and thematically.

Though the purpose of lighting in both serials is to keep the audience focused on the performers, and prevent them concentrating on the non-verbal nuisances of those performers, their different styles of lighting manifest variant expressive qualities within their drama content. While **Junoos**' overall lighting pattern is visually dramatic and moody, like day time drama serials, **Shortland Street**'s flat lighting has the hallmarks of prime-time narrative drama.⁷¹ As **Shortland Street** is shot in a studio which restrict the size and number of sets, the proper planning in lighting the program is able to create different moods in the narrative.

In addition to the differences in the style of lighting, both soaps vary in their forms due to different settings. As previously mentioned the studio based **Shortland Street** is bound by significant constraints. The Accident and Emergency Clinic, Coffee Shop, Kennedys, and many of the characters' residences are situated inside the studio. Within the restricted space of a studio, the narrative needs to maintain the mythic realism of activities in an Accident and Emergency Clinic. Apart from that it also needs to accommodate the stories of the characters.

At times the use of costumes in both soaps establishes the differences in the social practices that exist in both cultures. For example, the costumes used in the funeral scene in both soaps articulate the major cultural variations. In one of the episode of **Shortland Street** screened in December, on the occasion of Bruce Warner's funeral the community of **Shortland Street** according to western customs wear black dress to express their grief to Warner's family members. Though there is no such dress coding which prevails in Indian culture, in some cases the families and relatives wear white dresses to mourn the death of a person, especially the female members. To illustrate with an example, during the death of Dhanraj in one of the **Junoos**' episode all the female members close to the wife express their grief through wearing white sarees along with the wife.

⁷¹ibid., p.215.

These symbolic meanings derived through the costumes may restrict the foreign audience in understanding the particular country's soap opera text.

In her case-study of the interpretation of two versions of **Mahabaratha**, one soap produced by an Indian producer for Indian audience and another by Peter Brook for B.B.C, Marie Gillespie examines the reading of both versions by a non-resident Indian *Dhani* family. According to Gillespie on many occasions the readers were not able to follow Peter Brook's **Mahabaratha**. As Gillespie notes the casting, the visual representation of the gods, the flouting of well established iconographic and cultural codes made it difficult for the *Dhani* family to read and enjoy the Brook's production.⁷² The reason for establishing the above case-study is to explain how the costumes and some of the visual codes differentiate Indian soap operas from their Western counterparts.

This chapter outlined the production process involved in constructing both the serials and established their differences in serial form due to the differences in their production process. Also it has become clear that **Shortland Street** being a prime-time soap opera, even though carrying some of the daytime soap opera's characteristics, mostly bares the quality of prime-time soap opera form. **Junoon**, on the other hand, adopts most of the day-time soap opera conventions. It is certain that the differences in form developed by shooting patterns and visual codes in both soap operas lead them to different characteristics in their narrative structure. The next chapter will analyze in detail the narrative structure of both **Shortland Street** and **Junoon** to establish the role of the respective cultures in the construction of their narrative.

⁷²M. Gillespie in Robert Allen's *To be continued...Soap Operas Around the World*. 1995. p. 366.

CHAPTER FOUR

THE VARIATIONS IN THE NARRATIVE STRUCTURE

4.1 INTRODUCTION

This section will analyze the narrative structure of **Shortland Street** and **Junoon** in context with their respective culture to further outline the differences between both programs. Although the preceding section has demonstrated that Indian soap opera differs from its New Zealand counterpart, the analysis was based primarily on the production process of both soaps. It is also expected that the cultural basis of each country will also be reflected in the narrative structure of **Shortland Street** and **Junoon**.

The preceding chapter compared the production process of New Zealand's **Shortland Street** with the Indian soap opera **Junoon**, and identified the differences in their style. To catalogue further imbalances, this chapter will analyze their narrative structure and what constitutes the differences. For this purpose five consecutive episodes of **Shortland Street** and **Junoon** are analyzed scene by scene in their textual pattern such as settings, openness, closure, and characterization to catalogue the variations arise through the cultural differences. Though most of the examples are drawn from these episodes, the overall discussion is based on the continuous viewing of both serials. This analysis also made it possible to extract some general characteristics of continuous serials as well as series.

4.2 THE OPENNESS

The most important element which differentiate the narrative structure of both **Shortland Street** and **Junoon** is their narrative setting. The general notion about soap opera narrative is that they mostly set in a contemporary world which may help the narrative to raise more and more current issues to attract more viewers. Television scholar Robert Cathcart claims

that, soap opera drama, unlike other dramatic forms, never strays from the contemporary. No soap opera is ever set in pre-civil war times or on the starship Galactica.¹

Junoon on the other hand, sets the story in a pre independence India before 1947, though the currently running storylines are fictionalized present Bombay life. Hence, more than fifty years have been compressed into less than a year's narrative, inviting its audience to understand the present through reference to the past which may fulfill some imaginary yearning for an earlier time and consequently "traditional" values. The reason for opening the story from the pre - independence days, may be to inform the audience about the India's emergence as nation with its contradiction and struggle. This way the program can comply Doordharsan's regulations and ideologically acceptable to the decision makers who approve the programs for telecast.

On the other hand, **Shortland Street**'s beginning episode opens the narrative with the day's major accident which trigger the rest of the storylines. This sets the narrative in the present with distinctive characters as something that belongs to, and exemplifies, contemporary New Zealand.² Thus, from the beginning, the narrative of **Shortland Street** anchors its audience to the time in which they live. This contemporary setting helps to attract more audience and develop a strong bond between the narrative and its audience as the stories and issues are the day to day happenings of the audience's real world.

Thus, one of the fundamental characteristics of the narrative of any continuous serial is its sequential installment. In other words, its regularity of broadcasts, which includes the same time of the day and same day of the week, or twice a week, thrice a week or five times a week.³ The narrative punctuality helps its viewers to experience the time of soap opera as similar to that of their real world, which assists them to have an intimate relationship with

¹R. Cathcart, Our Soap Opera Friends in *Intermedia: Interpersonal Communication in a Media World*. Third Edition, ed. Gary Gumpert and Robert Cathcart, Oxford University Press. 1986. p.212.

²G. Mayer, The Tableau and the Empty Look: Shortland Street in *New Zealand Journal of Media Studies*, Massey University, N.Z. Vol. 1, No. 1, 1994. p.11.

³S. Norton, Tea Time on the "Telly": British and Australian Soap Opera in *Journal of Popular Culture*, Vol.19, No. 3. Winter. 1985. p.4.

their favorite characters. Also, with their stereotypical qualities, these narratives combine the highest degree of the most important elements of television aesthetics: intimacy and continuity.⁴ To achieve the greater intimacy these narratives have to unfold their stories, episode after episode, by properly organizing their time, which can bridge a path between the viewer and the character.

As mentioned in the previous section both **Shortland Street** and **Junoon** are produced for half hour telecast format and are scheduled for a prime-time slot. But they both vary in their regularity of broadcast. While **Shortland Street** since its inception appears on the same channel at the same time five days a week, **Junoon** has an irregular telecasting pattern. Since its beginning the program has been shifted from one channel to the other and the time of the telecast also been changed. For example, at early 1995 the program was being telecast at 8:30 pm, but now it is screened at 10:30 pm. Though 10:30 time slot is still a prime-time for Indian television audience the shifting may have been taken place because of a fall in viewers, perhaps due to the screening of new soaps which focus on current social issues.

Shortland Street has always tried to maintain a sense of the real world through reference to topical issues. The narrative structure frequently reassures its audience's experience of real time in its text by referring to important days of the real world, and celebrating on a particular day when it occurs in the real world. To give a simple example, in one of the recent episode the Street community shared their concern for the country's cancer patients along with their viewers by observing Daffodil Day on the 25th August. Similarly, the people associated with the Accident and Emergency Clinic were involved in fund raising for the country's Asthma Foundation along with their real world counterparts, and showed their compassion to the Asthma sufferers by wearing Jeans on 27th of October, the same day as the real world.

⁴ H. Newcomb, *TV: The most Popular Art*, Oxford University Press, NY 1976. p.253.

Junoon, on the other hand, has a less direct reference to the real world. The time frequently seems to rush at quite a breathless pace. Like cinema, the narrative stretches and compresses time. For example, the cremation of Bhatnagar's body has been extended over several episodes though the narrative time is only a day. As mentioned earlier, the story of more than fifty years has been compressed into few episodes. This may enhance the tension among the audience, but certainly wipes off the normal feeling of day to day life in the characters and shades the viewer's illusion of realism in its narrative. Also **Junoon** does not build any topical issues into its narrative.

In general soap opera narrative, unlike other forms of television drama, is based on a continuous narrative pattern so that it can retain a large audience. In that sense, the narrative structure of the soap opera becomes the backbone in telling the stories to its loyal audience. While writing about the importance of narrative structure in soap opera, Christian Geraghty notes that:

To analyze the soap opera in any sense, it is important to look at their narrative structure and aesthetic characteristics. Since it is the combinations of certain thematic preoccupations with a particular kind of engagement with the viewer which forms the basis of soap opera appeal.⁵

Similar to Geraghty's claims, Graeme Bassett notes that the narrative structure of soap opera is an important element in understanding their popularity.⁶ Its multiple structure provides a basis for always maintaining a number of unresolved narratives. As one narrative is resolved another is created thus establishing an open text to the narrative as a whole.⁷ This unique quality identifies soap operas different from other forms of television narratives.⁸

Both **Shortland Street** and **Junoon** with their unfolding text, multifaceted characterization, interweaving storylines and refusing to end their stories, certainly share some commonalities

⁵C. Geraghty, *The Continuous Serial: A Definition in Coronation Street*, ed. Richard Dyer, British Film Institute, 1980, p. 6.

⁶G. Bassett, 36. 446, *Television and Education, Study Guide*, Massey University, New Zealand, 1989 p.1.

⁷ibid, p. 7.

⁸C. Williams, *"It's Time For My Story": Soap Opera Sources, Structure, and Response*, Media and Society Series, Praeger. 1992. p.2.

to be part of soap opera community. But this is only in a broader sense that both soaps look similar enough in their struggle to keep their narrative going on forever. However their narrative construction of multiple stories make both the programs dissimilar to each other due to their cultural variations.

These cultural variation can be seen from their opening moments. For example, the Indian soap to its multilingual audience, opens the program with the main title in English followed by another title in a respective regional language for a particular audience from one particular region. After the main titles the program places the visual recaps and then starts the day's main stories. On the other hand, **Shortland Street** opens the narrative with the recaps followed by picture credits and places the main titles just before the day's main stories. In other words, **Shortland Street** opens the narrative similar to that of other western soaps, where as, **Juno** follows a distinctly cinematic style at the beginning.

In addition, both the narratives follow different pattern to recapture their previous stories. **Juno** uses clips from various past episodes which are no way directly connected to the current storylines. Apart from this **Juno** uses only the visual footage as recaps and runs the signature tune on the sound track. Where as **Shortland Street** shows the audio visual clips from the previous day's stories and uses the signature tune on the picture credit. **Juno** recaps images that may also be used as picture credits.

To illustrate with an example, in all the analyzed episodes of **Juno**, the main storyline in the narrative revolves around the kidnapping of Akash (Appendix B). But none of the recapping clips reveal any clues to this main storyline. This type of narrative opening could not provide a new viewer with enough knowledge to make sense of all the plot developments that unfolded in its immediate preceding episodes. Indeed, **Juno**'s recapping clips function more as memory refreshers for the regular viewer than as suitable briefing for a new viewer. A junction viewer may find it difficult to follow the story from a middle point.

In contrast to **Junoon**'s recaps, **Shortland Street** opens its program with the clips of its main storyline from the preceding episode, recapping its story for its regular viewers as well as its casual viewers. In addition, the lateral narrative movement of **Shortland Street** frequently closes some storylines while opening new storylines. This enables an unfamiliar viewer who does not usually watch the program or who has missed an episode to smoothly engage with the story at any stage of the narrative. Overall **Shortland Street** when compared to **Junoon**, is based on a different form of narrative pattern, a pattern that is familiar to many Western soap operas such as **Neighbours** and **Coronation Street**.

The primary difference in the narrative structure of **Shortland Street** and **Junoon** can be established through their motion of narrative progression. As mentioned in the preceding chapter **Shortland Street** with its fast cutting pattern between the scenes ensures that the story moves at a faster pace accompanying so many storylines with multiple crises. **Junoon** Whereas unfolds its limited storylines at a slower pace to that of day time soap operas such as **The Young and the Restless** and **Days of Our Lives**. These limited plots drive the narrative movement in a linear way like the narrative of television series where all the actions are driven to the restoration of order. **Shortland Street's** narrative with its large community of characters and the tangling of its storylines between those characters, moves the story laterally. Though **Junoon's** narrative is not focused on the absolute narrative closure, its every plot is heading off to a main closure of a lengthy dominated storyline.

These elongated storylines in **Junoon** create difficulties in prior narrative dependence. This occurs when **Junoon** continues its plotlines from previous weeks or when one episode refers to events that were dramatized in earlier episode. **Shortland Street**, by incorporating the back story every now and then tries to minimize the prior narrative dependence as characters and dialogue are designed to remind and inform viewers of past events that are relevant to the present narrative.⁹ For example Johnny's breakup with Jenny always brings to light the previous illicit relationship between Johnny and Ellen which had happened in

⁹B. Timberg, *The Rhetoric of the Camera in the Television Soap Opera in Television: The Critical View*, Fourth Edition, ed. Horace Newcomb, Oxford University Press, N.Y. 1987. p.171.

past episodes. This happens only occasionally, otherwise the narrative sets its goal on the future, whereas **Juno**'s narrative progression depends on the past narrative to move its story forward. This prior narrative dependence demands a certain viewer participation. That is, full appreciation can only be from viewers who saw the previous episodes. This provides some difficulty for casual viewers.

Shortland Street encourages its viewers to join them in its storylines. Its plots do not move ahead at a rapid pace. Though the phases of action are faster, this in no way drives the story at a breakneck speed. The faster actions accommodate more storylines and more issues. The narrative structure treats all the main storylines of the day equally in evenly distributed scenes. To give an example, in one of the analyzed episodes there are four main plots interwoven with seven other subplots (Appendix B, episode 1). The day's main stories are, while Johnny and Jenny struggle to keep their relationship going, shoots an unarmed police officer. Meanwhile at the clinic Dr. Finlay is busy preparing to treat Rima's tumor, and Carla is still spreading the news about her false pregnancy among her fellow workmates. All the main storylines are given equal importance which equally distributes the audience's participation with all the characters.

Along with the day's main plotlines, the frequently interwoven subplots generate greater opportunity for constant interaction among the day's main and supporting characters, which opens the way for more issues and gives multiple taste for its audience. As Carol Williams notes:

to tie characters is to tie stories, through which the characters are woven - the tighter the ties, the clearer, stronger and more popular the soap opera.¹⁰

In context to William's claim **Shortland Street** ties its storylines and characters into a closely knitted community which makes the program one of the most highly rated soap operas ever produced in New Zealand, with the current viewership over 20 million people worldwide.

¹⁰C. Williams, 1992. p. 169.

On the other hand the narrative of **Junoon** lingers around very limited storylines. The storylines are not interwoven enough to each other. Most of the time the major storylines are running parallel to each other. Though the narrative is plotted with on an average between two to three storylines in an episode, the main emphasis is on one main plot and rest of the plotlines are pushed to the background.

For example, all the five analyzed episodes show the kidnapping of Akash as the main plot, leaving the remaining plotlines in the background. Though all the characters do participate in this kidnapping story, their actions are individualized which minimizes the character interaction each other in the story. This means only limited storylines are being opened up when compared to **Shortland Street** which frequently opens new storylines by simultaneously closing some of them. As Linda Herrick notes while writing on **Shortland Street**, indeed so many storylines, character developments and crises are happening within each episode.¹¹

There are also important variations in the open and closed narrative devices in each soaps. These textual modifications may arise from the respective country's audience's knowledge on soap opera culture. The television viewers in New Zealand are familiar with the soap opera conventions due to their prolong exposure to various soaps in their television networks since mid 60s. On the other hand Indian television audience never been exposed to the continuous serial dramas until middle of 80s. In order to make the viewers understand the stories and involve with the characters, the producers of soap operas in India had to incorporate many of the cinematic conventions which are familiar to the television audience in their soap opera narrative.

To establish the different reading of both soaps it is important to mention Robert Allen's use of Umberto Eco's work on narrative text. For Eco, states Allen, that closed texts always evoke the expectation that their further course will satisfy and seem to be structured

¹¹L. Herrick, Street-Wise Production Life: Street Smart in *Sunday Star-Times*, New Zealand March 12, 1995. p. D1.

according to an inflexible project. On the other hand, open texts have built into them multiple levels of interpretation.¹²

When applying Allen's description to the narrative structure of **Shortland Street** and **Junoon**, the textual differences in their narrative can be very well identified. The text of **Shortland Street** with its multiple storylines and lateral distribution system furnishes a variety of possible readings. On the other hand, **Junoon** with its limited plots and linear narrative style, offers less interpretive possibilities.

In addition, the textual differences are also be noticed in their composition of shots and camera movement. In **Shortland Street** with the multi-camera shooting pattern, the images seem to have been discovered rather than arranged as in **Junoon**. The composition of shots

Figure 4.2.1: Open Form of Shortland Street.



in both serials exploit the frame differently. In **Shortland Street** the domination of a single image in a frame conversing with the other person who appears in the next shot tends to dilute the text, which implies that more important information lies outside the edge of the composition.¹³ In other words, within the composed frame a single character interacts with another character who is out of the frame with more necessary information (Figure 4.2.1).

¹²R. Allen, 1985. pp. 81-82.

¹³L. Gianneti, *Understanding Movies*, Second Edition, Prentice-Hall, Inc., New Jersey, 1972. pp. 81-91.

On the other hand, **Juno** closes its text with the careful composition of framing with two or more people in a frame exchanging the necessary information (Figure 4.2.2). That is the reason why **Shortland Street** has maximum number of edit points when compared to **Juno**. Hence, **Shortland Street** depicts not the social unit, but the personal unit.¹⁴ It is

Figure 4.2.2: Closed Form of Juno



the personal unit that involves the viewers on a regular basis. **Juno** with two or more people in a frame becomes a social unit where the audience may not have a chance to develop a close relation with any particular character. This open form of text in **Shortland Street** further heightens the sense of “realism”, based on the conventions associated with realist presentation. **Juno** with its closed textual pattern, approximates conventional (film) narrative.¹⁵

Along with the visual text the musical text in both soaps reflects the basis of each soap. Before analyzing the use of music in the two soap operas, it is important to briefly define the variations in the use of music between India and the West which contrast the cultural differences.

¹⁴L. Spence, Life's Little Problems...and Pleasures: An Investigation into the Narrative Structures of The Young and the Restless, *Quarterly Review of Film Studies*, Fall, 1984. p. 305.

¹⁵ibid.,

In his essay on Indian music, Raghava Menon notes the difference between Indian and Western music markedly establishes the cultural differences between east and west. According to Menon, the simple difference is, while Indian music is defined as melodic in character, Western music categorized as harmonic.¹⁶ For Menon, obviously then two types of music go in different directions and serve the human being listening to it in different ways. The two cultures are looking for different thing in life. The Western produces physical sensations more easily and more competently than the Indian does. Indian music, on the other hand, produces a luminous internal world of hypnotic beauty of tenderness.¹⁷

Music in soap operas is not given much importance by television scholars. In Indian soaps similar to that of its cinematic counterpart music plays a very crucial role. This is because many of the aesthetic conventions of Indian film and television are appear to derive from the various folk and classical dramatic performance which frequently accompanies orchestrate music. As mentioned earlier Indian television viewers tuned their cinematic schemata to the popular big screen, the use of music becomes very important in the soap opera narrative to snatch the audience from big screen and divert their attention towards small screen. On the other hand, music in **Shortland Street** may have a subliminal or reinforcing role.

In **Juno** the music gives life to the narrative. In most dramatic moments where all the action stops, the melo (music) of the melodrama takes over, expressing every shade of emotional reverberation, and doing it far more effectively than the spoken word or the studied gesture. This is exactly what Peter Brook claims:

music is most evident at climatic moments and in scenes of rapid physical action, particularly mute action, which receive orchestral underlining. Music seem to have been called upon the dramatist wanted to strike a particular emotional pitch or coloring and lead the audience into a change or heightening of mood.¹⁸

¹⁶R. Menon, Music in Indian Culture in *A Portable India*, ed. Jug Suraiya and Anurag Mathur, Indus, New Dheli, 1994. p. 177.

¹⁷ibid., p. 181.

¹⁸P. Brook, *Melodramatic Imagination: Balzac, Henry, James, Melodrama, and the Mode of Excess*, Yale University Press, London, 1976. pp. 48-49.

On the other hand, in **Shortland Street** music is not a regular part of the narrative. It uses music mostly in the identifying theme accompanying the opening and closing of each program. Even at dramatic high points music is very seldom used, apart from places where the narrative closes for a commercial break, and at the closure of the episode to heighten the drama of that particular moment. There are some musical numbers very much present in the sound track during the scenes at the coffee shop and Kennedy's, but they are background music and do not have any dramatic impact.

Music in **Junoon** becomes the example of Deborah Silverman, Mary Cassata, and Thomas Skills' research findings that music plays an important role in creating the mood of a soap opera scene.¹⁹ Every scene in the serial is backed by the music piece. This is predominantly present in most Indian film/television production which frequently uses the modal music to enhance the emotive aspects- something that is seem to be characteristically absent in **Shortland Street**'s narrative. In **Junoon** the music underlines the psychological refinements- the unspoken thoughts of characters and helps to build a sense of continuity. Though the music hightens the melodramatic imagination in the serial, it certainly shades the notion of realism with its audience. That is, the audience can consciously differentiate between their world and the soap opera fictional world. Whereas in **Shortland Street** the seldom use of music curtails the melodramatic impact in the drama which enhances the concept of realism.

In addition to music which contrast the realistic nature of **Shortland Street** and **Junoon**, the repetition of familiar stories and characters in both soaps too alters the notion of realism. Both the narratives of **Shortland Street** and **Junoon** in their own way with the familiar settings, community of characters, and interwoven storylines are formally characterized by redundancies and literally with reversible narrative patterns. But their stories and the production process differ in their frequency in repetitiveness.

¹⁹ D. Silverman, M. Cassata, T. Skills, *Setting the Mood: An Analysis of the Music of General Hospital and As the World Turns in Life on Daytime Television*, p. 102.

The primary difference is evoked through their familiar settings. While the stories in **Shortland Street** mostly revolve around the Accident and Emergency Clinic, the repetition of familiar settings such as reception, the staff room, the coffee shop, Kennedy's and some of the character's residences are frequent in all the episodes. Whereas in **Junoon** the fiction takes place in the city of Bombay in various locations. The narrative frequently shifts its location to a new one to avoid repetition of place. Even within the same setting, the possible shifting of camera (the serial is shot in a single camera) bypasses any repetition of a similar backdrop. In **Shortland Street** the multi-camera shooting operation, with its limited space, uses the same background which may be due to economic reasons.

The faster phase of the stories in **Shortland Street** with its lateral movements, forces its characters to appear on screen regularly. The hospital genre means the characters have restricted costume changes. This means the nature of characters is unchanged, and their frequent appearance in different events gives the audience considerable room to participate actively in meaning production in the varied repetition of events. On the other hand, in **Junoon** the linear progression of the narrative restricts the degree of repetition.

The narrative structure of **Shortland Street** frequently repeats its stories and issues when compared to **Junoon**. Though it is a hospital genre, the stories are basically about a group of people and their personal lives. Issues such as romance and relationships are often repeated within an episode, and passed along from episode to episode and character to character. This is of course related to the distinctive narrative emphasis on the interrelated community.²⁰ The cyclical repetition of stories, issues, settings, and characters in **Shortland Street** allows the audience to familiarize themselves with the narrative and permits them to build up a sense of fictional pace.²¹

²⁰G. Mayer, *Painted Dreams: Serial Form and Australian Television*, in *Metro*, No. 78, Summer, 1988/89. p.12.

²¹C. Geraghty, 1991.p. 13.

The narrative of **Junoon** mostly involves only one storyline in a scene. After completion of the scene, the same storyline may jump to another location with different characters or to an entirely different storyline. As mentioned earlier, there are two to three storylines interwoven within an episode, but they do not overlap within a same scene. This makes every scene in **Junoon** a separate block with one storyline. On the other hand **Shortland Street** juggles around different storylines within the same scene. It mostly overlaps its storylines in a communal place such a reception, the coffee shop, Kennedy's, and the staff room. On average it knits about three storylines in these communal places, and at times it even manages five storylines in a given scene. On many occasions the movement of the camera transports the storyline from one to another in the same scene.

For example, in one of the episodes (Appendix B, episode 4 scene 11), there are three story threads interwoven into a single scene. Thread 1. The scene opens with Chris and Rangī chatting near the bar at Kennedy's regarding Tiffany. Thread 2. At the same time Carmen and Rebecca discuss about Erik. Thread 3. Rangī and Rachel decide to visit Manny individually. The camera movement and editing techniques gently bring together all three storylines in the narrative without any interruption, and enchants the audience by smoothly switching between storylines. This narrative variety enhances the audience's identification with the characters and close involvement with the stories.

The narrative structure of **Shortland Street** covers wide range of stories and styles without disturbing the serial format when compared to the narrative of **Junoon**. Although occasionally the interwoven plots may administer the narrative an impression as a smoothless flow, narrative of **Shortland Street** certainly encourages its audience to make connections between characters and events, and constitute a dramatize personae.²² Hence, the narrative structure of **Shortland Street** fits exactly to Robert Allen's definition for soap operas that:

²²R. Kilborn, 1992. p. 42.

soap operas disperse their narrative energy among a constantly changing set of interrelated plots, which may merge, overlap, diverge, fragment, close off, and open up again over a viewing period of several years.²³

Though the narrative structure of **Junoon** too carries the characteristics of Allen's definition, when compared to **Shortland Street** it occupies the middle ground between the serial and series, with its lengthy and dominated storylines and its absolute closure of a particular storyline. Despite both soaps bearing the similar quality of never-ending narrative the method of closing the storylines among **Shortland Street** and **Junoon** further differentiate their narrative structure.

4.3 THE CLOSURE

When discussing the quality of soap opera which never end their stories, Robert Allen examines their narrative structure to discover an answer for their immortal nature. Allen opens his discussions by comparing the similarities between language and narrative. For Allen, the language and narrative are structured along two axes: a paradigmatic (associative) axis and a syntagmatic (combinatory) axis.²⁴ In reference to Allen's claim, the paradigmatic (multiple characterization) differences between **Shortland Street** and **Junoon** will be discussed latter on. Now it is time to examine the distinctive syntagmatic features of both soaps because they differ in the way they conclude each episode.

The unique characteristic of the narrative of any continuous text is its lack of conclusive closure. That is why soaps are distinctive to other textual forms because they have no definite closures. As Louise Spence claims :

The most distinguishing structural mechanism of the soap opera is its serial form, an open-ended story..."to be continued". It is implied in the very nature of soap operas, that they will last for ever. There are many plots occurring concurrently and climaxes or solutions to problems are usually such that they generate the potential for new tensions and new sufferings. There is never a solution, as such, but a constant search for tomorrow.²⁵

²³R. Allen, 1992. p.108.

²⁴R. Allen., 1985. p. 175.

²⁵L. Spence, 1984. p.302.

In context with Spence's above definition, both **Shortland Street** and **Junoon** deny a classical cinema ending of "they lived happily ever after", with their open ending at the end of their episodes and by closing the storylines in between the narrative, they accommodate a wide range of interpretations among their viewers.²⁶ These mini-closures in the text work as catalysts for opening up new plotlines. In no way are these multiple storylines based on the traditional endings of novels and plays. The narrative, in other words, is typically different to that of Hollywood cinema where the narrative begins with a situation, a series of changes occur according to a pattern of cause and effect and to a new situation which leads to a final end.²⁷ All these things happen within the prescribed time. But the narratives of soap operas are spread over many days and released in an installment basis. There is never a point at which all the loose ends are tied up, and all narrative questions answered.

Both **Shortland Street** and **Junoon** share a common pattern by closing their narrative structure, although differ in their textual gaps and the way they handle their narrative mini closures.

For example, even though **Shortland Street**'s narrative is interwoven with multiple characters and storylines, its individual plotlines involve only a few characters who will be the protagonists for that particular plotline. These protagonists will have support from the other characters. It is very common in soap operas that the main characters of one plot will be carrying less weight in another plot. But overall the individual storylines are divided among limited characters. This enables the narrative to fragment the plotlines into very little stories²⁸ - and these stories are told in a very short time span. Once this short story comes to a sort of mini closure, that particular closure will give birth to a new plotline. So the unavailing and closing of stories becomes frequent when compared to **Junoon**.

²⁶R. Allen, *to be continued... Soap Operas Around the World*, Routledge, London, New York. 1995. p.23.

²⁷D. Bordwell, K. Thompson, *Film Art: An Introduction*, Welley Reading, Massachussetts, 1979. p.83.

²⁸C. Williams, 1992. p.148.

The limited storylines of **Juno**'s narrative accommodate all its main and supportive characters in a main storyline. In spite of involving all the characters in a single plot, the characters do not cross over to each other as they all operate in a different location. Most episode's trades utilize one main plotline tangled with another one or two subplots. The story in the main plot is elongated when compared to **Shortland Street**. Once the main plot comes towards to an end, one of the sub plots may slowly stem as the alternative main plot.

To illustrate with an example, in the analyzed five episodes of **Juno**, the main plot in the story is regarding the kidnapping of Akash. All the characters in the serial are taking part in this particular storyline. Though they do participate in the other sub plot, they frequently make a visit to the main plot. In contrast, **Shortland Street** is a banion tree, which has four to five main plots and a few more sub plots in an episode. The branches of storylines are driven to a series of mini closures which resolves only a particular narrative question.²⁹ This type of frequent temporary resolution in **Shortland Street** is seen as by Clarke, a feminine type narrative, where as **Juno**'s narrative can be placed under the paradigm of a male type due to the resemblance of the closure of its main plotline, with the traditional narrative, though the story further continues its journey.³⁰

From the above discussion, it becomes evident that, in **Juno** the viewer's wandering viewpoint is more of a straight line, where as **Shortland Street**'s viewers have to spread their interest among equally weighed multiple storylines. This may establish **Juno**'s narrative structure similar to that of Australia's **A Country Practice**, a hybrid of the traditional closed narrative and the open soap opera form.³¹ On the other hand **Shortland Street** is more consistent with the Western soap opera form.

Both **Shortland Street** and **Juno** contain two key soap opera devices - the moments of temporary resolution and the use of cliff-hangers. Indeed, these two alternatives work

²⁹R. Allen, 1992. p. 110.

³⁰M. Clarke, *Teaching Popular Television*, Heinemann Educational Books Ltd., 1987. p.15.

³¹G. Mayer, *Never-ending Stories*, p.20.

together to provide variations within the established pattern of the serial's organization. But their strategy in ending their narrative at each commercial break, at the end of an episode, and also at the end of the last episode of the week, separates their narrative structure with different textual gaps which imposes a different reading to their viewers.

One of the most interesting and perhaps the most important syntagmatic gap which separates the narrative of both the soaps is the narrative frequency. While **Shortland Street** is five-night-a week program. **Junoon** is only three-nights a week. The viewers have to wait almost 120 hours to come back to the story. But in **Shortland Street**, the main gap is only from Friday evening till Monday evening and most of the viewers viewing pattern is tuned to this week-end break as viewers also take a break from their television set. The longer waiting period in **Junoon** may provoke greater anticipation among its audience, and at the same time there is a greater chance for the audience to forget the story. This may disrupt viewers involvement with the narrative.

Apart from external interruptions, the text of both **Shortland Street** and **Junoon** are interrupted by gaps inserted by the sponsors and advertisers to spread their message among the viewers and also to provide an obvious punctuation point.³² But the placement of these commercials in both the programs is another division in their narratives. There is a regular pattern in the insertion of commercials in **Shortland Street**. The narrative has been divided into three segments with two sets of commercial interruptions placed between 7-8 minutes of narrative time. On the other hand in **Junoon** there is no fixed set of acts in an episode. Some episodes have three acts with two commercials and some with four acts containing three commercials. The flow within each segment is uneven compared with **Shortland Street**.

In **Shortland Street**, for example, the placement of advertisements is planned in such a way that the scene immediately preceding a commercial break always raises a narrative

³²G. Mayer., *Painted Dreams*, p.12.

question to form a protensive tension among viewers. To achieve this, the drama in one of the plotlines is driven to a high pitch and the moment before it reaches a crucial point the narrative is suspended and holds the facial expression of one of the character in a close up longer than what would normally be considered necessary to advance the story and fade out for a commercial message. This produces the empty face as an attempt to encourage the viewer to react, to make a judgment, to hypothesize about the future sequence of events - particularly as the viewer is frequently in possession of information denied to the character to empathize with the persecuted.³³

In other words, suspense is created among audience which forces them to sit and wait for the continuation of the narrative after the commercial break. These temporary closures not only generate greater pressure, they also function to introduce difficulties and to complicate the character's life³⁴ -and may work as a catalyst for the opening of new storylines. Such a tempo does not exist in **Junoon**. The commercials not only appear inconsistent in the narrative, but on many occasions they have been placed in between the action which disrupts the audience's attention. By looking at commercial interruptions it is possible to establish an important variation in the construction of narratives in **Shortland Street** and **Junoon**. While **Shortland Street** seems to plan the commercial insertion during its scripting stage, **Junoon** seems to place the adverts on the editing table without reference to the program. One appears "seamless", (**Shortland Street**), the other a disruption or rupture (**Junoon**).

4.4 THE CLIFF-HANGER

Along with the differences in their resolution, both soaps follow different patterns in setting the use of the cliff-hanger. In the narrative structure of both **Shortland Street** and **Junoon** there is always a question mark left dangling at the end of each episode to tempt thviewers to come back the following day.³⁵ Both the serials' cliff-hangers vary in their intensity.³⁶

³³G. Mayer, 1994. p. 14.

³⁴T. Modleski, 1982. p.107.

³⁵D. Self, *Television Drama: An Introduction*, Macmillan Publishers Ltd., 1984. p. 34.

³⁶T. Modleski, The Search For Tomorrow in Today's Soap Operas in *Film Quarterly*, Fall 1979, p. 12.

The primary difference in the cliff-hanger of **Shortland Street** and **Junoon** is in their visual composition of the final frame. **Shortland Street** usually chooses to close its day's drama with a close up, or an extreme close up, of one of the character's faces in a freeze frame for few seconds, and superimposes the end titles on the face which eventually fades out while the titles still continue (Figure 4.4.1). In addition, the sound track carries a title song with the titles to alert its involved viewers to the completion of the story for the day.

On the other hand, the visual composition of **Junoon**'s cliff-hangers is fairly different to that of **Shortland Street**. Generally, most of the episodes end with two characters in a freeze frame (Figure 4.4.1) either in mid close up or mid shot, and fading out followed by the end titles. These end titles are superimposed on the palace where the story initially began. This may bring back some of the memories from very early episodes for its regular viewers but may confuse casual viewers.

Shortland Street teases its viewer with two types of cliff-hanger. All its Friday episodes usually end with a high-tension cliff-hanger when compared to other days. Most other days

Figure 4.4.1: Cliff-Hanger of Shortland Street and Junoon



the narrative closes with a major narrative question unanswered, and leaves its viewers in considerable suspense, saving the greater narrative indeterminacy for the end of Friday's episode.

To give an example, in the analyzed episodes most of the closures pose a question about a relationship. The audience are forced to look forward to the next day to find out whether Jenny and Johnny are going to be together again or Rachel and Rangî develop a new relationship or Kirsty and Ana will be friends again. But Friday's narrative closes when Carla and Minnie smashes their car into another car, and before the audience can find more about their condition, the narrative closes into a more intense cliff-hanger. The audience are compelled to make their own speculative conclusions about the accident till they come and find out about the fate of Carla and Minnie in Monday's episode.

In contrast, **Junoon**'s cliff-hanger never provokes any sort of suspense or high tension among its audience. While major overall questions are unanswered and unresolved, the cliff-hanger in **Junoon** emanates from a minor matter, which can be easily forgotten. In every episode the narrative closes after the completion of an action from a particular main storyline. In addition, the Wednesday episodes close its narrative with a lack of suspense. Even if there is a chance for a high tension closure, the narrative releases the suspense before it closes for the day, and terminates the narrative with an insignificant cliff-hanger.

For example at the end of last scene of 5th episode (Appendix B) Thatha Sir smashes his car into a tree and becomes unconscious. The camera zooms into a close-up of Thatha's face to create confusion among the audience. This cliff-hanger is similar to the cliff-hanger of Minnie's accident in **Shortland Street**. But **Shortland Street** closed its narrative with the close-up of Minnie, leaving its audience in great tension. **Junoon** continued past this point and released the audience's tension - Thatha Sir is shown to be alive and is admitted to a hospital, and the show concludes with Vajat in a mid shot feeling happy about Thatha's arrest. This type of closure may help the viewer to release their tension within the program time, and abort their relationship with their favorite characters till they come back the next

day. This relaxed ending is consistent with the pacing and less confrontational values of the New Zealand soap.

In addition a new episode of **Junoon** never starts its narrative with the previous day's cliff-hanger. It always starts with a new action in a different location. This may compose an imaginary passage of time between two episodes and the characters may peruse an unrecorded existence until the next one begins.³⁷ On the other hand **Shortland Street** starts most new episodes with the camera picking up the action where it left off in the last one.

Shortland Street uses variety of cliff-hangers to close its daily narrative and to captivate loyal viewers for the subsequent episode. The narrative closes with a non-verbal close-up of various mental expressions of the characters, such as shocked, surprised, confused, thoughtful, angry and emotional faces.³⁸ While shocked and confused faces of individual characters dominate the other types of cliff-hangers, occasionally the narrative closes with a couple kissing each other passionately in an extreme close-up. Though all these cliff-hangers present some sort of enigma to the viewer at the end of every episode, they are predominantly resolved at the beginning of the next episode.

At the same time, the narrative structure of **Junoon** also uses a different enunciation of cliff-hanger to close its day's narrative. Compared to **Shortland Street's** cliff-hangers, **Junoon** has a different pattern. The narrative often ceases with a mid shot of a person or persons with happy, hopeful, sadistic, narcissistic, leering, and angry expressions. Occasionally it uses confused and shocked cliff-hangers, but can never show a couple kissing in a cliff-hanger as it is not allowed on the Indian small screen.

To sum up, **Junoon** with its passive cliff-hangers shuts the day's narrative and frees its audience from the story. Unlike **Shortland Street**, the cliff-hangers in **Junoon** seldom

³⁷C. Geraghty, *The Continuous Serial: A Definition in Coronation Street*, ed. Richard Dyer, B. F. I, London, 1980, p. 10.

³⁸G. Mayer., 1994. p. 14.

leave its viewers in considerable suspense regarding the following episode. The cliff-hangers with the framing of characters in mid shot keeps the audience at a spectator distance.³⁹ Where as in **Shortland Street** they are the ideal vehicles for encouraging speculation about the future course of the narrative. With a close up or extreme close up of a character's face who is in a psychologically conflicting situation, these cliff-hangers generate greater pressure to tune into the next episode.⁴⁰

In addition, these cliff-hangers of close ups and extreme close ups in **Shortland Street** entice viewers to enter as deeply as they can into the feelings of the characters. As mentioned above, they will be forced to come back the following day, although the viewers know that particular moment will fade to titles and to an unending closure for the day. The visual summary of the emotional situation, in a tableau where the characters' attitudes and gestures are compositionally arranged,⁴¹ is accompanied with music and frozen for a moment. Emotion accumulates and is never released before the closure, which mostly distinguishes the contemporary television melodrama from its cinematic predecessors.⁴²

4.5 CHARACTERIZATION

In both **Shortland Street** and **Junoon** the characters are the most important elements of the program, with whom the audience interact often to share their feelings. Television viewers grew up letting their favorite soap opera characters into their living rooms every day. Over the course of time a bond is established between the fictional characters and the audience. Though the audience cannot directly communicate with their favorite characters, the form encourages audience interaction through sharing their difficulties and sometimes, adopting their advice.

³⁹R. Cathcart. 1986. p.214.

⁴⁰G. Mayer, *Painted Dreams*, p.12.

⁴¹ J Docker, In Defense of Melodrama: Towards a Libertarian aesthetic, in *Australian Drama Studies*, Number. 9, October 1986.

⁴²J. Feuer, Melodrama, Serial Form and Television Today, *Screen*, Vol. 25, No. 1, January-February 1984. p.12.

The narrative is not structured around one core dilemma, but an overlapping chain of successive dilemmas and enigmas. If one dilemma is enervated by the departure of a character, then the narrative moves on to another to keep the audience in their fictional world. As Charles Barry notes:

conflict may develop quickly, and then suddenly be suspended (in soap opera parlance being "put on the back burner") characters problems may be solved haphazardly with out a climax; a character may dominate the narrative and then suddenly become irrelevant... other times, a main character suddenly dies and the narrative simply and cruelly continues... things just keep happening....⁴³

Both the narratives of **Shortland Street** and **Junoon** fit Barry's above claim with their multiple characterization, which both narratives adopt in their textual system. Their textual system depends not on individual characters but an entire community of characters for aesthetic effect and popular appeal.⁴⁴ But when compared to **Junoon**, **Shortland Street**'s narrative structure presents a wide range of characters and issues, incorporates a range of different age groups.

Shortland Street casts on an average between 22-25 characters (Appendix B) in a day's drama. Fifty percent appear regularly while others join them as guests for a limited period of time. The multiple storylines of **Shortland Street** focus on relationships among these regular and guest characters. With this community of characters **Shortland Street** is able to unfold many storylines which gives pleasure to a range of different audience groups.

On the other hand, **Junoon**'s narrative revolves around a limited number of characters among whom the day's main stories are interwoven. On average **Junoon** commissions between 8-13 characters (Appendix B) in a day's show, which is only half of **Shortland Street**. This makes **Junoon**'s character structure similar to that of television series. In addition, within these restricted central characters of the day, some appear to be in guest roles who are engaged only in a particular plotline for a confined period. Apart from this,

⁴³C.Derry, Television Soap Opera: Incest, Bigamy, and Fatal Disease in *Journal of the University Film and Video Association*, 35 (1) Winter 1983. pp.5-6.

⁴⁴R. Allen, 1985, p. 57.

some episodes are managed only by very limited (approximately 7) characters. These casting patterns elongate the running storylines and restrict the launching of new plotlines in the narrative.

Hence, the gentle narrative rhythm of **Shortland Street** with its multiple characters, drives its story laterally, where as **Juno** with its limited storylines and fewer performers moves its narrative linearly.⁴⁵ The entertainment format of **Shortland Street** encourages its audience to make the connection between this community of characters, invariably men or women, and the events.

In addition to the difference in the number of characters and plotlines, there is a systematic bias in the male : female ratio in both serials which further separates them in their narrative structure. **Shortland Street** is similar to day time soap opera⁴⁶ - it tends to display more female characters than the male characters. It casts on an average a 9 to 15 ratio for males: females in all episodes. Women dominates **Shortland Street**'s narrative structure as the genre evolved for an audience of women.⁴⁷ In contrast to this, **Juno** casts mostly on average 8 men to 3 women ratio. Thus men dominate its storylines.

It is unusual for a prime-time serial to overload its narrative with female characters, because the expected audience is supposed to be heterogeneous. But **Shortland Street** aims to capture the prime-time audience with dominant female characterization similar to that of traditional day time soap opera. On the other hand, prime-time serials such as **Neighbours** of Australia and **Coronation Street** of Britain balance their gender proportion. In contrast to these, **Juno**, corresponds to the prime-time serial,⁴⁸ - men dominate its narrative structure.

⁴⁵G. Mayer, Never-ending Stories, *Cinema Papers*, July 1985. p. 19.

⁴⁶See the research carried out by Michelle Rondina, Mary Cassata and Thomas Skill, Placing a 'Lid' on Television Serial Drama: An Analysis of the Life Styles, International Management Skills, and Demography of Daytime's fictional population in *Life on Daytime Television: Tuning-in American Serial Drama*, ed. Mary Cassata and Thomas Skills, Ablex Publishing Corporation, 1983. p. 8.

⁴⁷M. Cassata, The Soap Opera in *TV Genres: A Handbook and Reference Guide*, ed. Brian Rose, Greenwood Press. 1985. p. 137.

⁴⁸M. Rondina, *et al*, 1983. p.8.

In addition to gender variation in their characterization, the distribution of male and female across different age groups in both soaps further separates their narrative. The multiple storylines of **Shortland Street** revolve around a diverse age group when compared to **Junoon**. Although the program is aimed at teen and middle aged audience, the story is constructed for the wider audience with different storylines dealing with different issues each with different age group. The prominent characters' ages vary from teen to the sixties. Each age group has its own importance in the construction of the story and the story has a variety when compared to **Junoon**.

The characters in the narrative of **Junoon** are mostly in their thirties and some in their late fifties and sixties between whom the main storylines are interwoven. Younger characters are occasionally inserted in the narrative, that too, for only a limited period. In context with the research carried by Rondina, Cassata and Skills,⁴⁹ **Junoon**'s narrative with its mature characters slides towards the day time soaps.⁵⁰

The characters in **Shortland Street** are mostly young, and in general, the narrative has a variety of characters when compared to **Junoon**. The large number of assorted characters in the program provides its viewers with a range of different people relating with different issues. On the other hand **Junoon** with its limited and matured characters restricts its viewer's identification only to these available characters. Apart from the gender variations, the important role played by male and female characters within the narrative of **Shortland Street** and **Junoon** beyond doubt establishes the cultural differences between both the countries.

The consequences of the decentred identification offered by **Shortland Street** is that the women characters occupy different social positions and have a variety of functions in the narrative. The Accident and Emergency Clinic is being run by a Woman Director and the

⁴⁹ibid, p.11.

⁵⁰ibid., p.11.

Clinic's receptionist Marj swearing as the councilor of local government. The Ambulance, and Kennedy's are all managed by Women. These ascendant women of **Shortland Street** support Mary Cassata's decade old claim that in soap opera women have managed to remain the dominant figures.⁵¹

On the contrary, the narrative structure of **Junoon** minimizes the role played by women characters. Unlike the women of **Shortland Street** who have great strength and resourcefulness, **Junoon**'s women are reduced to the level of passive sex objects. Although female characters such as Prathiba with the top job in justice, Vimla as evil, and Mini Agarwal as a new Indian women who divorced her husband for a lover, resemble some of **Shortland Street**'s women, they all operate in the narrative with no power. As a result male characters occupy a much more important place in the fictional narrative of **Junoon**.

In India the status of women is always lower when compared to men. In traditional Indian culture the senior male member of the family is always the decision maker while female members of the family are assigned to domestic chores. When writing about the status of women in India, Leela Visaria and Pravin Visaria note that:

In most Indian families, decisions relating to finances, kinship relationship, selection of spouse, and similar matters are made by male family members. Women are rarely consulted. Marriage customs that rely on arranged marriage, patrilineal inheritance patterns, wives infrequent contact with their families of birth, and similar cultural and legal factors have promoted the physical and social seclusion of Indian women and ensured that women remain subordinate to men.⁵²

Gender equality has been one of the main issues of soap opera narrative of Indian origin. In their research on India's first prosocial television soap opera **Hum Log** (1986) William Brown and Arvind Singal discussed at some length about women's status provoked by **Hum Log**. They claim:

a country with great cultural diversity, the government produced a prosocial soap opera called Hum log (we people) to raise women's status and reduce mistreatment.⁵³

⁵¹ M.Cassata, *et al* 1985. p.137.

⁵² L. Visaria & P. Vasaria, India's Population in Transition, *Population Bulletin*, Vol. 50, No. 3, 1995. p. 32.

⁵³ W. Brown, A. Singhal, Ethical Consideration of Promoting Prosocial Messages Through the Popular Media in *Journal of Popular Film and Television*, Vol.21, No. 3. Fall. 1993. p.97.

Overall, in the narrative structure of **Junoon**, though the women are portrayed as educated and to a certain level independent, the women's role is conceived in terms of keeping family and home intact rather than remaining a free and independent spirit. At the same time, the emphasis on the women characters in **Shortland Street** as mentioned earlier is very central and their stories are very prominent aiming at particular group of audience. In India no television program is produced aiming at any particular audience, as the remote control of the television set is normally in control of the head of the family. These above variations lay the foundation for ideological differences which will be discussed in the following chapter.

CHAPTER FIVE

IDEOLOGICAL COMPARISON

5.1 INTRODUCTION

This chapter will investigate in detail the ideological differences between **Shortland Street** and **Junoon** by analyzing the social issues raised in both soaps. While discussing the differences in production process (Chapter Three) and narrative structure (Chapter Four), the appearance of Indian soap to its New Zealand's counterpart's significant differences have been elaborately discussed. Hence, the aim of this chapter is to place both **Shortland Street** and **Junoon** in their proper socio - aesthetic context in terms of their own cultural and ideological outlook with a view of foregrounding cultural similarities and differences.

Soap operas embody and enact a particular range of values, beliefs, and ideas pertaining to their country of origin. Though soap operas produced among Western countries share some forms and themes due to the long standing cultural ties, they can also differ greatly from one another according to the social and cultural development of the audience and production context. As mentioned in the introduction section research conducted in this area is seldom and the available studies mostly focus on a particular issue.

Comparing “**Dallas**” and “**Dynasty**” with German soap operas, Gabriele Kreutzner and Ellen Seiter examined the representation of women in these soaps. In their concluding section Kreutzner and Seiter claim that, though the narrative structure of German serials are extensively borrowed from the American soaps, the content of the serials has distinctly German features, and has wide possible readings among German viewers. On the other hand, American soaps had very less viewers compared to Americanized German soaps.¹

¹ G. Kreutzner and E. Seiter, Not All Soaps are Created Equal: Towards a Crosscultural Criticism of Television Serials, *Screen*, Vol. 32, No. 2, Summer 1991. pp. 171-172.

The conflicting viewpoints of social issues of a country are in one respect, an important one, in determining the form of the soap opera.

In her case study on the Australian, American and British soap opera, Suzanne Norton claims that British and Australian continuous serials are different in significant ways from American soaps. Norton believes that, apart from some similarities, American and British soaps show greater differences. Australian soaps seem to occupy the middle ground between British and American soaps.² Norton's conclusion may have evolved from some of the cultural similarities existing in these countries. But when comparing soap operas produced by the West with an Asian serial the differences will be significant.

To identify the contrasting patterns in the ideology (issues) of soap operas of India and New Zealand, what follows is an analysis of **Shortland Street** and **Junoon**. In order to derive appropriate conclusions, several episodes of both serials are analyzed randomly.³ To provide precise examples, ten episodes from both the soaps were randomly chosen and analyzed for their important social values (Table 5.1.1). But the overall discussion is also based on the repeated viewing of many episodes from both the soaps.

The need for ideological investigation is, it uncovers the connection between the fictional portrayals and the maintenance of the social order. As Marina Heck writes about Eco's understanding of ideology to be the universe of knowledge of the receiver and of the group which he belongs.⁴ Though the primary characteristics of soap opera are common to the universal audience, the messages evolved through these narrative generally belong to their country of origin. Hence, with an ideological analysis, the values conveyed by the narrative of **Shortland Street** and **Junoon** for their particular audience, can be thoroughly examined for a comparative study.

² S. Norton, Tea Time on the "Telly": British and Australian Soap Opera, *Journal of Popular Culture*, Vol. 19, No. 3, Winter. 1985. pp. 3-19.

³ In the case of Shortland Street it is from March - December, and in Junoon it is from July - November including some early episodes.

⁴ M. Heck, *The Ideological Dimension of Media Messages in Culture*, Media, Language, ed. Stuart Hall. et al, Hutchinson, London, 1987. p. 123.

The outcome of this chapter is the systematic constructed images and narrative codes of **Shortland Street** and **Junoon**, conveying the respective society's ideologies to legitimize these countries contemporary cultures which is completely different to each other.

Table 5.1.1: Frequency of Various Topics Raised in the Contents of Shortland Street and Junoon

TOPIC	SHORTLAND STREET	JUNOON
Relationship Breakups	10	2
Married Couples	2	5
Single Parent	4	1
Premarital Relationships	7	2
Intimate Kissing (Matured characters)	12	-
Working Women	15	2
Teenagers	7	-
Intimate Kissing (Teenagers)	5	-
Homosexuals	2	-
Kidnapping for Ransom	-	2
Suicide	-	1
Political Corruption	-	2
Explicit Sexual Scenes	5	-

In general, New Zealand and India follows very different styles of cultural practices and social values. Though New Zealand has a unique characteristics in it's culture, it always resembles Australian, American, and British cultures. On the other hand, the popular Indian culture hardly share any characteristics with the Western society. The contrasting patterns in the cultural practices of New Zealand and India, reflected through their respective soap operas are shown at the above table.

Predominantly **Shortland Street** borrows many of the qualities from its Western counterparts. Hence, one can say that it shares some of the universal culture. The form and structure of **Shortland Street**, as mentioned in the previous chapters, are typical of Australia's **Neighbours** and **Home and Away**. Of course the form for **Shortland Street** was established by Australia's *Grundy*, the producers of **Neighbours** and **Home and Away**.

In addition to Australian form and structure, **Shortland Street** bears some qualities of British and American soaps. The structural and functional logic of plot development of **Shortland Street** occupies the popular American soap opera norms, and by raising the issues of the dominant class, at times the serial resembles Britain's **Coronation Street**. But eventually combining various elements from Australia, America, and Britain, the New Zealand's top serial developed its own style. On the other hand, Indian soap operas are unique to popular Indian culture. Though **Junoon** borrows some of the narrative style from Hollywood soap operas, as discussed in the previous chapters, it adopts many of the conventions of popular Indian cinema in its narrative structure. This is because, most of the talents in the Television Industry are from Feature Film Industry and continue to work in both the industries. Hence, these people adopt the semiotic baggage of the Indian film text, quickly appropriating the Indian film style, with its use of music, song, dance, violent fights, and melodrama into the television soap opera.⁵

Both **Shortland Street** and **Junoon** are social melodramas operating within the norms of their respective country's social practices. But the differences existing in the cultural practices between New Zealand and India ideologically separate the issues raised in both soaps. In other words, the contrasts in both soap operas content across cultures can be the keys to perceiving and understanding fundamental cultural differences between New Zealand and India.

⁵ A. Mitra, *Television and Popular Culture in India: A Study of the Mahabharat*, Sage Publications India Pvt Ltd, New Delhi India, 1993. pp. 84-85.

5.2 THE FAMILY VALUES

A significant difference between Indian and New Zealand cultures reflected in **Shortland Street** and **Junoon** is the meaning and role of the family. While discussing soap opera in any perspective, television scholars often begin their argument by emphasizing the importance of family as the central institution.⁶ This is because the central organizing element in the various soap opera stories is the family.⁷ In other words, the reality of soap opera narrative may be the way in which these family members form, cement, and break the relationships which create a larger rhythm and scope, and form a community.

The story of **Junoon** is centered around multiple families and the rivalry between them. Though the narrative generally involves Dhanraj and Rajvansh's families, the conflict and contradiction between K. K's and Bhatia's families is also crucial to the narrative. Central to all is the famous lawyer Adikari. Also featured is the city's top underworld family. Among these people the storylines are interwoven.

Close viewing of the episodes suggests that **Junoon**'s story is structured around two main themes. The first theme is that of morality, closely related to the unifying symbols of the family such as loyalty and honesty. The second theme is the morally corrupting power of organizations, business, and money, which dictates that individuals can survive only in the collective. Audience interest is derived from the conflict and ambiguity in these themes as they are repeatedly enacted through various characters and plots. These two themes are epitomized in the characters of Aditya, Sumir, and the arch villains of the construction companies supported by other characters.

On the other hand, **Shortland Street**'s narrative structure, unlike **Junoon**, does not revolve around any particular families or conflicts. The story is set in and around the Accident and Emergency Clinic and explores the relationships and work of the doctors, nurses, office

⁶ R. Berman, *How the Television Sees Its Audience: A Look at the Looking Glass*, Sage Publication, 1987, p. 68.

⁷ L. Spence, 1984. p.301.

and ambulance workers and their families and friends.⁸ Though the Hospital may be considered as one big family, the disbursed character structure resembles that of Australia's **Neighbours** and Britain's **Coronation Street** where they work together as community rather than as a family. Hence, the stories are more likely to be concerned with the tensions and pleasures of the individual and the community, rather than the emphasis on family as in **Junoon**.

To simplify further, **Junoon**'s narrative pattern to a certain extent resembles Ian Ang's description of **Dallas** as prime-time serial,⁹ dealing with oil rich families. In **Junoon** the story centers around Real Estate rich families living in world's most expensive real estate city Bombay, and the conflict forming the foundation for the dramatic development of the narrative always relies on the family situation. The conflict and contradict family saga is not aimed at any particular group of television audience. Like **Dallas**, **Junoon**'s narrative is also aimed at a widely heterogeneous audience which cannot be defined in terms of a specific class, sex or age.¹⁰ Although the story is based on the upper class families of wealth and affluence, the dramatic content of the program bears little actual resemblance to most viewer's lives and seemingly appeals to a diverse audience.

As the program's development producer Caterina De Nava claims, **Shortland Street** is aimed primarily at teenagers and a young audience up to middle age.¹¹ Accordingly the stories are about the relationships of young people and the characters are also mostly young in an enclosed hospital community. It reflects the stories and issues of New Zealand's middle class people. Melanya Burrows points out:

It has had a significant effect on New Zealand culture, mainly as a term of reference which people can see their own lives through, through which people can think about social issues and others'

⁸See *Onfilm: New Zealand Film, Television, and Video Magazine*. 1992. p.1.

⁹ I. Ang, p. 117.

¹⁰ *ibid.*, p.117.

¹¹B. Cairns, *South Pacific Pictures Presents Shortland Street: A Study Guide for Senior School Students*, South Pacific Pictures Limited, New Zealand, 1992. p. 14.

experience. It offers progressive and realistic solutions to social problems, and gives information to young people.¹²

Hence, a more subtle contrast between **Shortland Street** and **Junoon** is the work setting and the family setting. Though the stories in **Shortland Street** take place in an Accident and Emergency Clinic, they involve the members of different families working at the same Clinic along with other members. But the function of family in both narratives clearly reveals the cultural differences between both countries. The differences in the family setup and variations in their relationship can be perfectly identified through the family trees (Figure 5.2.1 and 5.2.2).

Generally speaking in Indian soap operas, similar to that of British soap opera, the role of the family is crucial. The family relationship, their ramifications, and their consequences are central to the plot. It is because of the fact that the family is central to Indian life. The reason is the extended family support system in the *joint family* of Indian culture. Of course these extended family support system originated from the popular mythological stories such as **Ramayan** and **Mahabharat** which concern the family and modes of interaction within the family.¹³ The central theme of the Indian soap opera **Junoon** deals with the conflict between different families of builders and those in legal professions, with each family living as a joint family system.

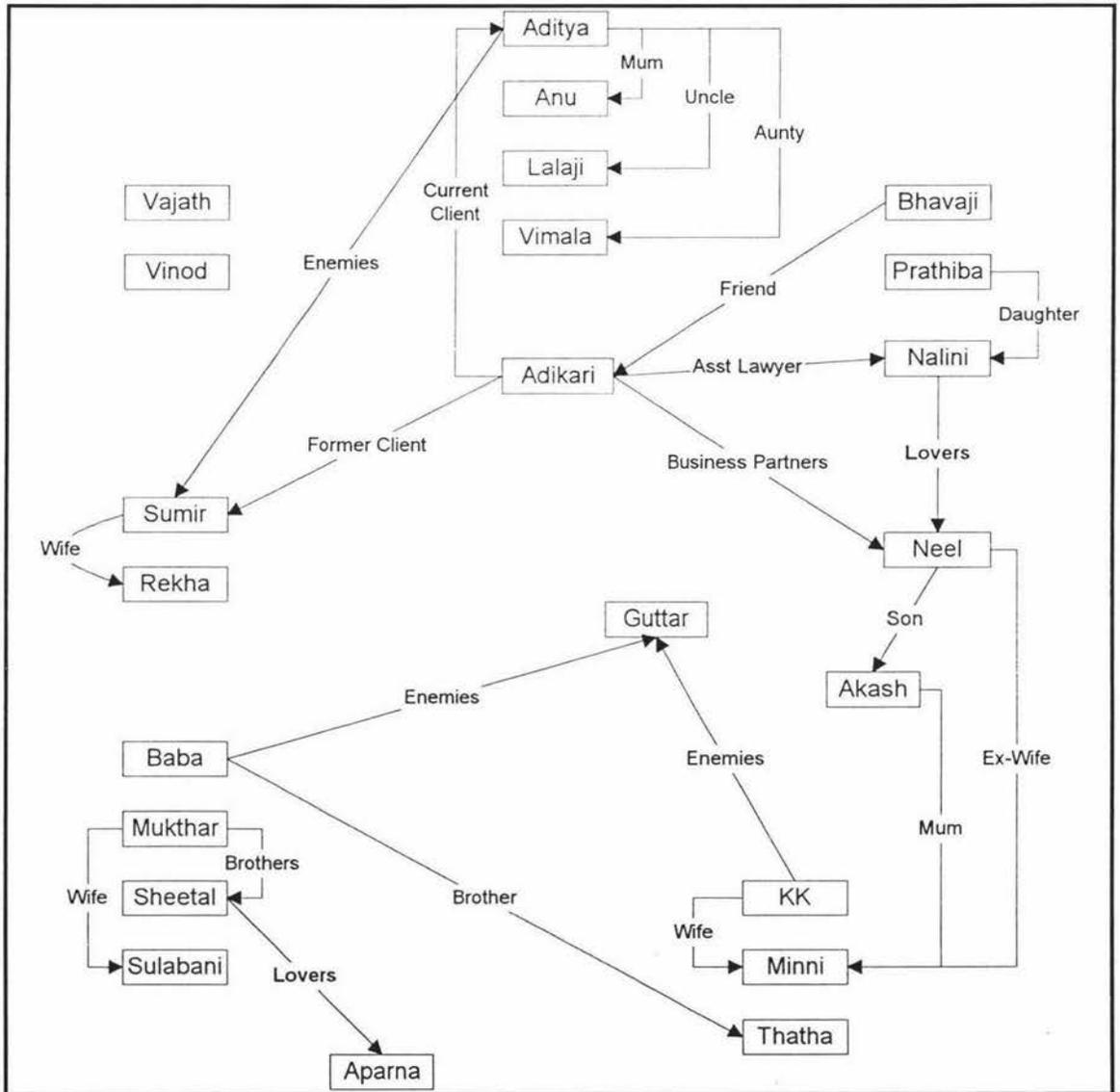
For example, in **Junoon** the main families in the narrative are Dhanraj and Rajvansh. The Dhanraj family consists of Mr. Dhanraj, Anu (wife), Dhanraj's mother, brother, Aditya, Lalaji (uncle), and Vimla (aunt). All the family members stay under one roof. Their rivals the Rajvansh family consist of Sumir and his wife (Rekha) with foster parents and foster sister Rima. Even K.K's family and Baba's family live in a joint family system. **Junoon** emphasizes the extended joint family system of Indian culture through its form. It uses more long and mid long shots to establish the extended family patterns. For example, in a situation where all the family members are present in a scene the camera frequently cuts to

¹² M. Burrows, Home-Grown Soap Part of Kiwi Culture in *The T.V Guide*, May 12, 1995. p.58.

¹³ See Mitra, p. 94.

a long and a mid long shot showing all the members within a frame to give a feeling of an extended family. Apart from that, even in mid close ups, mid shots, and mid long shots the camera predominantly composes multiple people in a frame to emphasize the grouping or combined family pattern.

Figure 5.2.1: Family Members of Junoon



In addition to living in a joint family system, in Indian culture the members of the family more importantly remain steadfast to their parents in devotion and obedience. Lalaji in Dhanraj family, Shankar in Rajvansh family, Baba, and Thatha Nagarkar in the other

families are the heads of each family and they are highly respected among the other family members. Though both Baba and Nagarkar operate the city's underworld gangs and are considered to be the anti-socials, they are highly respected among their family members.

These ideals of filial loyalty and fraternal solidarity are the hallmark of Indian society.¹⁴ Though in recent decades these traditional extended joint families are disintegrating into a nuclear family system, especially in the urban areas,¹⁵ - it is still predominantly common in rural areas where the country's main population resides.

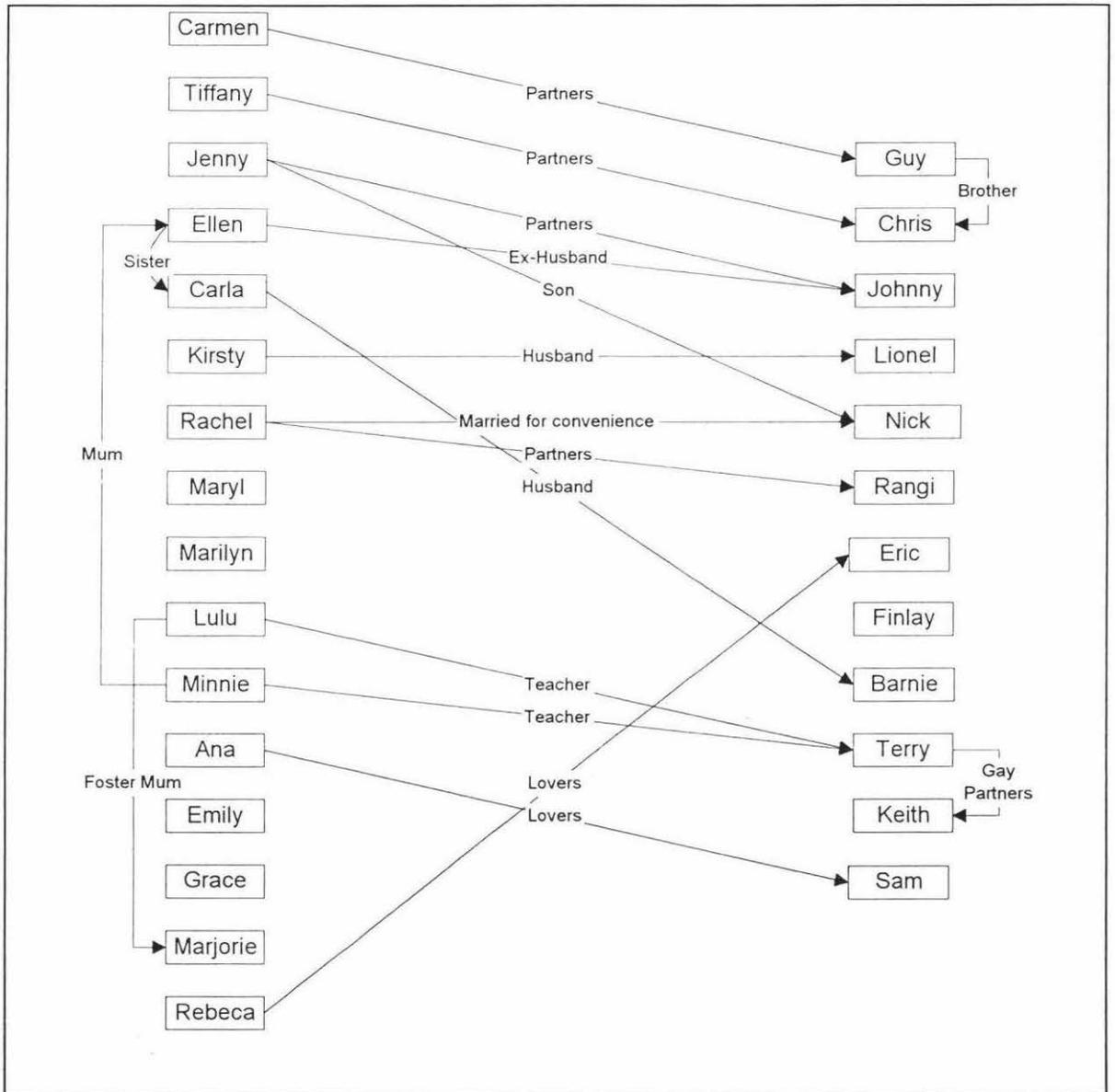
On the other hand, in **Shortland Street** such a joint family system does not exist. In the context of Western culture, families in **Shortland Street** occasionally can be called as a nuclear family system, consisting of father, mother, and their young children. Frequently, it is only a single parent and the children usually stay with their mothers. The frequent conflict among the family members forces a certain kind of nuclear family disaster common in **Shortland Street**, where as in **Junoon** it is rare. To illustrate with an example, Jenny is the single parent to Nick, and also Julia to James. Though Johnny was a step father to Minnie for some time, his break up with Ellen made Minnie live in a single parent situation as well.

In addition, New Zealand's cultural traditions similar to Western social structure constantly prepare and goad the grown ups to leave home and family for independence. Proving this, most of the unmarried grown up characters in **Shortland Street** either flat with their friends or workmates for their independence. To accentuate the prevailing individuality and independence of the characters in the narrative of **Shortland Street** in context to the culture of New Zealand, the image of a single person within a frame dominates many shots.

¹⁴ S. Karkar, *The Cinema as Collective Fantasy in Indian Cinema Superbazar*, ed. Aruna Vasudev and Philippe Lenglet, Vikas Publishing House Pvt Ltd, New Delhi, 1987. pp. 86-97.

¹⁵ Mitra, p. 168.

Figure 5.2.2: The Community of Shortland Street



On the other hand in **Junoon**, the way in which a man/woman lives and what he/she does are rarely seen as a product of individual effort, but are interpreted in the light of his/her family circumstances and reputation in the wider society. Individual initiatives and decisions make sense only in a family context. Where as, in **Shortland Street** one's

identity emerges as a result of individual effort rather than a family effort. Most of the characters are very much independent to make their own decisions.

By retaining the independency of the characters, the creators of **Shortland Street** give their audience stories which reflect traditional values. Unlike **Junoon** where the family is central to the narrative, in **Shortland Street** it is the strong sense of community. This fictional community with their daily events tends to develop a constant interaction between multiple stroylines in the narrative. Most of the time characters come together because they live and work in a small tightly knit environment. On the other hand, in Indian soap opera, characters are separated most of the time staying with their own family members, and as previously mentioned the family provides the base in **Junoon**. On the contrary, in **Shortland Street** it is workmates and friends who form a bond. When a rare, intense, emotional crisis does occur a large group is available to provide support.

For example, in the event of the death of any family member of the **Shortland Street** community, the grief is shared by the entire community. In the recent episodes the deaths of Richard Thornton, Bruce Warner, and Carmen Roberts, the population of **Shortland Street** attend the funeral by wearing *black* dress to express their sympathy to the respective family members. Where as in the event of the death of Aditya's father in **Junoon**, none of the other characters attend the funeral or share the grief. It is only the family members, with their close relatives and friends perform the funeral. To share the grief among themselves, all the members of the family and relatives wear *white* dresses. The use of dress coding in the death ceremonies in both soaps reveal another cultural differences among both countries. While in **Shortland Street** similar to the social arena of Western culture, black dress symbolizes the sadness. Where as in Indian culture white dress symbolizes the sadness.

5.3 GENDER REPRESENTATION

The differences in the family structure between **Shortland Street** and **Junoon** requires further examination in the representation of gender in both programs. The reason is that all

popular entertainment, especially soap opera draws upon and produces ideas, structures of feeling and sensibility which cluster around sex and gender differences, domination and oppression, as well as class.¹⁶ In his book *Television culture*, John Fiske writes, soap opera as a feminine narrative and the action series as the masculine narrative to explain a gender definition for the television story.¹⁷ Fiske's definition may evolve from looking at the characteristics of the continuous serials and series, such as lack of closure, multiple storylines, and multiple characterization.

On the other hand, in the case of **Shortland Street** and **Junoon**, though both soaps share the similar characterization of the never-ending serial, they still have gender variations in their narrative which may be due to the traditional positions of male and female in respective cultures. The presence of a systematic bias in the gender ratio in both soap operas has been established to some level in the preceding section. The domination of masculine figures in **Junoon** and the crucial role played by the female characters in **Shortland Street** reflect the important cultural differences between both countries.

The paramount of **Junoon**'s narrative in relation to Indian culture attempts to put the male member of the family into proper place as the head of the family and of the business. In contrast **Shortland Street**, like British soap operas, is less concerned with the struggle of male member of the family. Instead, the narrative presents the female characters in such a way that they take the burden of being both the moral and practical support of the family.¹⁸ As most of the women are single parents, family life in the program mostly revolves around women who are seen to provide the practical and financial means of day to day living.

The gender differences in both soaps can also be identified through their narrative endings and cliff-hangers in each episode. For example, the majority of the day's stories in **Junoon**

¹⁶ R. Dyer, *et al*, *Coronation Street*, BFI, London, 1981, p. 46.

¹⁷ J. Fiske, *Television Culture*, Methuen, London, 1987. p. 179.

¹⁸ See The matriarchal soap in Christin Geraghty's *Women and Soap opera: A Study of Prime Time soaps*, Polity Press, 1991, pp. 74-83.

invariably end with the male point of view, as do the cliff-hangers. In most of the cliff-hangers the freeze frame of the male figure dominates when compared to female characters. On the other hand in **Shortland Street**, the narrative generally closes its days storylines with the female point of view and in most episodes the cliff-hangers use a close up or an extreme close up of a female character. The representation of the women as a dominant members in their family as well as in their work place is the direct consequences of the presentation of male characters. Most of the male characters in **Shortland Street** do not dominate the soap. They appear less time in the screen compared to the female characters and their contribution to resolving issues are fairly less compared to women.

On the other hand women in **Junoon** are mostly receptive. Though some of the women are highly educated and hold similar positions to those of their male counterparts, they always depend on their male partners and operate within the frames of patriarchal conventions. This is because traditionally India is strongly a patriarchal society where men exercise direct control over the lives of their wives and children and expect absolute obedience and respect from family members. Also in Indian culture, socially a man's worth and indeed recognition of his identity are bound up in the reputation of his family. Women in **Junoon** are more likely to think that marriage problems would arise if the women were employed. On the other hand, women in **Shortland Street** are confident that women can handle both home and career.

In Indian culture both 'tradition' and 'modernity' have been interpreted in particular ways to deepen the oppression of Indian women. The honour of husband, family or clan is closely linked to female behaviour. Any deviance in behaviour is not an individual personality trait but becomes a shame to the husband, family or clan. To illustrate with an example, in **Junoon** the base of the main storyline - the family feud between the Dhanraj and Rajvansh family is triggered by the death of Sumir's foster sister Rima. Rima commits suicide by throwing herself in the sea because of her pre-marital pregnancy. Unlike the possibility of being a single mother before marriage in Western culture, in Indian society it is not a common practice that a woman become pregnant and bear children before

marriage. Hence, to avoid bringing shame to the family Rima destroys herself and knowing the reason for Rima's death, her parents also eventually die. So in Indian culture the freedom of self simply never exists for women.

In contrast to women of **Junoon** who are more traditional and stereotypical, which frequently reduces them to the level of passive housewife, the women in **Shortland Street** are assertive, confident, independent, and make their own decisions and choose their own career. Female characters in **Shortland Street** are often figures of great strength and resourcefulness. For example, when one compares **Shortland Street's** Julia Thornton to **Junoon's** Pratiba Bhatnagar, a concrete line can easily be drawn on the cultural differences reflected in the women of both soaps. Primarily though Julia was living with her husband, she dates other men who are sometimes much younger than her. On the other hand, though Pratiba in **Junoon** separated from her husband for more than fifteen years, she has been living singly without any relationship for the sake of her daughter.

In addition, though both the characters are widows and holding important positions, the attitudes of both characters are completely different which is culturally specific to both countries. To illustrate with an example, immediately after her husband's death Julia continues to live her normal life and starts her relationship with Dr. Finlay. Whereas Pratiba, though she continues her career after Bhatnagar's death, becomes a typical Indian widow with severely restricted life. In continuing devotion to her husband she refrains from adorning herself and sacrifices all pleasures and this is naturalized within the narrative.

According to Hinduism, women should always come under the jurisdiction of a man and be completely devoted to him in marriage and widowhood. While writing about the place of women in Indian culture, Ananda Mitra notes that:

The position of women in Hinduism (and Islam) has always been secondary to that of men. In the over embracing patriarchy of Hinduism (and Islam), the women has been produced as dominated and marginalised. This has been possible by the articulation of a variety of social and cultural practices that place the man in a position of dominance. For example, within the Hindu tradition,

the practice of *Sati* (where a widow was burnt alive on the funeral pyre of her dead husband) became a representation of the relative position of the sexes in the structure of Hindu society.¹⁹

Though widow immolation (*Sati*) is officially banned in present Indian society, the recent incident in 1987 of a woman forced to jump on her husband's pyre in a village in the Northern part of India met with massive social acceptance,²⁰ reveals the state of the Indian woman in the present society.

In her essay on the 'Indian Women's Movement' Anita Loomba examined the current situation of the women in the society and claims that:

Even today, that movement has to deal with, on the one hand, what appear to be medieval forms of oppression such as murders of women for dowry, or widow immolation, or witch hunt, or child marriages, and, on the other, with the employment of the latest scientific technological innovations for female exploitation such as wide-scale use of amniocentesis for the abortion of female fetuses, or the testing of birth control devices and drugs by multinational companies upon poor women.²¹

Indian culture and society often perpetuate traditional stereotypes about women's role and secondary status in society and family. Though women in **Juno** are not so much reduced to the level of Loomba's above claim, they always have to depend on their men in every respect. Even though they are educated, rich, and working, they will never be equal to the women of **Shortland Street** who control their own lives. Even in the case of Mini Agarwal who is shown with excessive temper, as a man's evil genius and at times challenges the men with her money, is ultimately defeated and made to reform herself as a demure *Sita* of epic *Ramayana*. As Rita Manchanda writes, traditionally, the mythical role model for Indian women has been the demure *Sita* of the God *Ram*. Of all the deities of the Hindu Pantheon, *Sita*, chaste and obedient, has been the pre-eminent role model in the country where the socio-cultural tradition has made women second class citizens.²² This is reflected through the form of **Juno**. For example, women in **Juno** have less screen time

¹⁹ A. Mitra, 1993. p. 134.

²⁰ *ibid.*, p. 134.

²¹ A. Loomba, The Indian Women's Movement: An Overview in *Women; A Cultural Review*, Vol. 1, No.1, April. 1990. p. 30.

²² See R. Manchanda, Women in Asia: Hype and Heroines, Is the New Indian Woman a Media Creation? in *Far Eastern Economic Review*, September. 7, 1995. pp. 48-49.

compared to men. As the stories are told in a male point of view, the use of close-up shots to bring the women closer to the audience are seldom compared to men. In addition, unlike **Shortland Street**, most of the narrative closures in **Junoon** end with the male point of view.

To sum up, the stories in **Shortland Street** are mostly told from the women's point of view, the audience knowledge is gained through female characters and viewers are invited to identify the female character's needs and dissatisfactions. In **Junoon**, on the other hand, though women play a central part, their point of view is not dominant and do not initiate the drama. As the major storylines originate from the conflict among the skyscraper building contractors and underworld gang leaders, the stories are told from a male perspective. This gender variation in the narrative of both soap operas substantially alters the concept of relationship in both **Shortland Street** and **Junoon** which are culturally explicit to their country of origin.

5.4 THE RELATIONSHIP SAGA

As previously mentioned the New Zealand social system tends to lack an extended family pattern, and marriage and relationships assume tremendous importance. As a matter of fact, in **Shortland Street** the concept of relationship dominates the narrative. Though the medical stories may impinge on the characters at times, the main focus in the narrative is on the personal lives of the characters and their relationships. Co-producer Gavin Strawhan claims that the main focus of the drama is not on the medical themes, but on the relationship among the different characters.²³ The stories of personal lives in **Shortland Street** provide the theme, content, stability, conflict, and dramatic tension for the narrative.

The portrayal of the personal relationships among characters in both soaps establishes another cultural difference between both New Zealand and India. While discussing the differences in the narrative structure of **Shortland Street** and **Junoon** in the preceding

²³ L. Herrick, Street-Wise Production Life: Street Smart in *Sunday Star-Times*, March 12, 1995. p. D1.

section, the importance of the interrelationships among the stories to understand and involve in soap opera text has been examined in detail. As Carol Williams said, soap operas are centrally about the relationships.²⁴ As mentioned elsewhere, in **Shortland Street** most of the characters are related through their work place. Because of the importance of interpersonal relationships in soaps, the work place allows for frequent contact between characters and gives opportunities to discuss various topics.²⁵

On the other hand, in **Junoon** the relationships among the characters are restricted to individual families. As there is no central location where all the characters can interact with each other, and because most of the narrative time is dominated with conflict and confrontation among the families, the intimate relationship among the characters between the families are few when compared to **Shortland Street**, where romance and relationships dominate the program.²⁶ That may be one of the reasons for **Shortland Street** having more storylines than **Junoon**.

But the single most important difference in the portrayal of relationships among couples in **Shortland Street** and **Junoon** is the stability of each relationship. While a relationship in **Junoon** is generally stable and lasts for ever, the personal relationship in **Shortland Street** is hardly a stable one. Like American soaps the characters in **Shortland Street** constantly exchange their partners like a musical chair.²⁷ As Mayer claims, since its inception, there are only a few couples who have managed to survive in their relationships, that too by leaving the program or ending their lives.²⁸ Mayer gives the example of Gina and Leonard, TP and Sam, and so as Mr. and Mrs. McKenna in recent days. Otherwise a fairly stable relationship in **Shortland Street** always seems to be heading for disaster.

²⁴ C. Williams, "It's Time For My Story": *Soap Opera Sources, Structure, and Response*, Praeger, London, 1992. p. 130.

²⁵ See R. Allen, *Speaking of Soap Opera*, The University of North Carolina Press, Chapel Hill and London, 1985. p. 74.

²⁶ G. Mayer, The tableau and the Empty Look: *Shortland Street*, *New Zealand Journal of Media Studies*, Vol. 1, No. 1, 1994. p. 12.

²⁷ T. Liebes and S. Livingstone, The Structure of Family and Romantic Ties in the Soap opera: An Ethnographic Approach, *Communication Research*, Vol. 21, No. 6. December 1994. p. 725.

²⁸ G. Mayer, 1994. p. 12.

In the analyzed episodes apart from Marj and Laurie, the relationships seem to be temporary. There are 10 relationship breakups in the analyzed episodes. Even the long lasting relationship between Guy Warner and Carmen Roberts ended in the tragic death of Carmen, as did the Thorntons' with the death of Richard by electrocution. In addition the fairy tale marriage of Kirsty and Lionel seems to be eventually heading for a break up. This confirms Tania Modleski's dictum that the soaps are predicated on the dramatic basis that 'all my children cannot be happy at once'.²⁹

Of course, even in Indian soap opera 'all the children are not happy at once'. But when compared to **Shortland Street**, the relationships are more stable and long lasting. The reason is most of the couples in **Junoon** are married and marriage is considered as one of the sacred ceremonies in Indian culture and the basic aim of the marriage is to retain *dharma*³⁰. As mentioned before, to safe guard their marriage, women in Indian society sacrifice their personal pleasures and take the responsibility of home and family. Though **Junoon**'s women are not as Bhagwanti of **Hum Log** in tolerance, compromise, and patience³¹ - they still work hard to keep their family intact. Even in the case of premarital affair of Neil Bhatia with Nalini, and Sheetal with Aparna, the relationships seem to be friendly and harmonious and the couples look to be heading for wedding bells.

In addition to social reasons, another reason for the vast differences in the stability of relationships among the characters between **Shortland Street** and **Junoon** may be the maturity of the characters. **Junoon**'s narrative revolves around mature people, with the young and teenagers rare in its storylines, **Shortland Street** is similar to Australia's **Neighbours**, with a cast of mostly young and teenage characters in its narrative. In fact all the young and teenage characters constantly needing of a relationship in **Shortland Street**.

²⁹ *ibid.*, p.12.

³⁰ See *Marriage and Family in India*, ed. K. M Kapadia, Oxford University Press, London, 1968. p. 168. Also refer A. Mitra. pp. 112-116 for the representation of *dharma* in Hindu myth.

³¹ A. Singhal and E. Rogers, *India's Information Revolution*, Sage Publications, New Delhi, California, London, 1989. p. 106.

This gives excessive chances for unstable premarital relationships among characters in the narratives. In the case of **Junoon**, the premarital romances are generally grown with parental permission and as mentioned above they mostly end up with a wedding.

5.5 ROLE OF THE YOUNGSTERS

While discussing the relationships among the young characters in both soaps, it is important to further examine the contrasting differences in the role played by teenagers in the narrative of **Shortland Street** and **Junoon**, which gives another variation between cultures. While **Shortland Street** on average casts seven teenagers in its everyday's stories, **Junoon** has none. Teenagers in **Shortland Street** allow the exploration of youth related issues and also the program is basically aimed at the teen and middle aged New Zealand television audience. On the other hand, soap operas in India as stated in the previous chapter cannot aim at a particular audience. The stories have to be acceptable to a heterogeneous television audience. In addition, unlike **Shortland Street**, in **Junoon**, many of the issues concerning teenagers and youngsters cannot explicitly be raised in its narrative due to the restriction that teenagers have within the culture.

Shortland Street often gives more space and scope to teenagers in its narrative. Many of the issues arising in its narrative are directly coupled to these young adolescents. For example, the issues such as peer pressure, drug addiction, teenage pregnancy, teenage sexuality, single parenthood, eating disorders, marriage of convenience, gang violence, and child abuse are some of the topics which involve teenagers. These issues not only give space to the teenage characters, but at times they also seem relevant to New Zealand viewers. To illustrate, in one of the episodes Nick and Rachel entered a marriage of convenience in order to be eligible for student allowances. Commenting on this issue, one of the viewers said:

I was overwhelmed, quite surprised - it was really quite freaky. But it is great - they are bringing something they see as part of the popular culture, bringing into their environment to understand and deal with.³²

In their research on the impact of **Shortland Street** on intermediate school children Geoff Lealand and Jane Roscoe claim that the participants believed that **Shortland Street** dealt with real-life issues. Just under a quarter reported they had learned something from the show. Lessons learned includes how to say no to drugs, how to walk away from trouble, how to avoid racism, how to cope with bulimia.³³ Overall, **Shortland Street** allows its young characters to express their own attitudes, and often endorse their views as a correct response.

On the other hand, in **Junoon** as mentioned earlier there are no teenagers. It never paid any attention to the adolescent characters. Even if it had young characters, the narrative may not be able to raise some of the issues of **Shortland Street**. For example, issues such as teenage pregnancy, teenage sexuality, premarital parenthood, and child abuse are culturally sensitive to Indian society. Indian television networks do not allow such issues to be shown in their telecasts. Occasionally even in **Shortland Street** some of the issues raised regarding the teenagers (Nick and Waverley having casual sex) attracts some criticism.³⁴

Where as, in the Indian broadcasting system all programs telecast on television networks are aimed for all sections of television viewers and will have no censoring classifications (apart from the adults only feature films screened after 11 pm). Every program made for broadcasting purposes will have intense scrutiny from the concerned authority for good taste with authentic social and moral values and customs. In a country such as India, divided by regions, religions, languages, and caste systems, any material telecast by Doordarshan or the privately owned channels have to be acceptable to all sections. As

³² See Angela Bloomfield's interview with Melanya Burrows, From Soap student to Folk Hero in *The TV Guide*, News Media, Auckland, November 3, 1995. p. 4.

³³ G. Lealand and J. Roscoe, *Adolescents and Shortland Street: The Peachgrove Intermediate Study*, University of Waikato, New Zealand. 1995. pp. 1-24.

³⁴ See Street Episode Not In Bad Taste, Authority Rules in *Dominion*, Wellington, New Zealand, March 22. 1995. p. 6.

Mitra notes, the government of India constantly attempts to circulate a set of dominant images - those of nation, national culture and nation integration. In other words, programs are expected to reconstruct a national image, and teach the viewer to become an ideal Indian (patriotic).³⁵ While coming back to the earlier point of teenage sex, materials portrayed in **Shortland Street** may not be acceptable to popular Indian culture.

When discussing the representation of young and teenager characters in **Shortland Street** and **Junoon**, it is important to examine the role played by those adolescents in the adult world of both serials which may bring out contrasting cultural differences between the two countries. For example, in **Shortland Street** the relationships between the young characters and their parents seem to be constantly under pressure. In most circumstances adolescent characters argue with their parents on various issues. On many occasions, the teenager's view point - that their parents are wrong - is constantly endorsed. In other words, the adolescents have consistently been seen as capable of observing and commenting accurately on their parents' behaviour.

On the other hand, in Indian culture the relationship between adolescent and parent is very much restricted. In **Shortland Street** younger characters can always demand their rights from their parents and even openly discuss their teenage romance and sexual activities with their parents. In fact, on occasions parents in **Shortland Street** advise their children on the proper use of condoms during intercourse. In Indian soap opera such a discussion is not possible as parents in Indian culture are authoritative and such topics are not acceptable. They impose and enforce many rules and restrictions and favour punitive methods to gain compliance. In addition, parents exert strong control over their children and do not allow an open discussion on sex.

Overall, sexual activities in Indian culture always prevail behind the curtains which is directly reflected in **Junoon** with no major intimate scenes. Also in **Junoon** the lack of

³⁵ A. Mitra., 1993, p. 98.

romance between the characters in its narrative gives no room for sensual overtones. Unlike **Shortland Street** there are hardly any scenes of intimate bodily activities between characters in **Junoon**. The only development close to romantic actions in **Junoon** has been when a married couple occasionally hug each other. Though in some episodes the narrative introduces a romantic young couple, their activities in no way resemble **Shortland Street's** temporary lovers. There have been no moments of longing, no intimate kisses, and no lingering embraces.

To sum up, as youngsters and teenagers have less of a role to play in a family in Indian society, and **Junoon's** narrative revolves around family melodrama, it hardly pays any attention to adolescent characters. In **Shortland Street** the presence of adolescent characters in its narrative, the development of story lines around them and an endorsement of their viewpoint not only attracts a younger audience, they can also relate their peer pressure with the teenage and young characters.

5.6 THE CONTEMPORARY ISSUES

Though **Junoon** does not raise different topical issues of the society as **Shortland Street**, it does include some of the social issues concerning the metropolitan cities of India such as smuggling, kidnapping for ransom, political corruption, and gang wars. **Shortland Street** which mostly deals with the contemporary issues of middle class New Zealanders and offers progressive and realistic solutions to social problems, and also gives various information to young people. In contrast, the issues raised in **Junoon** are basically about a particular small section of the Metropolitan population.

In **Shortland Street** the themes are topical but always treated in a way that appeals conservatively to the basic soap grid. The topic shifts but the main theme does not. In a way the topics are every bit as big as themes in the social problems of society. For example, within the analyzed episodes the narrative handles topical issues of contemporary New Zealand. For example, teenage pregnancy, marriage of convenience, child abuse, teenage sexuality, sexual harassment, eating disorders, racism, foster parenting, single

parenting, teenage parenting, breast cancer, drugs, the importance of church, abortion, psychotic depression, alcoholism, Nazi war crime, homosexuality, transexuality and the importance of tetanus-diphtheria vaccinations.

Every issue in **Shortland Street** is aimed at a particular audience and with the wide range of social issues in its day to day narrative, the program tries to tackle the affairs of every New Zealander. As Annie Goldwson points out the issues raised in **Shortland Street** have significant effect on New Zealand culture.³⁶ To illustrate with an example, in one episode screened in March 1995, Lionel Skeggins came close to death as a result of contracting the nasty disease tetanus. As a result of showing this topic many New Zealanders rushed to get their booster shots. Health officials reported that adult and child tetanus - diphtheria vaccinations soared from the monthly average of five thousand to eleven thousand in the month of March.³⁷

The popularity of **Shortland Street** not only resides in its local references but also its concern with form and ideology. As Mayer asserts **Shortland Street** provides a sense of 'realism'³⁸ - which distinguishes it from the more expensively produced Indian soap opera. **Junoon** is similar to American soaps such as **Santa Barbara** and **The Young and the Restless** where rich people fight each other for their identity with excessive melodrama, establishing an uneasy relationship with realism. Most of the men are greedy, malicious, corrupt and occasionally gentle. They have completely different fads and foibles to that of general Indian television viewers which makes it harder to relate to the stories or to identify with any of the characters. In addition, most of the characters are stinking rich and they have everything that viewers are supposed to long for. On the other hand, **Shortland Street** is good at dealing with real life emotions and the detail of contemporary New Zealand domestic life.

³⁶ See Annie Goldson's interview with Melanya Burrows, Home - Grown Soap Part of Kiwi Culture in *The TV Guide*, News Media, New Zealand, May 12, 1995, p.58.

³⁷ See Tetanus Terror in *New Zealand New Idea*, New Zealand, June 19th 1995, p. 35.

³⁸ G. Mayer., 1994, p. 12.

Though both soaps have contrasting patterns in portraying the issues of their society in their narrative, occasionally they deal with similar topics. Here again, the construction of such issues within the narrative reveals the contrasting cultural differences between India and New Zealand. For example, the concept of alcoholism in both soaps. Firstly, the use of alcohol in both soaps is considerably different. While alcohol is consumed regularly in **Shortland Street**, in **Junoon** it is consumed only on important occasions. Alcohol in **Shortland Street** is usually sipped at Kennedy's restaurant or at the lounge of some character's residence as a part of the socialization process. Though occasionally some characters in **Shortland Street** use alcohol in stressful moments, overall it is part of Western culture.

In contrast to **Shortland Street**, the characters in **Junoon** mainly use alcohol in reaction to some awful incidents. In most occasions the intense conflict between characters motivates them to say that they need to drink. Otherwise, apart from its use on an important occasions, having alcohol is not part of day to day culture in an Indian soap. Like **Shortland Street**, the characters in **Junoon** also consume alcohol either in an expensive restaurant or within the four walls of their house. But in **Junoon** alcohol is mostly consumed by close family members, friends, and business partners with equal status. Where as in **Shortland Street**, characters drink together as a group irrespective of their positions.

While examining the use of alcohol in both soaps, it is also important to look at the way both narratives treat alcohol addicts. The narrative of **Shortland Street** from time to time introduces the issue of alcoholism with existing characters or by introducing new characters. Where as, **Junoon** very occasionally handles such an issue with a main character. The interesting variation is, the issue of alcoholism in **Shortland Street** involves both men and women, on the other hand in **Junoon** it involves only women. The reason may be, in Indian culture women are normally restricted from alcohol, and the representation of alcoholic women in **Junoon** may reveal that the rich Indian women do

deviate themselves from traditional culture and adopt Western style. Of course eventually these women are rehabilitated into “proper Indian women”.

Another topical area which occasionally passes with the other stories in the narrative of **Shortland Street** is homosexuality and transexuality which never exist in the narrative of **Junoon**. Though homosexuality is hardly new to the soaps,³⁹ the narrative of **Shortland Street** tries to deal with gay characters and their problems with co-workers and parents in depth, so as to make it first for soaps.⁴⁰ The first gay theme in **Shortland Street** was between the ambulance driver Jamie Forester with his fellow paramedic, Sam. But the visuals kept Jamie’s partner fleetingly at the distance. The next theme was Jamie’s relationship with Jonathan which continued for a longer time with reactions from families and friends. The tension between acceptance and disruption, the desire to be understood and urge to challenge, run through the representation of the gay theme in **Shortland Street**.⁴¹

Even in the analyzed episodes of **Shortland Street**, there is a main plotline involving a school teacher, Keith, and Guy Warner with the theme of homosexuality. But its function within the narrative remains mainly didactic - that of alerting the heterosexual audience to the problems faced by gays and to plead for tolerance within society. As previously mentioned the homosexual theme in Indian soaps never prevails. Though homosexuality does exist in Indian culture, their numbers seem to be very slim and their movement is very much restricted within the society. In an interview with a women’s magazine one of the Indian lesbian woman believes that being homosexual in Indian society is like locking oneself inside a dark room.⁴²

³⁹ *ibid.*, p. 11.

⁴⁰ E. Caffin and D. McEldowney, In the Beginning Was the Word: Shortland Street as Literature? Why Not? in *Cuote Uncuote*, New Zealand, No. 10, April. 1994. p. 12.

⁴¹ See Christin Geraghty’s Chapter on the Gay and Lesbians in British Soap Operas in *Women and Soap Opera: A Study of Prime-Time Soaps*, Polity Press, Cambridge, 1991. pp. 157-166.

⁴² See R. Rodricks, Gay Sarah in *Savvy*, Magna Publication, Bombay, India, June 1995. pp. 78-81.

Shortland Street included a lesbian element in its early 1994 episodes with a female doctor almost kissing a female nurse as a reflection of the culture's growing confidence on homosexuality. In an interview with Sarah Stuart, programs executive producer Tony Holden said that part of funding brief from NZ On Air is to reflect the diversity of wonderful New Zealand society and homosexuality is part of that society and not to do a story on that issue is discrimination, which is against law.⁴³ Holden further claims that, the lesbian storyline similar to gay story received fewer complains, that too not from the targeted audience, but from the adults who have difficulty talking about it.⁴⁴

On the other hand, in Indian culture homosexuality has always seen as more of a threat to the family, community, and the society. Though there is always a hidden agenda below the surface about gay men, and explicit paintings and sculptures representing sexual activities among females, homosexuality in Indian culture is considered to be a potential disruption to an Indian bourgeois family. In **Juno** in the context of popular Indian culture, female friendship provides an important and stable element forging a strong bond which underpins the audience's understanding of characters. The presentation of a lesbian in its narrative may alter the role of Indian women in their families. As mentioned elsewhere, the role of Indian women is to emotionally support their family and be faithful to their husband. Though **Shortland Street** does not represent women as faithful wives, it certainly portrays them as more assertive, independent and career oriented. The narrative attempts to handle homosexuality in low profile to inform its audience of the culture's growing confidence on such issues. The differences in the cultural values between India and New Zealand can be seen in the portrayal of different issues through their popular serials.

Prevailing corruption among politicians and big business is one of the prominent issue which never appears in **Shortland Street**. In **Juno**, the interaction between building contractors and underworld gang members with government officials and politicians is frequent. To get their tenders accepted, contractors bribe officials and political

⁴³ S. Stuart, Lipstick Lesbians, *Sunday Star Times*, July 31, 1994, pp. D1-D2.

⁴⁴ *ibid.*,

personalities, and also to carry on with their anti-social activities with underworld gang members, who also form relations with the local political leaders. The narrative even handles the malpractice of police personalities. Overall, **Junoon** tries to convey to its audience the life of the business community in Indian cities and the wider corruption practices prevailing among them. Unlike **Shortland Street** the narrative does not pay any attention to the realistic problems of ordinary people.

In summarizing, this chapter has analyzed in detail the cultural contrast between **Shortland Street** and **Junoon** by examining various issues raised in their narratives. It has been argued that, in addition to the differences in their form and narrative structure both **Shortland Street** and **Junoon** have contrasting ideological differences which are culturally specific to their country of origin. While **Shortland Street** handles the topical issues of ordinary New Zealand, **Junoon** restricts its topics to a particular group of the population. Though **Shortland Street** and **Junoon** are prime-time serials fitting into a thirty minutes time slot, the cultural contradiction between their heritage, separates them a lot ideologically.

CHAPTER 6

CONCLUSION

The primary goal of this research project has been to conduct a comparative study between New Zealand soap opera, **Shortland Street** with its Indian counterpart, **Junoon** (Stubborn) focusing particularly on their style, narrative structure, and ideology. This analysis indicates that though both soaps at a peripheral level share some of the main characteristics of popular soap opera norms, such as interwoven storylines, multiple characteristics, and never ending narrative patterns, on closer inspection they have significant differences which ultimately, are cultural and, consequently, institutional and stylistic.

Detail examination of the styles of both serials (Chapter Three) indicates that they have significant variations in their production process right from the planning stage until the screening of the product. In **Shortland Street** the production company controls the whole program, though it is partly funded by the government agency. On the other hand, in **Junoon**, despite the fact that the government does not extend any financial support, its influence in the content of the stories is extensive and this affects both style and ideology.

The serial drama of New Zealand is much closer to Australian, American, and British soap operas. It is being broadcast five days a week at a regular time. This means that the stories involving a regular community of characters of the characters are received in sequential installments. **Junoon**, on the other hand, is broadcast three times in a week with occasional changes in its broadcasting time. In addition these two serials embody different patterns in their syntagmatic structure through the placement of commercials which eventually alters the pattern in the progression of the stories.

In soap operas, stories are constructed with the combined effort of various individuals. Among all these people a responsible individual will drive all forces to get their work

done. In **Shortland Street** it is the producer who looks after the overall quality of the serial, though the individual directors take turn every week to direct that particular week's episode. Whereas in **Juno**, similar to the Indian feature film, it is the director who controls all the activities including the visual effects.

The visual effects of the soap operas evolved primarily from the conventionality of the camera. The most important variations in the visual styles between the two soap operas examined in this research are evolved through the shooting patterns. While Indian soap opera is often shot in a filmic style with a single camera, mostly on locations, the New Zealand serial is being made in a studio set using multiple cameras. Hence, in **Shortland Street** the images seem to have been discovered rather than arranged as in **Juno**.

The differences in the shooting style between **Shortland Street** and **Juno** have a direct consequence on their narrative structures. While **Shortland Street** with its multi-camera set up generates more number of scenes and shots which help the story to move faster, the filmic style shooting in **Juno** restricts the number of scenes and shots which eventually reduces the pace of the narrative. In addition, the visual 'style', visual 'look' is effected by the shooting pattern in both soap operas.

In Chapter Four the discussion of the narrative structure indicates that there are significant variations between both serials. In **Shortland Street** there are usually 4 to 6 different stories interwoven to form the fabric of one episode with on average twenty five characters. On the other hand, **Juno** has a very limited number of storylines (2 to 3) in each episode and casts a minimum number of characters to present the stories to its audience.

In **Shortland Street**, the stories are generally synchronized to depict their fictional time to the experiences of audience's real world by incorporating the important events in its narrative such as Christmas, New Year, and other important days of the contemporary New Zealand. **Juno** is structured similar to cinema as the narrative stretches and compresses its time according to the storylines. New Zealand soap opera with its dispersed narrative

structure among a constantly changing set of interrelated plots, blends the characteristics of day time and prime time soap operas. On the other hand, **Junoon's** narrative structure, with its lengthy and dominated storylines, occupies the middle ground between the serial and series.

There are differences in the traditions of cultural expression between both narratives. The narrative structure of **Shortland Street** frequently repeats the stories when compared to the narrative of **Junoon**. This repetition allows the audience to identify themselves with the fictional characters and maintain close involvement with the stories. Also it creates a sense of social realism. The Indian soap, on the other hand, draws on the cinematic genres such as melodrama.

Both soap operas have distinctive syntagmatic features. While the narrative structure of **Shortland Street** frequently closes its plotlines and opens up the new ones, which can be called as 'feminine' type narrative, **Junoon's** narrative can be placed within the traditional narrative as a paradigm of a male narrative. The syntagmatic differences between both soap operas allows a different patterns of cliff-hangers. In general, **Shortland Street** provokes high tension in its cliff-hangers with a major narrative question left unanswered resulting in a considerable suspense in viewer's mind. But **Junoon's** cliff-hangers seldom provokes suspense or tension among its audience.

On the question of characterization, the narrative of **Shortland Street** stands closer to the serial narrative structure of its western counterparts. While this soap casts more than twenty characters in every episode, **Junoon's** narrative revolves around very limited characters and moves the plots in a linear way. In addition to the differences in the number of characters, there is also a systematic bias in the ratio of gender representation between both soaps. **Shortland Street** normally focus on the female characters, in **Junoon** it is the male characters which dominate the narrative. The actors in **Shortland Street** are younger and stories tend to focus more on the young people when compared to **Junoon's** characters who are mostly middle aged.

The differences in the institutional, stylistic and narrative structure are ultimately the product of cultural differences (Chapter Five) between both countries. In other words, one cannot separate form from culture and ideology. Though **Shortland Street** and **Junoon** are social dramas functioning within the social practices of their country of origin, the ideological context is considerably different. For example, **Junoon's** interest in the world of power and big business and bear little resemblance to most viewer's lives. **Shortland Street** on the other hand, entertains by presenting situations which are recognized (rightly or wrongly) as being similar to the audience's everyday lives. In other words, stories in **Junoon** is 'larger-than-life'. Whilst **Shortland Street** is perceived in New Zealand as 'down-to earth'.

Another significant variation is the role of family. In **Junoon** the role of the family is crucial. In context with the Indian culture, the family relationship, their ramifications, and their consequences are central to the plot. On the other hand, in **Shortland Street** the community replaces the family. Though some family members provide the base, friends and workmates form a bond and establish the sense of community. Unlike **Junoon**, its narrative is more likely to be concerned with the tensions and pleasures of the individual and the community. This is reflected in the emphasis on female characters, and their problems in **Shortland Street**.

In addition to the differences in the role of men and women, the rapid turnover of relationships among the characters in **Shortland Street** further expands the variations between two soaps. Generally relationships in Indian soap opera are stable and long lasting. In **Shortland Street** On the other hand, the relationships are often temporary and very intimate. Sometimes these relationships are shown between the same sex. On the other hand Indian soap opera never raises gay issues. There is also more alcohol consumed in New Zealand soap opera than in the Indian soap. While stories in **Junoon** frequently raise the issue of corruption in the big business and politician, **Shortland Street** rarely attempts such themes in its narrative.

Overall this research concludes that the soap operas of New Zealand and India have more differences than the similarities. The contradicting cultural practices among these two countries prove that soap opera genre has developed differently in different cultures. The cultural mores affect the representation of each soap opera.

The question of the audience has largely been bracketed out in this research. This remains as another area for further analysis. Due to the recent deregulation of Indian broadcasting Industry, an “electronic revolution” is currently taking place in the country. This has opened up new links between Indian homes and the outside world. Satellite dishes and cable channels provide multitude of options than ever in the use of television. Presently television programs are being made with foreign collaboration for Indian audience. It is interesting to find out how the audience in India read the present television texts and negotiate their meanings. The globalisation of Indian television with rapid changes in its production and consumption, opens up the need for further research in future.

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APPENDIX A**CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON**

**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

Sc	shot	Beg.foot	End.foot	Camera Movement	action
SHORTLAND STREET Episode 1					
		00.00.00	00.35.22	recapting earlier episodes	
		00.35.22	00.01.05	signature tune	title:Shortland Street
				Setting	MARJ & LAURIE'S HOUSE
				Scene Summary	Discussing about Lulu's father's release with penalty of \$10,000. Lulu's not satisfied with that and LAURIE justifies that by saying that by filing the case itself has costed his career.
1	1	00.01.05	01.05.19	MLS of MARJ LAURIE,Lulu	regarding lulu's father's release
	2	01.05.19	01.08.08	CU of Lulu	same
	3	01.08.08	01.13.06	CU of LAURIE	same
	4	01.13.06	01.18.11	MCU of MARJ	same
	5	01.18.11	01.20.03	MCU of Lulu	same
	6	01.20.03	01.24.23	CU OF LAURIE	same
	7	01.24.23	01.26.05	CU of MARJ	same
	8	01.26.05	01.28.20	CU of LAURIE	same
	9	01.28.20	01.40.16	MCU of Lulu out to a MS of Lulu,MARJ	same
2				Setting	IN HOSPITAL EXAMINATION ROOM
				Scene Summary	Rangi and Tif discussing about being hospitalised. Chris enquires Tiffany about the presence of Carla in the operating theatre. Tiffany says that only Carla had saved her life.
	1	01.40.16	01.48.10	MS os Tiffany and Rangi	Discussing about Tiffany's health
	2	01.48.10	01.56.12	same over the shoulder of Rangi MS	same
	3	01.56.12	01.59.00	CU of Rangi	same
	4	01.59.00	02.03.15	MS of Tiffany over the shoulder of Rangi	same
	5	02.03.15	02.07.10	CU of Rangi	same
	6	02.07.10	02.15.14	MS of Chris entering and MS of Rangi leaving the room	Chris enquiring about Tiffany's health
	7	02.15.14	02.21.11	CU of Chris	Warner talking about the happenings at the operating theatre
	8	02.21.11	02.23.16	MS of Tiffany Chris on the foreground	same
	9	02.23.16	02.28.08	CU of Chris	Discussing about Carla's presence in the operating theatre
	10	02.28.08	02.29.24	MS of Tiffany with Chris's coat on the foreground	Tiffany says that saved her life
	11	02.29.24	02.31.12	CU of Chris	refusing to accept
	12	02.31.12	02.41.17	CU of Tiffany	Justifying that Carla's presence background voice Chris refusing to accept
	13	02.41.17	02.44.14	CU of Chris going out from the frame	same
	14	02.44.14	02.47.06	CUof Tiffany	sound of Chris walking out
3				Setting	COFFEE ROOM
				Scene Summary	Johnny is resting in the hospital couch, Carla comes and accuses Johnny of the negligence for Tiffany's Biopsy. Johnny denies the fact and says that she is also responsible for it.
	1	02.47.06	03.03.04	CU of Johnny pulling out to MS of Johnny and Carla	Johnny sleeping and Carla coming to tell him about the anaesthetical problems of Tiffany
	2	03.03.04	03.06.09	MCU of Johnny and Carla camera facing Johnny	Discussing the same issue and Johnny denying
	3	03.06.09	03.12.10	MCU of the same camera facing Carla	same
	4	03.12.10	03.13.08	MS of Harry in to the frame	same
	5	03.13.08	03.14.14	CU of Johnny	same
	6	03.14.14	03.16.09	CU of Johnny and Carla	same

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CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON

	7	03.16.09	03.27.11	from CU of Johny paning to a CU of Carla and to cu of Harry	same
4			Setting	AT RECEPTION	
			Scene Summary	Ellen asks Carmen whether Bruce Warner knows about her pregnancy. Carmen says that Guy wants to tell with a big celebration. Ellen, Carmen and Waverley are discussing about the contraceptive pills.	
	1	03.27.11	03.29.00	MCU of Guy Warner and Carmen	Discussing about naming the baby
	2	03.29.00	03.34.14	CU of Carmen	Discussing about naming the baby
	3	03.34.14	03.37.24	CU of Guy	Discussing about naming the baby
	4	03.37.24	03.44.01	CU of Carmen	Discussing about naming the baby
	5	03.44.01	03.49.22	MS of Carmen Guy and Bruce Warner and Julia	General Discussion
	6	03.49.22	03.56.08	MS of Carmen Bruce and Julia	General Discussion
	7	03.56.08	04.03.20	MS of Guy and Bruce	General Discussion
	8	04.03.20	04.05.16	MCU of Ellens' Profile	Discussing about not telling Bruce Warner about the baby
	9	04.05.16	04.18.23	CU of Carmen	Ellen and Carmen discussing the same in sound track
	10	04.18.23	04.25.23	MS of Ellen and Waverly	Discussing about the pill
	11	04.25.23	04.28.15	CU of Carmen	Discussing about the pill
	12	04.28.15	04.33.11	MS of Ellen and Waverly	Discussing about the pill
	13	04.33.11	04.36.05	CU of Carmen	Discussing about the pill
	14	04.36.05	04.42.03	MCU of Ellen and Waverly	Waverly refusing to talk about her studies
5			Setting	AT CANTEEN	
			Scene Summary	Kirsty complaining to Lionel about her car, their present living condition etc. Nick asking Rachel for a divorce and Rachel wants Nick to stay with the marriage for Shallet's tricks.	
	1	04.42.03	04.58.11	MS of Kirsty and Lionel	Discussing about their present living condition, car etc
	2	04.58.11	05.03.16	MS of same camera facing Lionel	Discussing about their present living condition, car etc
	3	05.03.16	05.05.07	CU of same camera facing Kirsty	Discussing about their present living condition, car etc
	4	05.05.07	05.07.05	CU of same camera facing Lionel	Discussing about their present living condition, car etc
	5	05.07.05	05.10.22	CU of same camera on Kristy	Discussing about their present living condition, car etc
	6	05.10.22	05.21.19	MS of Kristy and Lionel kissing and panig to Kristy going out and staying in MCU with Nick and Rachel	Kirsty saying bye to Lionel and Rachel and Nick discussing about divorce
	7	05.21.19	05.24.21	MCU of Nick and Rachel	Rachel talking about Shalet
	8	05.24.21	05.29.15	MCU of Nick	Talking about Waverly
	9	05.29.15	05.32.08	MCU of Rachel	Talking about Waverly
	10	05.32.08	05.35.21	MCU of Nick	Talking about Waverly
	11	05.35.21	05.37.14	MCU of Rachel	Talking about Waverly
	12	05.37.14	05.39.02	MCU of Nick and Rachel's head in the foreground	Talking about Waverly
	13	05.39.02	05.49.08	MCU of Rachel and Nick's face in the foreground	Talking about Waverly
	14	05.49.08	05.52.17	CU of Nick	Talking about Waverly
6			Setting	AT ELLEN'S HOUSE	
			Scene Summary	Ellen watching T.V. Grace walks in with a video cassette and persuing Ellen for watching a movie with her.	
	1	05.52.17	06.31.14	MS Ellen watching tv to WS of Ellen opening door Kwan entering and sitting at the couch Ellen sits next to her in MS	Talking about watching a film
	2	06.31.14	06.38.15	MCU of Ellen	Same
	3	06.38.15	06.50.05	MCU of Kwan and Ellen	Same
	4	06.50.05	06.51.15	CU of Ellen	Same
	5	06.51.15	06.56.04	MCU of Kwan and Ellen	Same
	6	06.56.04	06.57.13	CU of Ellen	Same

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

7			Setting	AT LAURIE AND MARJ'S HOUSE	
			Scene Summary	Marj is still very upset with the court's decision and how Lulu is going to pull through this. Laurie comforts Marj by saying that Lulu is a survivor and she will pull through this. Lulu's listening to Marj and Laurie's discussion.	
1	06.57.13	07.09.22	WS of LAURIE and MARJ at the lounge		Discussing about Lulu's father
2	07.09.22	07.17.10	CU of LAURIE		Discussing about Lulu's father
3	07.17.10	07.21.18	CU of MARJ		Discussing about Lulu's father
4	07.21.18	07.26.17	CU of LAURIE		Discussing about Lulu's father
5	07.26.17	07.32.11	CU of MARJ		Discussing about Lulu's father
6	07.32.11	07.37.05	CU of Lulu		Listening to Lory's and MARJ talking
7	07.37.05	07.42.02	MCU of LAURIE		Talking about Lulu
8	07.42.02	07.44.09	CU of Lulu		Listening to their talk
9	07.44.09	07.51.19	CU of MARJ		Talking about Lulu
10	07.51.19	07.53.23	CU of Lulu		Listening to their talk
			FIRST ADD BREAK		
8			Setting	AT MARJ'S HOUSE	
			Scene Summary	Marj knocks Lulu's door and she opens the door to wake Lulu up. Marj was shocked to see that Lulu has disappeared from home leaving a note saying sorry.	
1	07.53.23	07.56.10	W.S of MARJ & Laurie's house from outside		No voice
2	07.56.10	08.04.02	M.C.U of MARJ knocking Lulu's room		Calling Lulu
3	08.04.02	08.11.08	CU of Lulu's note. MARJ picking up and reading it in close		
4	08.11.08	08.27.14	CU of MARJ and Laurie		MARJ showing the letter to Lory
9			Setting	AT JENNY'S HOUSE	
			Scene Summary	Minnie and Waverly are eating breakfast and discussing about relationships. Marj asks for Lulu and tells them that she had left home. Minnie says that she and Lulu had a misunderstanding for James and she wouldn't have a clue about Lulu's whereabouts.	
1	08.27.14	08.37.10	MS of Minnie and waverly eating breakfast		Talking about Nick and Rachel's marriage
2	08.37.10	08.44.19	MS of Waverly eating breakfast, getting up to open the door. Camera goes with her in MS		
3	08.44.19	08.55.09	MS of Waverly opening the door, MARJ getting in walking towards Minnie. Camera follows Waverly and MARJ in MS		MARJ asking about Lulu
4	08.55.09	08.57.00	MCU of Minnie		Not seen Lulu for sometime
5	08.57.00	09.03.03	MS of Waverly and MARJ		Discussing about Lulu's missing
6	09.03.03	09.05.09	CU of Minnie reaction shot		
7	09.05.09	09.07.05	MS of Waverly and MARJ		MARJ asking Minnie
8	09.07.05	09.12.06	MCU of Minnie		Minnie says that she isn't talking to her
9	09.12.06	09.13.07	MS of Waverly and MARJ		MARJ asking of what
10	09.13.07	09.16.21	MCU of Minnie		Minnie telling MARJ about misunderstanding between Minnie and Lulu of James
11	09.16.21	09.18.02	MS of MARJ and Waverly		Reaction shot
12	09.18.02	09.21.15	MCU of Minnie		
13	09.21.15	09.23.11	MS of MARJ and Waverly. MARJ walking out from the frame		MARJ disapproving about Minnie's complain
14	09.23.11	09.24.17	CU of Minnie		Reaction shot of MARJ walkout
10			Setting	CANTEEN	
			Scene Summary	Ordering for food. Carmen and Guy discussing about the surname for the baby and Carmen refusing to accept Warner as a surname for the baaby.	
1	09.24.17	09.03.10	MS of Guy, Carmen and Lionel		ordering food

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

2	09.03.10	09.32.11	CU of Lionel	Discussing about naming the baby
3	09.32.11	09.33.19	CU of Guy	Discussing about naming the baby
4	09.33.19	09.38.07	CU of Carmen and Guy with foreground	Discussing about naming the baby
5	09.38.07	09.40.02	CU of Guy CARMEN'S Tip of the face with the frame	Discussing about naming the baby
6	09.40.02	09.41.23	CU of Carmen, Guy's face on the foreground	Discussing about naming the baby
7	09.41.23	09.43.18	MCU of Lionel	Discussing about naming the baby
8	09.43.18	09.46.08	MCU of Carmen and Guy	Arguing about the naming
9	09.46.08	09.56.07	MCU of Guy, Carmen to a CU of Guy's reaction	Carmen walking out from the frame not accepting Warner as surname for the baby
11			Setting RECEPTION	
			Scene Summary Harry and Ana discussing about the walkman. Waverly asks Kirsty about reliable men in the clinic. Discussing about Chris, Guy, Johny, Richard and Bernie. Carla says that Bernie is a reliable man. Carla tells Kwan about Johny blaming Carla for negligence.	
1	09.56.07	10.00.19	MS of Harry sitting in the reception and Ana standing on the other side	Discussing about walkman
2	10.00.19	10.02.12	MS of Kirsty	Asking for Waverly
3	10.02.12	10.04.02	MCU of Harry	
4	10.04.02	10.07.17	CU of Kirsty	
5	10.07.17	10.09.16	MS of Ana . Kirsty in the foreground	
6	10.09.16	10.13.14	CU of Kirsty	
7	10.13.14	10.16.00	MS of Harry and Ana to the MS of Harry	
8	10.16.00	10.24.17	MS of Waverly walking towards Kirsty	asking a doubt
9	10.24.17	10.26.12	MCU of Kirsty and Waverly	
10	10.26.12	10.34.08	MS of Kirsty and Waverly. Camera face up Waverly	
11	10.34.08	10.37.01	MCU of Kirsty & Waverly. Camera facing up Kirsty	
12	10.37.01	10.39.00	MS of Harry and Ana	reaction shot
13	10.39.00	10.47.01	MS of Waverly and Kirsty. Camera facing Waverly	
14	10.47.01	11.06.17	WS of Waverly, Kirsty, Kwan to MS of Kirsty and Kwan	Discussing the relationship
15	11.06.17	11.19.15	WS of reception. Waverly, Kwan, Carla	discussing about the reliable one
16	11.19.15	11.26.06	CU of Carla	Talking about Bernie as a reliable man
17	11.26.06	11.31.22	CU of Kwan	Sound track Kwan and Carla both talking
18	11.31.22	12.06.06	MS of Kwan and Carla	About the wrong drug given by Johny for Tiffany
12			Setting HOSPITAL ROOM OF TIFFANY	
			Scene Summary Billy is jealous of Chris visiting Tiffany. Tiffany gets upset and requests Billy to take her home.	
1	12.06.06	12.16.05	MS of Ana bringing flowers from Chris for Tiffany	
2	12.16.05	12.18.24	MS of Billy bringing flowers	
3	12.18.24	12.22.21	MCU of Ana	talking about the competition of flowers with Billy
4	12.22.21	12.26.00	MCU of Billy giving flowers to Tiffany	
5	12.26.00	12.33.12	MS of Tiffany receiving the flowers from Billy	
6	12.33.12	12.43.10	MCU of Billy to a Zoom out of Billy and Tiffany	Discussing about Chris giving the flowers
7	12.43.10	12.52.00	MCU of Billy	Shouting about Chris
8	12.52.00	12.56.19	MCU of Tiffany shouting back at Billy	
9	12.56.19	13.13.02	MCU of Billy . MCU of Billy and Tiffany	Tiffany asking Billy to organise her discharge
10	13.13.02	13.22.13	CU of Tiffany Billy's face in fore ground	Tiffany crying and asking Billy to discharge her
11	13.22.13	13.27.18	CU of Billy	Convincing her
12	13.27.18	13.29.02	CU of Tiffany	reaction shot

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

13			Setting	CANTEEN	
			Scene Summary	Ellen telling Johny to have a holiday to relax and not to give up his career altogether. Marj asking Lionel for Lulu and informs her disappearance. Ellen offers her help to find Lulu. Marj blames Minnie for it and tells Ellen to stay away from them.	
1	13.29.02	13.31.23	CU of Ellen and Johny. Carmen looking at Ellen		Discussing about the wrong dose used for Tiffany
2	13.31.23	13.37.06	Cu of Carmen looking at Johny		Discussing about the wrong dose used for Tiffany
3	13.37.06	13.43.10	CU CAMERA looking at Ellen		Discussing about the wrong dose used for Tiffany
4	13.43.10	13.49.05	CU Camera on Johny		Discussing about the wrong dose used for Tiffany
5	13.49.05	13.50.18	CU camera on Ellen		Discussing about the wrong dose used for Tiffany
6	13.50.18	13.55.22	CU camera on Johny		Thinking of taking a holiday
7	13.55.22	14.06.05	CU camera looking at Ellen		Convincing Johny that it is not his mistake
8	14.06.05	14.16.23	CU of both. Camera looking at Johny		Johny still upset
9	14.16.23	14.21.11	CU of both. camera looking at Ellen		Convincing Johny
10	14.21.11	14.28.15	CU of Both looking at Johny		Both laughing
11	14.28.15	14.50.08	MS Johny going out from the cafe and MARJ and Lionel's coming to the frame		MARJ asking Lionel for Lulu
12	14.50.08	14.52.11	CU of MARJ		Telling Ellen about Lulu's disappearance
13	14.52.11	14.54.11	MS of MARJ, Lionel and Ellen		same
14	14.54.11	15.02.05	CU of MARJ		same
15	15.02.05	15.06.19	CU of Ellen and Lionel at the background		Ellen offering her help to find Lulu
16	15.06.19	15.11.02	Cu of MARJ		Accusing Minnie of Lulu's disappearance
17	15.11.02	15.13.15	CU of Ellen and Lionel at the back ground		surprise, reaction shot
18	15.13.15	15.22.17	CU of MARJ		Telling Ellen that Minnie had snatched Lulu's Boy friend
19	15.22.17	15.23.20	CU of Ellen and Lionel at the background		reaction shot
14			Setting	AT THE BEACH	
			Scene Summary	James and Minnie discuss about Lulu's disappearance. Minnie feels that she had betrayed Lulu and tells James to forget about their relationship	
1	15.23.20	15.29.09	MS of James and Minnie		Discussing about Lulu
2	15.29.09	15.35.13	MS of James and Minnie		Minnie says that Lulu is upset
3	15.35.13	15.38.00	MS of James and Minnie		same
4	15.38.00	15.45.02	MS of James and Minnie		James justifies his relation with Minnie
5	15.45.02	15.48.07	MS of James and Minnie		Minnie says not fair
6	15.48.07	15.50.02	MS of Minnie walking out from the frame leaving james to MS		
			SECOND ADD BREAK		
15			Setting	AT THE HOSPITAL	
			Scene Summary	Nick is persuading Waverly to forgive him and consider moving in with him. Waverly asking Ellen about stress dring her skin. Ana tells Waverly about a new moisturising lotion.	
1	15.50.02	15.58.16	MS of Waverly and Nick. Camera looking at Nick		Nick telling Waverly that she is the most important in his life
2	15.58.16	16.03.09	MS of Waverly and Nick. Camera looking at Waverly		reaction to Nick's dialogue
3	16.03.09	16.08.23	MCU of same. camera facing Nick		fighting about Rachel
4	16.08.23	16.24.15	MCU of Waverly walking from the table and entering Ellens Office		giving the letter
5	16.24.15	16.28.01	MCU of Waverly		asking Ellen about stress
6	16.28.01	16.31.23	MS of Waverly and Ellen/ Ellen going out from the frame		Ellen says probably
7	16.31.23	16.34.13	MCU of Ana		Asking Waverly about the doubt
8	16.34.13	16.37.17	MCU of Waverly		
9	16.37.17	16.49.19	CU of Ana		Telling Waverly about the new product for her problems
10	16.49.19	16.54.01	CU of Waverly		

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

11	16.54.01	17.03.10	CU of Ana getting up and going towards Waverly	
12	17.03.10	17.04.10	CU of Waverly	reaction shot
16			Setting	KENNEDY'S
			Scene Summary	Discussing about the naming of the baby. Guy is upset with Carmen's reaction. Chris is asking Guy to relax because he had already done the hard work. Carmen, Ellen and Grace discussing about Ellen's sexual life.
1	17.04.10	17.06.20	CU of Kennedy's entrance	
2	17.06.20	17.16.02	MS of Both Warner and Carmen	Discussing about naming the baby
3	17.16.02	17.19.17	MCU of Carmen, Guy, camera looking at Guy	Discussing about naming the baby
4	17.19.17	17.21.10	MCU of Carmen, Chris at the background	Discussing about naming the baby
5	17.21.10	17.29.20	MCU of Carmen, Guy, camera looking at Guy	Discussing about naming the baby
6	17.29.20	17.31.10	MCU of Carmen, Chris at the background	Discussing about naming the baby
7	17.31.10	17.34.00	CU of Guy.	Discussing about naming the baby
8	17.34.00	17.41.19	MCU of Carmen, Chris at the background	Discussing about naming the baby
9	17.41.19	17.51.22	MCU of Carmen, Guy, camera looking at Guy	Discussing about naming the baby
10	17.51.22	17.54.17	MCU of Carmen, Carmen walking out	Agreed for a maori name
11	17.54.17	18.01.20	MCU of Carmen, Guy, camera looking at Guy	Talking to Chris about his rights to the naming of the baby
12	18.01.20	18.07.22	MCU of Guy.	Asking Guy to relax
13	18.07.22	18.10.04	MCU of Chris	
14	18.10.04	18.12.00	MCU of Guy.	
15	18.12.00	18.16.20	MCU of Chris	Telling Chris that he will see the child's growth at every step
16	18.16.20	18.21.01	CU of Guy.	ordering for their food
17	18.21.01	18.22.11	MS of Carmen, Ellen and Kwan and Rangi	
18	18.22.11	18.24.21	CU of Carmen	
19	18.24.21	18.31.18	CU of Kwan	
20	18.31.18	18.37.11	MS of Rangi with Ellen	asking about Ellens Sexual life
21	18.37.11	18.45.07	CU of Kwan	
22	18.45.07	18.48.07	CU of Carmen	
23	18.48.07	18.50.15	CU of Ellen	telling them she had sex with Barnie 7 months ok
24	18.50.15	18.51.21	CU of Kwan	
25	18.51.21	18.53.00	CU of Carmen	
26	18.53.00	18.55.22	CU of Ellen	
27	18.55.22	18.58.20	CU of Carmen	
28	18.58.20	19.01.09	CU of Ellen	
29	19.01.09	19.03.23	CU of Kwan	
30	19.03.23	19.06.20	CU of Carmen	
31	19.06.20	19.11.10	CU of Ellen	
17			Setting	AT RACHEL'S FLAT
			Scene Summary	Manny and Rachel are cooking and Nick is upset for his relationship with Waverly. Rachel is convincing him that it will be alright soon and Waverly will come to him.
1	19.11.10	19.17.00	MS of Manny and Rachel	Rachel talking to Nick about Waverly
2	19.17.00	19.20.07	MCU of Nick on the couch	
3	19.20.07	19.23.14	MS of Manny and Rachel	
4	19.23.14	19.28.06	MCU of Nick on the couch	
5	19.28.06	19.33.04	MCU of Rachel	
6	19.33.04	19.40.08	MCU of Nick on the couch	
7	19.40.08	19.43.16	MS of Manny and Rachel	

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8	19.43.16	19.49.11	MCU of Nick on the couch	
9	19.49.11	19.56.19	MS of Manny and Rachel and camera pang Rachel coming towards Nick	
10	19.56.19	20.00.21	CU of Rachel's hand and Nick's face	Rachel asking Nick to taste the food
18			Setting AT KENNEDY'S	
			Scene Summary Julia informing Chris about the two contradictory reports she had received from Grace and Johny. Chris asking her to consider Carla's side of the story before the final decision. Billy warning Chris to stay away from Tiffany.	
1	20.00.21	20.13.01	Chris and Julia WS of them picking beer glass to a MS of them sitting on a table	Talking about their profession
2	20.13.01	20.15.07	MCU of Chris	Talking about their profession
3	20.15.07	20.16.11	CU of Billy	Accusing Chris
4	20.16.11	20.18.10	CU of Julia	
5	20.18.10	20.20.06	CU of Billy	wanting to talk to Chris
6	20.20.06	20.21.08	CU of Chris	is it about Tiffany
7	20.21.08	20.26.23	CU of Billy	Warning Chris
8	20.26.23	20.29.05	CU of Chris	
9	20.29.05	20.30.22	CU of Billy	
10	20.30.22	20.35.08	CU of Chris	
11	20.35.08	20.40.13	CU of Julia	telling Chris about the contradictory report on Biopsy
12	20.40.13	20.44.11	CU of Chris	telling Julis to ask Carla
13	20.44.11	20.46.16	CU of Julia	
14	20.46.16	20.48.16	CU of Chris	reaction shot
15	20.48.16	20.50.03	CU of Julia	
16	20.50.03	20.52.18	CU of Chris	
17	20.52.18	20.54.05	CU of Julia	
19			Setting AT MARJ'S HOUSE	
			Scene Summary Marj is worried about Lulu and Laurie walks in saying that there is no news about Lulu and it is better to inform the police	
1	20.54.05	21.01.06	MCU of MARJ knitting to a WS of Laurie coming in	discussing about missing of Lulu
20			Setting AT JENNY'S HOUSE	
			Scene Summary Nick is happy to see that Waverly is back. He tells her that she is the most important person in his life. Waverly accepts it but says that it is too late and she is leaving to New Plymouth for good.	
1	21.01.06	21.17.14	LS of exterior of Jenny's House	
2	21.17.14	21.26.22	MS of Waverly and Nick	Nick surprise Waverly has come back
3	21.26.22	21.34.12	MCU of Nick	telling Waverly that she is the most important thing in his life
4	21.34.12	21.37.04	CU of Waverly	
5	21.37.04	21.39.21	CU of Nick	
6	21.39.21	21.44.15	CU of Waverly	
7	21.44.15	21.46.17	CU of Nick	
8	21.46.17	21.48.16	CU of Waverly	
9	21.48.16	21.50.09	CU of Nick	
10	21.50.09	21.57.03	CU of Waverly	
11	21.57.03	21.58.19	CU of Nick	
12	21.58.19	22.09.07	Extreme CU of Waverly's face	
13	22.09.07	22.11.23	Extreme CU of Nick's face in freeze(Cliff Hanger)	
			Title follows	
			END FOOTAGE 22m 47sec 02fra	

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

				JUNOON(STUBBORN) Episode 1	
1			Setting	KAJRI'S HOUSE	
			Scene Summary	Kajri's father is persuading Kajri for threaten the people who killed her husband for ransome money. Kajri refusing to her father's idea.	
1	00.00.00	00.45.10	Title		
2	00.45.10	01.40.13	signature tune		
3	01.40.13	02.27.14	MCU of Kajri with her Husband's photo camera putting back to MS of Kajri with her father, panning of them going and sitting on the sofa		Kajri's father telling her that we will get ransome money from the people who murder her husband
4	02.27.14	02.45.09	CU of Kajri		Kajri telling him that they are bad people
5	02.45.09	02.47.04	CU of Kajri's father		saya that they are nuts
6	02.47.04	02.47.04	CU of Kajri		reaction shot
7	02.47.04	02.52.14	CU of Kajri's father		says to Kajri we will threaten them
8	02.52.14	03.10.10	CU of Kajri over the shoulder of her father		refusing to accept her father's idea
9	03.10.10	03.13.09	CU of Kajri's father over the shoulder of Kajri		telling her that we have to do this
10	03.13.09	03.15.13	CU of Kajri		reaction shot
11	03.15.13	03.18.18	CU of Kajri's father		persuing Kajri
12	03.18.18	03.25.15	CU of Kajri		confused
13	03.25.15	03.31.04	CU of Kajri's father		
2			Setting	ADIKARI'S HOUSE	
			Scene Summary	Discussing about Prathiba's success in the court. Discussing about the current judicial system. Discussing about Neel Bahtia's marraige. Prathiba says that he will not consider marrying her until he wins the custody case. Neel walks out to the garden.	
1	03.31.04	03.39.23	MCU of Adikari to WS Adikari, Prathiba, her mother and Sudha Chandran		talking about Prathiba's success in court in her first case
2	03.39.23	03.51.12	CU of Sudha Chandran		she wishes that she could also be a lawyer
3	03.51.12	04.08.06	WS of all		Discussing about lawyer family
4	04.08.06	04.32.04	CU of Adikari		talking about lonely life
5	04.32.04	04.36.07	CU of Prathiba's mum		this incident took place 4 years back
6	04.36.07	04.40.15	CU of Adikari		
7	04.40.15	04.48.10	CU of Sudha Chandran		telling about her mother
8	04.48.10	05.08.02	from MS of Prathiba's mother to a WS of all		talking about the coming of Shaker's mother
9	05.08.02	05.44.16	WS of all including Shaker and his mother, to a MS of Sudha Chandran, Shekar, Adikari and Prathiba		making fun of Shekar
10	05.44.16	05.53.22	CU of Sudha Chandran		Talking about her funny things
11	05.53.22	06.12.03	MS of servant serving the drinks to a WS od getting to all		toasting for Honorable Justice Mrs. Bhatnagar
12	06.12.03	06.25.06	MCU of Shekar to WS of all		
13	06.25.06	06.31.01	MCU of Shekar and girlfriend		Talking about shekar's girl friend
14	06.31.01	06.35.13	WS of Mrs.Bhatnagar and Shekar's mother		
15	06.35.13	06.37.15	MCU of Shekar and girlfriend		reaction shot
16	06.37.15	06.43.04	WS of Mrs.Bhatnagar and Shekar's mother		talking about Shekar's marriage
17	06.43.04	06.44.20	CU of Sudha Chandran		reaction to the marriage
18	06.44.20	06.48.20	WS of Mrs.Bhatnagar and Shekar's mother		telling Shekar to listen to them
19	06.48.20	06.49.17	CU of Shekar		reaction to that
20	06.49.17	06.56.13	WS of Mrs.Bhatnagar and Shekar's motherMS of Mr.Bhatnagar		asking Shekar to get married
21	06.56.13	06.59.07	CU of Adikari		That is what I have been telling
22	06.59.07	07.28.05	WS Shaker and his girl friend, Sudha Chandran,paning to WS of Mrs. Bhatnagar, Shekar's mum		discussing about Shekar's son
23	07.28.05	07.29.13	CU of Shekar's giri friend		discussing about Shekar's son
24	07.29.13	07.31.03	CU of Mrs.Bhatnagar		discussing about Shekar's son

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

25	07.31.03	07.36.16	CU of Shekar's girl friend	discussing about Shekar's son
26	07.36.16	07.39.09	CU of Shekar's Mum	Girl friend talking about Shekar's problems
27	07.39.09	07.44.04	CU of Neel Bhatia's Girl friend	he loves his son a lot
28	07.44.04	07.46.04	CU of Mrs.Bhatnagar	
29	07.46.04	07.48.05	CU of Shekar's girl friend	
30	07.48.05	07.49.13	CU of Mrs.Bhatnagar	
31	07.49.13	07.57.11	CU of Neel Bhatia's Girl friend	telling that she wants Neel Bhatia to be happy
32	07.57.11	07.58.23	CU of Neel Bhatia's mum	reaction shot
33	07.58.23	08.03.17	CU of Neel Bhatia's Girl friend	telling that she loves Neel Bhatia so much
34	08.03.17	08.05.00	CU of Mrs.Bhatnagar	reaction shot
35	08.05.00	08.19.24	MCU of Adikari to a WS of Adikari and Mrs.Bhatnagar	talking about Neel Bhatia's right to get his son back
36	08.19.24	08.27.09	CU of Adikari	discussing about current status of the judicial system
37	08.27.09	08.29.10	CU of Neel Bhatia's Mum	reaction shot
38	08.29.10	08.37.07	CU of Adikari	telling about the underworld gang involved in this case
39	08.37.07	08.42.12	CU of Mrs.Bhatnagar	asking Adikari about under world gang's involvement in this case
40	08.42.12	08.47.15	CU of Adikari	discussing about Minnie Agarva's Neel's x wife
41	08.47.15	08.49.19	CU of Sudha Chandran	listening to Adikari
42	08.49.19	08.51.23	CU of Adikari	Continuing the discussion
43	08.51.23	08.56.02	CU of Mrs.Bhatnagar	asking who is Kashev Kanchi
44	08.56.02	09.05.09	CU of Adikari	Briefing Mrs. Bhatnagar about Keshav and Minnie & Akash son of Minnie & Neel
45	09.05.09	09.11.03	CU of Mrs.Bhatnagar	telling Keshev's contempt of court
46	09.11.03	09.23.08	CU of Adikari	
47	09.23.08	09.40.19	WS of all	getting to go for dinner
			FIRST ADD BREAK	
3			Setting OUTSIDE OF ADIKARI'S HOUSE	
			Scene Summary Adikari and Neel discussing about Neel's son's custody. Adikari talks to Mr.Bhatnagar in the phone. Adikari explains to Neel about his helpless nature, meanwhile the servant comes and calls them for dinner.	
1	09.40.19	10.03.06	WS of Neel and Adikari	Discussing about Neel's son's custody
2	10.03.06	10.09.02	CU of Adikari	convincing Neel
3	10.09.02	10.20.16	CU of Neel	telling that he is afraid of marriage
4	10.20.16	10.22.11	CU of Adikari	reaction shot
5	10.22.11	10.39.03	CU of Neel	telling that he is sorry for walking out from the lounge in front of Mrs.Bhatnagar
6	10.39.03	10.46.21	CU of Adikari	thats ok
7	10.46.21	10.48.16	CU of Neel	reaction shot
8	10.48.16	10.57.02	WS of servant bringing the telephone for Adikari Neel is also in the frame	telephone from Mr.Bhatnagar
9	10.57.02	10.59.03	CU of Adikari	reaction to telephone call
10	10.59.03	11.00.07	CU of Neel	looking at Adikari
11	11.00.07	11.08.18	CU of Adikari	shouting at servant
12	11.08.18	11.12.14	CU of servant	says it is Bhatnagar
13	11.12.14	11.13.13	CU of Neel	reaction shot
14	11.13.13	11.15.03	CU of Adikari	shouting the servant
15	11.15.03	11.42.18	WS of servant keeping the phone.Neel asking Adikari to attend the phone. Adikari takes the phone and goes away from Neel	
16	11.42.18	11.48.17	CU of Mr.Bhatnagar	asking why he shouted his servant
17	11.48.17	12.08.15	CU of Adikari	telling Bhatnagar is on phone about the presence of Neel Bhatia, Nalini and Pratiba

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CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON

18	12.08.15	12.10.24	CU of Mr.Bhatnagar	reaction shot
19	12.10.24	12.21.02	CU of Adikari	telling Bhatnagar that Neel was there that's why he has to shout the servant
20	12.21.02	12.24.06	CU of Mr.Bhatnagar	reaction shot
21	12.24.06	12.31.17	CU of Adikari. Background Neel Bhatia	says sorry again
22	12.31.17	12.34.14	CU of Mr.Bhatnagar	reaction shot
23	12.34.14	12.40.13	CU of Adikari. Background Neel Bhatia	says sorry again
24	12.40.13	12.44.24	CU of Mr.Bhatnagar	reaction shot
25	12.44.24	12.51.19	CU of Adikari. Background Neel Bhatia	says sorry again
26	12.51.19	12.58.15	MCU of Bhatnagar	putting the phone down
27	12.58.15	13.04.24	CU of Adikari. Background Neel Bhatia	reaction shot
28	13.04.24	13.54.01	MS of Adikari and Neel	Adikari expresses his helpless nature, meanwhile servant comes and calls them for dinner
4			Setting BHATNAGAR'S HOUSE	
			Scene Summary Mr. Bhatnagar drinking and thinking. His conscious telling him to commit suicide.	
1	13.54.01	14.10.17	WS of Bhatnagar with a drink Camera slowly zoom in to E.C.U	
2	14.10.17	14.18.21	MS of Bhatnagar thinking	
3	14.18.21	14.30.09	CU of glass of drink Bhatnagar taking the drink and drinking	
4	14.30.09	14.56.12	WS of Bhatnagar drinking in sound track his conscious telling him to commit suicide	
5			Setting WAREHOUSE	
			Scene Summary Villains threatening Kajri to be ready with her son and Dad the next day to be picked up by them.	
1	14.56.12	15.14.16	MS of villan making the telephone calling Kajri	
2		15.18.13	MS of Kajri's father attending the call	
3		15.26.11	MS of Villain	asking Kajri's father to givr the phone to KAJRI
4		15.37.19	MS of Kajri's father going to the telephone to Kajri	
5		15.41.05	MS of Villain	threatening Kajri
6		15.45.21	CU of Kajri	reaction shot
7		15.47.12	MS of Villain	asking Kajri to be ready
8		15.48.15	CU of Kajri	why?
9		16.03.02	MS of Villain	asking Kajri to be ready the next day with her dad and son
10		16.05.02	CU of Kajri	reaction shot
11		16.07.06	MS of Villain	where you want to take us
12		16.11.08	CU of Kajri	I will tell you tomorrow. Don't forget to bring your dad
13		16.19.00	MS of Villain	where are we going?
14		16.23.00	CU of Kajri	I will let you know tomorrow, come exactly at 10 O clock
15		16.37.00	MS of Villain	Discussing about villain thereafter
16		17.18.06	from CU of Kajri to MS of Kajri's father to a CU of Kajri's father	
6			Setting MAHAJAN'S HOUSE	
			Scene Summary Mahajan's people drinking. One of the member is regretting for committing the murder.	
1		18.56.21	MS of Mahajan and his gang member drinking and breaking the bottle	one of the member regretting for committing the murder
2		18.57.12	CU of bottle breaking of Mahajan	
3		18.58.07	MS of Mahajan throwing the bottle	

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

	4		19.21.06	MS of one of the Villain stopping Mahajan not to throw the bottle and camera zooming into the other one CU OF him crying	
	7			Setting THATHASAHIB'S HOUSE	
				Scene Summary Thathasahib telling his assistant that they should teach a lesson to Mahajan.	
	1		20.31.19	WS of Thatha Sir and his Assistant coming down through the stairs to their MS and to a freeze frame(Cliff Hanger)	
	2		21.49.07	Titles	
				END FOOTAGE 21-49-07	
				SHORTLAND STREET Episode 2	
			00.00.00	00.34.12	recaping earlier episode
			00.34.12	01.00.00	Signature tune
	1			Setting AT KENNEDYS	
				Scene Summary Ellen conveys her displeasure regarding Carla lying about her pregnancy	
	1	01.00.00	01.09.00	MS of Ellen and Carla	Discussing about cheating Barnie about the pregnancy
	2	01.09.00	01.12.20	MCU of Carla and Ellen	Carla accuses Ellen for abandoning her once
	3	01.12.20	01.16.07	MCU of Carla.Camera facing Carla . Camera facing Ellen	Ellen accusing Carla
	4	01.16.07	01.21.22	MS of Carla, Ellen,Barnie and Minnie	
	5	01.21.22	01.24.02	MS of Kwan	
	6	01.24.02	01.03.21	MS of Ellen. Camera pulling to a WS including Kwan and pans them moving to another table	
	2			Setting AT GUY'S HOUSE	
				Scene Summary Erik lying down in the floor with gunshot on his fore head. Rebecca trying to give him first aid while Guy dialling for an ambulance.	
	1	01.03.21	01.32.23	WS of Guy & Erik	Eric lying down unconscious
	2	01.32.23	01.35.06	MCU of Rebecca	shock to see Erik shot
	3	01.35.06	01.40.01	WS of Eric lying and Rebeca looking the wound	
	4	01.40.01	01.43.08	CU of Carmen with gun	sorry for shooting Eric
	5	01.43.08	01.46.01	MCU of Rodecca treating Erik	
	6	01.46.01	01.50.04	MCU of Carmen with the gun and Guy joins her to take the gun frim her	
	7	01.50.04	01.53.17	MS of Rebecca treating Erik	
	8	01.53.17	01.55.06	CU of Guy Warner	dialing the phone
	9	01.55.06	01.57.02	ECU of Carmen	reaction shot
	3			Setting AT KENNEDYS	
				Scene Summary Kwan informs Ellen that Jenny knowing her ellict relation with Johnny.	
	1	01.57.02	01.58.18	WS of Ellen and Kwan	
	2	01.58.18	02.14.24	MCU of Kwan and Ellen	discussing about hospital politics
	3	02.14.24	02.18.12	CU of Ellen, Kwan's head on the foreground	discussing about hospital politics
	4	02.18.12	02.20.10	CU of Kwan, Ellen's head on the frame	discussing about hospital politics
	5	02.20.10	02.23.07	CU of Ellen, Kwan's head on the foreground	discussing about hospital politics
	6	02.23.07	02.25.23	CU of Kwan, Ellen's head on the frame	Telling Ellen about Jenny knowing the truth
	7	02.25.23	02.27.06	CU of Ellen	asks Kwan about what
	8	02.27.06	02.29.04	ECU of Kwan	telling Ellen the affair with Johnny

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

9	02.29.04	02.30.24	ECU of Ellen	reaction shot
4			Setting AT HOLIDAY HOME	
			Scene Summary Meanwhile Jenny rushed to the holiday home to catch Johny redhanded and got disappointed.	
1	02.30.24	02.37.19	MCU of Johny on the phone. Panning to MS of Jenny's entry	Jenny asking Johny asking who is he talking to
2	02.37.19	02.42.07	MS of Johny getting up and moving towards Jenny	Trying Minnie to know about your whereabouts
3	02.42.07	02.47.09	ECU of Jenny	asking Johny you are alone
4	02.47.09	02.49.00	CU of Johny	asking Jenny what is wrong
5	02.49.00	02.56.21	ECU of Jenny	says she missed Johny
5			Setting AT HOSPITAL EXAMINATION ROOM	
			Scene Summary Erik has been admitted to the Shortland Street clinic, Chris examines Erik and asking him for the cause of the accident.	
1	02.56.21	02.59.02	MLS of Guy, Rebecca, Carmen and Eric	Eric on the bed. Rebecca shouting. Carmen for shooting Eric
2	02.59.02	03.01.23	MCU of Eric on the bed	
3	03.01.23	03.03.01	MCU of Carey and Carmen	asking Eric 'how he is feeling
4	03.03.01	03.04.20	MCU of Eric on the bed	
5	03.04.20	03.05.18	MS of Dr. Warner entering the exam room	
6	03.05.18	03.32.02	WS of Chris, Rebecca, Guy, Carmen and Eric to a MS of Eric to Chris	Eric wants to talk to Chris alone
6			Setting AT ELLEN'S HOUSE	
			Scene Summary Minnie gets upset for her nanny not sending any present for her birthday and hopes that Johny who is gone on holiday with Jenny atleast remember her birthday.	
1	03.32.02	03.33.15	MS of Sam	writing something
2	03.33.15	03.45.13	MS of Ellen coming in and joining him	talking about Bernie financing the gym
3	03.45.13	03.47.04	MS of Minnie	joining their conversation
4	03.47.04	03.48.11	MCU of Ellen	
5	03.48.11	03.49.03	MCU of Minnie	
6	03.49.03	04.01.21	MS of Ellen and Sam. Camera panning along with Sam going to another room and to MS of Minnie	
7	04.01.21	04.04.04	MCU of Ellen	
8	04.04.04	04.28.19	MS of Minnie Camera following Minnie joining Ellen	Discussing about Johny and Jenny's holiday
7			Setting AT HOLIDAY HOME	
			Scene Summary Johny and Jenny at the bed and Johny is thinking about his guilt.	
1	04.28.19	04.37.03	MS of Johny and Jenny sleeping (night effect)	
8			Setting AT HOSPITAL CORRIDOR	
			Scene Summary Guy & Rebecca telling Carmen that she may be jailed for shooting unarmed policeman. Carmen requests Rebecca to Explain to Erik not to lay any charge on her. Erik blames the door for the accident. Chris knows the truth and tells them to get rid of the gun.	
1	04.37.03	04.41.20	MLS of Carmen, Guy, Rebecca	worried about Chris taking long time to treat Eric
2	04.41.20	04.45.17	CU of Carmen	Guy accusing Carmen for shooting unarmed police man
3	04.45.17	04.47.19	CU of Rebecca	telling Carmen for lengthy stay in jail
4	04.47.19	04.50.12	CU of Carmen	can't go to jail because of her pregnancy
5	04.50.12	05.11.03	MS of Carmen, Guy, Rebecca	Carmen defends it is a self defence
6	05.11.03	05.10.10	CU of Carmen	

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

7	05.10.10	05.22.13	MCU of Guy and Carmen	
8	05.22.13	05.23.20	CU of Rebecca	
9	05.23.20	05.25.15	CU of Carmen	
10	05.25.15	05.31.03	MS of Carmen, Guy, Rebecca	
11	05.31.03	05.34.00	CU of Carmen	begging Rebecca to convince Eric
12	05.34.00	05.35.15	CU of Rebecca	says it is emotional
13	05.35.15	05.37.12	CU of Carmen	
14	05.37.12	05.39.17	CU of Rebecca	
15	05.39.17	05.41.06	CU of Carmen	
16	05.41.06	05.53.20	MS of Chris, Guy, Rebecca and Eric	Chris says it is a nasty wound and surprise how it is happened
17	05.53.20	05.55.05	CU of Carmen	Eric change the story to save Carmen
18	05.55.05	05.57.00	CU of Eric	
19	05.57.00	05.59.05	CU of Carmen	
20	05.59.05	06.03.06	MS of Carmen, Guy, Rebecca, Eric, Chris Chris going out from the frame	Chris says get rid of the gun
21	06.03.06	06.05.01	CU of Chris	
22	06.05.01	06.06.24	CU of Carmen	reaction shot
9		Setting	AT THE RECEPTION	
		Scene Summary	Mrs. Wellington comes to visit Dr.Keith and complains that there is no proper signboard in Maori to find the place. Rangī tells Kwan to make the signboards bilingual.	
1	06.06.24	06.09.09	Exterior shot of Shortland Street clinic dissolving to the reception	
2	06.09.09	06.11.10	WS of Reema's mum coming towards reception	
3	06.11.10	06.14.15	MS of Marj and Marilyn	
4	06.14.15	06.16.04	MCU of Reema and her Mum	asking for Dr.Keith
5	06.16.04	06.18.20	MS of Marj and Marilyn	telling Dr. Keith is busy
6	06.18.20	06.23.01	CU of Marilyn	
7	06.23.01	06.24.08	CU of Reema and her Mum	
8	06.24.08	06.39.24	MLS of Marj, Marilyn, Reema and her mum. Rangī at the back ground	Rangī says she missed the way because of the signs
9	06.39.24	06.54.11	MS of Kwan, Ellen. Rangī joins them	
10	06.54.11	06.59.21	CU of Rangī	Rangī asking Kwan to make the signs bilingual
11	06.59.21	07.01.00	CU of Kwan Rangī in the foreground	Kwan say done
12	07.01.00	07.02.01	CU of Rangī	Rangī says thanks
13	07.02.01	07.06.18	MS of Ellen and Kwan	getting into the light
10		Setting	AT THE HOLIDAY HOME(OUT DOOR)	
		Scene Summary	Johny and Jenny convey to each other their false love.	
	07.06.18	07.08.16	WS of Jenny	
	07.08.16	07.10.15	MS of Johny	
	07.10.15	07.14.07	MS of Jenny panicing	
	07.14.07	07.54.12	MS of Johny to a MCU of Johny coming, joining Jenny	
			FIRST ADD BREAK	
11		Setting	AT THE CANTEEN	
		Scene Summary	Kirsty tells Lionel about the cold shower she has been taken because of the hot water problem. Carmen thanks Erik for covering her.	
1	07.54.12	08.04.03	MS of Kirsty, Lionel and Ana	discussing probelm at their flat
2	08.04.03	08.05.16	MCU of Kirsty, Lionel	reaction shot

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

3	08.05.16	08.08.05	MLS of Guy, Carmen, Eric and Rebecca	Carmen thanking Eric for covering her
4	08.08.05	08.09.10	CU of Carmen	
5	08.09.10	08.10.17	CU of Guy	
6	08.10.17	08.12.01	MS of Eric and Rebecca	Erik don't want to be responsible for a pregnant women going to jail
7	08.12.01	08.13.23	CU of Carmen	reaction shot
8	08.13.23	08.15.13.	CU of Guy	
9	08.15.13.	08.17.05	MS of Eric and Rebecca	Carmen thanking them
10	08.17.05	08.18.11	CU of Carmen	
11	08.18.11	08.23.01	MS of Eric and Rebecca	
12	08.23.01	08.25.14	CU of Carmen	
13	08.25.14	08.35.11	MS of Eric and Rebecca	
14	08.35.11	08.43.19	CU of Carmen	Eric explains having fire arms without license
15	08.43.19	08.46.16	MS of Eric and Rebecca	
12		Setting	HOSPITAL EXAMINATION ROOM	
		Scene Summary	Dr.Keith and Mrs.Wellington discuss about Reema's previous cancer history and further treatment.	
1	08.46.16	08.55.19	CU of Reema	
2	08.55.19	08.59.05	MCU of Dr.Keith	
3	08.59.05	09.00.20	CU of Reema	
4	09.00.20	09.03.20	MS of Reema's mum sitting near her daughter	discussing about chemotherapy
5	09.03.20	09.05.20	MCU of Dr.Keith	asking Reema about Chemotherapy
6	09.05.20	09.14.24	CU of Reema	Don't like the Chemo
7	09.14.24	09.17.07	CU of Dr.Keith	
8	09.17.07	09.21.01	MS of Reema's mum sitting near her daughter	
9	09.21.01	09.22.21	MCU of Dr.Keith	asking Reema's mum why did you come back
10	09.22.21	09.29.23	MS of Reema's mum and Reema	
11	09.29.23	09.39.03	CU of Reema's MUM	nothing to lose
12	09.39.03	09.42.09	CU of Reema	discussing about the treatment
13	09.42.09	09.46.01	CU of Reema's MUM	listening
14	09.46.01	09.48.05	MCU of Dr.Keith	
15	09.48.05	09.50.08	MCU of Reema's mum and Reema	
16	09.50.08	09.57.05	MCU of Dr.Keith	discussing about the treatment
17	09.57.05	10.00.08	CU of Reema	listening
18	10.00.08	10.01.23	CU of Reema's MUM	reaction shot
13		Setting	ANOTHER EXAMINATION ROOM	
		Scene Summary	Nick asks Terry whether he can have a talkback show about the Gay issue. Meanwhile Keith and Guy telling Terry about defending the School Board of Trustees taking the matter to Human Rights Commission.	
1	10.01.23	10.10.22	MS of Nick & the Terry	discussing about the talkback show on radio on gay issue
2	10.10.22	10.13.02	CU of Terry	
3	10.13.02	10.14.02	MCU of Nick	
4	10.14.02	10.21.07	MS of Guy and Keith entering the room to a WS of joining with Nick and the Terry	Terry talking about the radio which Nick bought to him
5	10.21.07	10.22.17	CU of Guy	
6	10.22.17	10.25.15	CU of Nick	
7	10.25.15	10.38.24	MLS of Guy, Keith, Terry and Nick	Keith introduces Guy to Terry. Guy wants to discuss something with Terry

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

8	10.38.24	10.42.01	MCU of Terry	asking Keith what about
9	10.42.01	10.47.21	MCU of Keith and Guy	telling the school issue to Terry
10	10.47.21	10.53.09	MCU of Terry	says the board can't sack him
11	10.53.09	10.59.13	MCU of Keith and Guy	
12	10.59.13	11.06.24	MCU of Terry	says he will take care of himself
13	11.06.24	11.09.05	MCU of Keith and Guy	Guy's reaction to Terry comment
14		Setting	CLINIC DIRECTOR'S OFFICE	
		Scene Summary	Emily requesting Kwan to buy a Retroscope and Chris Warner is upset because Kwan superseded the seniority to occupy the Director's chair while Julia was on leave.	
1	11.09.05	11.23.20	MS of Kwan pushing a chair entering into a Pan and WS of Carla and Emily	about buying a microwave
2	11.23.20	11.34.12	MS of Ellen entering the room joining them, and Chris and Dr.Keith	Kwan informing Julia's leave and her acting as Director
3	11.34.12	11.37.04	MS of Kwan	
4	11.37.04	11.42.19	MS of Chris, Dr.Keith	Warner claims that he is the Associate Director
5	11.42.19	11.49.17	MS of Kwan	saya happened suddenly
6	11.49.17	11.52.01	MCU of Dr.Keith	lets start the meeting
7	11.52.01	11.53.08	MS of Kwan	I have been waiting for you
8	11.53.08	11.55.12	WS of Chris, Keith, Ellen, Emily, Kwan	
9	11.55.12	12.00.13	MS of Kwan	introducing Emily to Ellen
10	12.00.13	12.02.08	MS of Ellen and Emily	introducing Emily to Ellen
11	12.02.08	12.04.10	MCU of Chris	asking to start the meeting
12	12.04.10	12.06.09	MS of Kwan	
13	12.06.09	12.10.08	WS of Chris, Keith, Ellen, Emily, Kwan	discussing the lowering patient number
14	12.10.08	12.14.03	MCU of Chris	
15	12.14.03	12.18.11	MS of Kwan	experience people should make the executive decision
16	12.18.11	12.24.23	MCU of Chris	showing other the copy of the authorisation
17	12.24.23	12.26.15	MS of Kwan	
18	12.26.15	12.29.07	CU of Chris	asking Chris to check the letter
19	12.29.07	12.31.04	CU of Kwan	reaction shot
20	12.31.04	12.33.17	CU of Chris	
15		Setting	AT THE CANTEEN	
		Scene Summary	Minnie is shocked to know that Lulu kissed James and Minnie regrets that she didn't ever had a decent kiss. Meanwhile Carla talks to Minnie about her birthday.	
1	12.33.17	12.47.14	WS of Lionel writing. Pulling to MS of Sam joining him	
2	12.47.14	12.49.02	CU of Minnie	asking Lulu whether James kissed her
3	12.49.02	12.58.00	MCU of Lulu	telling it is just a bye bye kiss
4	12.58.00	13.04.06	CU of Minnie	complains that she never had a decent kiss
5	13.04.06	13.05.21	CU of Lulu	what about Hamish
6	13.05.21	13.09.20	CU of Minnie	Johny threaten to kill Hamish
7	13.09.20	13.17.13	MS of Lulu and Minnie	
8	13.17.13	13.20.08	CU of Minnie	
9	13.20.08	13.24.16	CU of Lulu	
10	13.24.16	13.38.01	MS of Lulu and Minnie. Carla joining them	Carla asking Minnie what you want for your birthday
11	13.38.01	13.40.00	CU of Minnie	Lulu says she wants a boy and has to be a good kisser
12	13.40.00	13.41.21	CU of Lulu	
13	13.41.21	13.43.02	CU of Lulu	reaction shot
14	13.43.02	13.54.19	MS of Lulu and Minnie. Carla	Carla tells them about teen age crazy

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

15	13.54.19	13.57.03	CU of Minnie	
16	13.57.03	14.01.10	CU of Carla	says Minnie you need a baby sitter
16			Setting	AT THE CANTEEN
			Scene Summary	Chris expresses his jealousy of Kwan taken over Director's seat with Guy, Tiffany and Carmen. Guy meets Keith and Keith says that he feels sorry about Terry's reaction to their offer. Rebecca is happy that she is going to dinner with Erik & will be late.
1	14.01.10	14.16.21	MS of Guy, Carmen, Chris and Tiffany. Guy moving out from the frame	Chris complaining about Kwan as the acting Director
2	14.16.21	14.18.00	MLS of Keith entering the camera	
3	14.18.00	14.34.12	MS of Keith and Guy and passing Rebecca	discussing about Terry
4	14.34.12	14.36.15	MS of Chris, Carmen, Lionel and Tiffany	asking Rebecca what is the occasion
5	14.36.15	14.38.18	MCU of Rebecca	Erik and me are going for dinner
6	14.38.18	14.44.00	MLS of Chris, Carmen, Rebecca, Tiffany	Chris asking Rebecca about Erik's health
7	14.44.00	14.49.00	MCU of Rebecca	informs carmen that she may come late tonight
8	14.49.00	14.51.09	MCU of carmen. Lionel at the back ground	Carmen says thats ok
9	14.51.09	14.53.12	MS of Rebecca	
10	14.53.12	14.57.03	MCU of Carmen	Chris asks carmen's guilty
17			Setting	AT KENNEDY'S
			Scene Summary	Nick asks Rachel for some money. Rangl proudly informs Rachel that the clinic is going for bilingual Minnie asks Ellen whether she can learn driving. Barnie and Carla don't want the baby to feel unwanted.
1	14.57.03	14.59.13	exterior of Kennedy's dissolving to interior	
2	14.59.13	15.20.12	MS of Rachel cleaning the table. Nick joining her. Rachel moves out and Nick snores into MCU	Asking Rachel for money
3	15.20.12	15.52.06	MS of Rachel & Nick at the bar. Rangl joins them	Rangl saya that clinic is going to be bilingual
4	15.52.06	15.54.09	CU of Nick	Nick saya make the Manu bilingual
5	15.54.09	16.15.12	MS of Rachel, Nick and Rangl. Camera follows Rachel going to attend the table. Camera stays with Minnie and Ellen at MS	Minnie asking Ellen regarding learning driving
6	16.15.12	16.17.02	CU of Minnie	Ellen informs Minnie that she is too young to learn driving
7	16.17.02	16.22.08	CU of Ellen	
8	16.22.08	16.31.16	WS of Ellen, Carla, Minnie, Barnie	discussing about Carla's baby
9	16.31.16	16.35.05	CU of Carla	
10	16.35.05	16.36.16	CU of Ellen	reaction shot
18			Setting	AT THE HOLIDAY HOME
			Scene Summary	Johny and Jenny preparing the dinner. Jenny tells Johny that she knows about his affair with Ellen and had come there to catch him with Ellen. She says that she had stayed back she loved him. Jenny asks Johny to choose between her and Ellen.
1	16.36.16	16.40.20	CU of dish	
2	16.40.20	17.06.09	CU of Johny, Jenny at the background	Jenny says that she knows about Johny's affair
3	17.06.09	17.08.06	ECU of Johnny	reaction shot
4	17.08.06	17.12.06	ECU of Jenny	no lies please
5	17.12.06	17.21.17	ECU of Johnny	asking Jenny then why did she come here
6	17.21.17	17.26.09	ECU of Jenny	I thought I can catch you with Ellen
7	17.26.09	17.28.08	ECU of Johnny	reaction shot
8	17.28.08	17.32.04	ECU of Jenny	stayed back because I love you
9	17.32.04	17.33.10	ECU of Johnny	
10	17.33.10	18.45.05	MS of Jenny, Johny's profile at the forground and Jenny moves to a CU with Johny	Jenny explains her love on Johny. Johny regrets that he cheated her
19			Setting	RECEPTION

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CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON

			Scene Summary	
			Mrs. Wellington presents a cheque which is written in Maori. Marilyn refuses to accept. Marj asks her to send the cheque to the main branch for acceptance. Marilyn asks Ana about Julia's luxurious house	
1	18.45.05	18.48.00	Exterior of the Clinic and dissolve to the reception	
2	18.48.00	19.03.10	MS of MARJ and Marilyn	discussing about Johnny and Jenny
3	19.03.10	19.04.16	MLS of Reema and her mum entering	
4	19.04.16	19.06.03	CU of Marilyn	wishing good morning
5	19.06.03	19.12.05	WS of Reema's mum, Reema MARJ and Marilyn	Reema's mum giving the cheque for yesterday's appointment
6	19.12.05	19.15.21	Over the shoulder shot of Marilyn	Marilyn says that she can't read the cheque
7	19.15.21	19.17.22	MS of MARJ and Marilyn	MARJ says that it is in Maori
8	19.17.22	19.19.16	CU of Reema	Reema's mum saying that it is her mother's cheque
9	19.19.16	19.21.05	MCU of Marilyn	says it is unacceptable
10	19.21.05	19.23.04	MCU of Reema's mum	says it is legal
11	19.23.04	19.31.09	MS of MARJ and Marilyn	MARJ says fax it to the head office to find the details
12	19.31.09	19.33.14	MS of Reema and her mum going to sit on the chair	
13	19.33.14	19.54.19	MS of Marilyn and Ana	discussing about Julia's house
20			Setting AT HOLIDAY HOME	
			Scene Summary Jenny finds that Johnny is missing from the bed and goes out looking for him	
	19.54.19	20.04.01	MLS of Jenny sleeping on the cot	Jenny looking for Johnny who was sleeping next to her
	20.04.01	20.08.23	MLS of Jenny dressing to go out to look for Johnny	Looking for Johnny around the house
	20.08.23	20.14.04	MS of Jenny	Looking for Johnny around the house
	20.14.04	20.19.21	WS of Jenny	Looking for Johnny around the house
21			Setting AT CANTEEN	
			Scene Summary Rangi asks Kwan about the bilingual sign & Kwan says there is no budget. Emily thanking Kwan for ordering the electronic microscope. Rangi is upset. Carmen, Guy & Rebecca discussing about Rebecca's last night dinner with Eric. Chris brings the newspaper article.	
1	20.19.21	20.35.10	WS of Kwan, Lionel. Rangi joining them, then camera dolling to a MS of Rangi and Kwan	Rangi asking Kwan about the bilingual sign boards. Kwan says the budget constraint
2	20.35.10	20.36.13	WS of Emily entering the canteen	
3	20.36.13	20.56.23	MS of Rangi, Emily, Kwan Camera following Rangi going out and staying with MLS of Guy, Rebecca and Carmen	Emily thanking Kwan for ordering microscope, Rangi is upset, Carmen thanking Rebecca
4	20.56.23	21.02.01	CU of Rebecca	
5	21.02.01	21.03.07	CU of Carmen	
6	21.03.07	21.07.09	WS of Rebecca, Chris, Guy, Carmen	Chris showing a news article about Erik's shoot out
7	21.07.09	21.09.20	CU of paper news	Cop Shot By Gun Toting Gang
8	21.09.20	21.11.14	CU of Carmen	reaction shot
22			Setting AT HOLIDAY HOME(OUTSIDE)	
			Scene Summary Johnny packs his things into the car to leave and Jenny persuades him to stay back. Johnny says he loves both her and Ellen. Camera moves to Jenny's ECU for a freeze frame which becomes the cliff hanger for the episode	
1	21.11.14	21.23.14	WS of Johnny on the back of the car, Jenny running towards him	Johnny says he wants to go from her
2	21.23.14	21.25.10	CU of Jenny	asking Johnny why?
3	21.25.10	21.29.04	MCU of Johnny background shoulder shot of Jenny	Johnny explaining Jenny
4	21.29.04	21.32.14	CU of Jenny	Johnny explaining Jenny
5	21.32.14	21.35.10	MCU of Johnny background shoulder shot of Jenny	wants to get out from her
6	21.35.10	21.42.03	CU of Jenny to a MCU of Jenny & Johnny	Jenny trying to stop Johnny

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CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON

	7	21.42.03	21.49.13	MS of Jenny & Johny	Jenny trying to stop Johny, Johny asking her not to stop him
	8	21.49.13	21.55.20	CU of Jenny	asking Johny where are you going
	9	21.55.20	22.00.00	ECU of Johny	Says he loves Ellen and Jenny
	10	22.00.00	22.02.04	ECU of Jenny	asking Johny to go back to Ellen
	11	22.02.04	22.08.01	ECU of Johny	says I am bad for you
	12	22.08.01	22.11.23	ECU of Jenny	Johny says that he can't be with her again
	13	22.11.23	22.15.11	ECU of Johny	getting into the car
	14	22.15.11	22.21.09	ECU of Jenny(Cliff Hanger)	reaction shot
				END FOOTAGE 22.56.24	
				JUNOON(STUBBORN) Episode 2	
		00.00.00	00.15.06	Title in Hindi and English	
		00.15.06	01.04.13	Visual recapping from earlier episodes.Titles superimposed on that, with signature tune.	
	1			Setting BHAVAJI'S HOUSE	
				Scene Summary Inspector Bhavaji and Sonali mourns about Bhatnagar's death, and decides to go to Nalini's house to persuade Nalini to go for Bhatnagar's cremation	
	1	01.04.13	02.52.13	WS of Bhavaji getting down from the stairs. Camera panning along with him, to a MS of Bhavaji and his daughter Sonali, and pulling back to WS of Bhavaji picking the phone	
	2	02.52.13	03.10.14	MS of Adikari	Talking to Bhavaji about going to Mrs.Bhatnagar's house
	3	03.10.14	04.03.04	MCU of Bhavaji to a MS of Bhavaji with Sonali	Bhavaji talking to Adikari about going to Mrs.Bhatnagar's house. Sonali also wants to go with her Dad
	2			Setting MRS.BHATNAGAR'S HOUSE	
				Scene Summary Pratibha ask Nalini to inform the office for a leave.Bhavaji, Adikari, Neel Bhatia persuing Nalini &Pratibha to attend the final cremation Bhavaji Shows Nalin's father's letter to her.Neel agrees to do the final riots.After discussion Nalini agree to go	
	1	04.03.04	04.29.06	MS of Mrs.Bhatnagar.Zoomout to a MLS of Mrs.Bhatnagar &Nalini to Zoom into Mrs. Bhatnagar back	Nalini telling her mother about going to office, and her mother wants to rest today
	2	04.29.06	04.39.14	MLS of Neel Bhatia, Bhavaji and Sonali	Neel Bhatia opening the door to Bhavaji and Sonali
	3	04.39.14	05.05.12	MS of Neel Bhatia, Sonali Bhavaji to a panning and Zoom out to a WS which includes Nalini and further Zoom out to a WS of Fronthall.	All seating
	4	05.05.12	05.25.18	MS of Pratiba to a zooming out to a WS of Pratiba joining them	same
	5	05.25.18	05.27.05	CU of Pratiba	
	6	05.27.05	05.35.14	CU of Bhavaji	Sorry about Bhatnagar's death
	7	05.35.14	05.35.07	CU of Pratiba	reaction shot
	8	05.35.07	05.59.08	CU of Bhavaji	wanted to clear something with Pratiba
	9	05.59.08	06.00.19	CU of Pratiba	reaction shot
	10	06.00.19	06.09.15	CU of Bhavaji	telling Pratiba about chances of press people's reaction to Mr.Bhatnagars death
	11	06.09.15	06.12.16	CU of Adikari	reaction shot
	12	06.12.16	06.22.23	CU of Bhavaji	telling about press people
	13	06.22.23	06.25.09	CU of Neel Bhatia	reaction shot
	14	06.25.09	06.28.28	CU of Bhavaji	Talking about Mr. Bhatia
	15	06.28.28	06.30.10	CU of Nalini	reaction shot
	16	06.30.10	06.34.12	CU of Bhavaji	Talking about Mr. Bhatia
	17	06.34.12	06.35.22	CU of Pratiba	reaction shot
	18	06.35.22	06.41.08	CU of Bhavaji	asking Pratiba to think it over
	19	06.41.08	06.48.10	CU of Pratiba	telling Bhavaji that the press people knows about her divorce to Mr. Bhatnagar

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**CONTENT ANALYSIS OF SHORTLAND STREET
AND JUNOON**

20	06.48.10	06.50.02	CU of Bhavaji	reaction shot
21	06.50.02	06.55.23	CU of Pratiba	Pratiba says she has got nothing to do with him
22	06.55.23	06.57.12	CU of Bhavaji	reaction shot
23	06.57.12	07.02.18	CU of Neel Bhatia	telling Bhavaji you know everything
24	07.02.18	07.16.12	CU of Pratiba	telling about Mr. Bhatnagar and Nalini's relation
25	07.16.12	07.18.10	CU of Bhavaji	reaction shot
26	07.18.10	07.33.06	CU of Pratiba	asking Pratiba to do the final rituals for Mr. Bhatnagar
27	07.33.06	07.35.02	CU of Bhavaji	listening to Bhavaji
28	07.35.02	07.37.18	CU of Adikari	Agreeing to Bhavaji
29	07.37.18	07.45.21	CU of Bhavaji	Persuing Pratiba
30	07.45.21	07.49.10	CU of Nalini	Listening to Bhavaji
31	07.49.10	07.55.17	CU of Bhavaji	Persuing Pratiba
32	07.55.17	07.57.15	CU of Adikari	reaction shot
33	07.57.15	07.59.15	CU of Bhavaji	Persuing Pratiba
34	07.59.15	08.01.00	CU of Pratiba	reaction shot
35	08.01.00	08.08.15	CU of Bhavaji	Persuing Pratiba
36	08.08.15	08.10.66	CU of Nalini	says I don't care about press people
37	08.10.66	08.11.10	CU of Pratiba	reaction shot
38	08.11.10	08.16.12	CU of Nalini	refusing to go for cremation
39	08.16.12	08.18.00	CU of Neel Bhatia	reaction shot
40	08.18.00	08.21.19	CU of Nalini	refusing to go for cremation
41	08.21.19	08.23.03	CU of Adikari	reaction shot
42	08.23.03	08.29.01	CU of Nalini	refusing to go for cremation
43	08.29.01	08.42.12	WS of the hall	Bhavaji trying to pursue Nalini
44	08.42.12	09.03.17	MS of Bhatia, Nalini, Sonali	Bhavaji trying to pursue Nalini
45	09.03.17	09.05.19	CU of Neel Bhatia	reaction shot
46	09.05.19	09.16.04	MS of Bhavaji, Nalini, Sonali	
47	09.16.04	09.18.04	CU of Adikari	reaction shot
48	09.18.04	09.30.07	MS of Bhavaji, Nalini, Sonali	Bhavaji Persuing Nalini
49	09.30.07	09.32.19	CU of Neel Bhatia	reaction shot
50	09.32.19	09.39.23	MS of Bhavaji, Nalini, Sonali	Bhavaji persuing Nalini
51	09.39.23	09.41.05	CU of Pratiba	reaction shot
52	09.41.05	09.44.14	MS of Bhavaji, Nalini, Sonali	Bhavaji persuing Nalini
53	09.44.14	09.46.22	CU of Neel Bhatia	reaction shot
54	09.46.22	10.00.10	MS of Bhavaji, Nalini, Sonali	Bhavaji persuing Nalini
55	10.00.10	10.01.22	CU of Neel Bhatia	reaction shot
56	10.01.22	10.12.20	MS of Bhavaji, Nalini, Sonali	Bhavaji giving Mr. Bhanagar's letter to Nalini
57	10.12.20	10.14.00	CU of Neel Bhatia	reaction shot
58	10.14.00	10.23.06	MS of Bhavaji, Nalini, Sonali	Nalini opening the letter
59	10.23.06	10.31.05	CU of Nalini reading the letter	Nalini's father's voice on the sound track
60	10.31.05	10.34.02	CU of Bhavaji	Nalini's father's voice on the sound track
61	10.34.02	10.45.05	ECU of Nalini	Nalini's father's voice on the sound track
62	10.45.05	10.46.10	CU of Bhavaji	Nalini's father's voice on the sound track
63	10.46.10	10.48.09	CU of Adikari	reaction shot
64	10.48.09	10.49.15	ECU of Nalini	Nalini thinking
65	10.49.15	10.50.21	CU of Pratiba	Nalini thinking
66	10.50.21	10.56.23	CU of Neel Bhatia	Neel says he will do the final cremation of Mr. Bhatnagar
67	10.56.23	10.57.21	ECU of Nalini	reaction shot

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CONTENT ANALYSIS OF SHORTLAND STREET AND JUNOON

68	10.57.21	10.59.00	CU of Bhavaji	reaction shot
69	10.59.00	11.01.02	CU of Pratiba	reaction shot
70	11.01.02	11.07.09	CU of Neel Bhatia	Justifies his decision
71	11.07.09	11.17.07	WS of every one	Neel says we will go
72	11.17.07	11.34.10	MS of Pratiba and Nalini	Pratiba persuing Nalini to go with Neel
73	11.34.10	11.36.00	CU of Neel Bhatia	reaction shot
74	11.36.00	11.49.20	MS of Pratiba and Nalini	Pratiba persuing Nalini to go with Neel
75	11.49.20	11.50.21	CU of Bhavaji	reaction shot
76	11.50.21	11.55.08	MS of Pratiba and Nalini	Nalini refusing to go
77	11.55.08	11.56.10	CU of Adikari	reaction shot
78	11.56.10	11.59.05	MS of Pratiba and Nalini	Nalini refusing to go
79	11.59.05	12.13.04	CU of Prstiba Zoom out to MS of Prstiba and Nalini	Pratiba further persuing Nalini
80	12.13.04	12.14.08	CU of Bhavaji	reaction shot
81	12.14.08	12.21.05	MS of Pratiba and Nalini	Pratiba further persuing Nalini
82	12.21.05	12.22.07	CU of Sonali	reaction shot
83	12.22.07	12.30.10	MS of Pratiba and Nalini	Pratiba further persuing Nalini
84	12.30.10	12.33.01	MCU of Adikari	reaction shot
85	12.33.01	12.51.11	MS of Pratiba and Nalini	Pratiba telling Nalini to go and cry
86	12.51.11	13.50.19	From CU of Neel Bhatia to zoom out to WS and zoom in to MS of Pratiba	Neel taking Nalini and going out followed by Sonali, Bhavaji and Adikari
			ADD BREAK	
3		Setting	ADITYA'S HOUSE	
		Scene Summary	Aditya informs Lalji about Rajvanshi's advertisement in the paper.Lalji threatens vimla not to bother him, Aditya informs about the new cement factory.Vimla asks Aditya to stop construction of the factory. Lalji disagreeing but Aditya agrees Vimal's idea	
1	13.50.19	14.19.02	WS of Lalji , back ground Aditya and Vimla	Lalji doing his prayer
2	14.19.02	15.44.08	MS of Lalji praying zoom out to WS of Lalji, Aditya and Vimal	Lalji asking Vimla not to bother him any more and go out from the house
3	15.44.08	16.59.24	WS of Lalji , Aditya and Vimla	Adithya explaining Vimla about Lalji's anger and Aditya, Vimla trying to tell Lalji about Sumir Vamsi's planning for a cement factory
4	16.59.24	17.50.12	CU of Lalji to zooming out to a WS of Lalji, Aditya and Vimla	arguing about Sumir Vamsis cement factory
5	17.50.12	18.00.04	CU of Vimla	telling Aditya to stop Sumir Vamsi from constructing the cement factory
6	18.00.04	18.02.12	CU of Lalji	reaction shot
7	18.02.12	18.06.00	CU of Vimla	telling Aditya to stop Sumir Vamsi from constructing the cement factory
8	18.06.00	18.08.11	CU of Aditya	reaction shot
9	18.08.11	18.13.03	CU of Vimla	telling Aditya to stop Sumir Vamsi from constructing the cement factory
10	18.13.03	18.22.03	CU of Lalji	shouting Vimla
11	18.22.03	18.26.21	CU of Vimla	shouting back at Lalji
12	18.26.21	18.28.08	CU of Aditya	reaction shot
13	18.28.08	18.35.11	CU of Vimla	explaining Aditya to destroy Sumir Vamsi
14	18.35.11	19.18.05	CU of Lalji to zoom out to WS	Aditya agreeing to Vima's ideas
15	19.18.05	19.23.06	CU of Lalji	reacting to Aditya's comment
16	19.23.06	20.14.12	From WS of Lalji, Aditya and Vimla to a MS of Vimal and Aditya and to freeze frame(Cliff Hanger)	Aditya and Vimla agreeing together to deatroy Sumir Vamsi
17	20.14.12	21.32.03	Titles	
			END FOOTAGE 21.32.03	

CU: Close Up; ECU: Extreme Close Up; MCU: Mid Close Up; MS: Mid Shot; MLS: Midlong Shot; MS: Mid Shot; WS: Wide Shot;

APPENDIX B**TEXTUAL ANALYSIS OF SHORTLAND STREET AND JUNOON**

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

SHORTLAND STREET			JUNOON(STUBBORN)		
EPISODE 1			EPISODE 1		
Scene	Promo	ACT 1	Scene	Promo	ACT 1
	34.09	Setting: TOROA Recap: 1.Carmen buys a pistol. 2.Guy feels uncomfortable with the pistol on their boat.3.Carmen shoots an intruder(Eric)		15.04	TITLE
	25.05	Signature Tune		1.25.08	Signature tune - with the images from various episodes as recap
1	30.23	Setting: AT THE RECEPTION 1.Ellen and Carla argue over Carla's false pregnancy. 2.Ellen meets Grace who welcomes her back.		5.15	JUNOON After the Break(ADD BREAK)
2	26.02	Setting: TOROA 1.Guy discovers that the intruder was Eric.2.Rebecca checks the victim.3.Carmen goes into shock while Guy phones for the ambulance		30	SLUMBEREL
3	33.24	Setting: AT KENNEDY'S 1.Ellen & Grace discuss what has happened while she was away. 2.Grace informs Ellen that Jenny knows of her affair with Johnny.		15	ASIAN PAINTS
4	25.22	Setting: AT HOLIDAY HOME 1.Jenny arrives at the holiday home to "check" on Johnny		19.14	FEVICOL
5	35.06	Setting: AT THE EXAMINATION ROOM 1.Eric is at the clinic. 2.When Chris enters he asks to speak to him alone.	1	6.53.20	ACT 11 Setting: ADITYA'S VILAS Aditya visits Vimal's to inform he has the full information on Sumir's cement factory.Vimla assures her new plan to sabotage Sumir's plans. Aditya is worried about the minister son's involvement, Vimla plans to intimidate villagers.Lalaji disagree.
6	56.11	Setting: AT ELLEN'S HOUSE 1.Ellen come to know that Barnie is financing the gym. 2.Minnie is upset about the lack of "birthday" plans. 3.Ellen finds out Johnny and Jenny are together on holiday	2	35.24	Setting: COLLEGE CORRIDOR Sheetal wants to take Aparna to Bombay to meet Baba
7	0.1	Setting: AT HOLIDAY HOME 1.Johnny and Jenny in bed		5.16	JUNOON After the break(ADD BREAK)
8	1.29.22	Setting: AT THE CLINIC CORRIDOR 1.Rebecca and Guy castigate Carmen over the gun. 2.Carmen begs for Rebecca's help.3. Eric claims that he hit his head on a cupboard		1	VIMAL GARMENTS(SPONSORS ADD)
9	59.16	Setting: AT THE RECEPTION 1.Wellington comes to see Dr.Keith. 2.She says that she couldn't find the clinic even if the signs were in Maori.3. Rangī overhears her and asks Grace, if clinic signs could be bilingual. 4.Grace answers "yes".5.Grace&Ellen discuss about Johnny&Jenny			ACT 111
10	47.22	Setting: AT THE HOLIDAY HOME 1.Johnny and Jenny share a romantic moment while Jenny holds back on asking about Ellen	3	2	Setting: KESHAV KANCHI'S(KK) OUTHOUSE Mini dreams that Neel Bhatia kidnapping Akash. Keshav Kanchi informs Mini that it is only a dream
		ADD BREAK	4	1.20.12	Setting: TELEPHONE BOOTH Sheetal calling home to inform that he is coming home with Aparna
	30	COCA COLA	5	4.18.22	Setting: BABA'S HOUSE Mukthar informs Baba that Sheetal is coming home on froday. Baba orders Mukthar to go to Sheetal 's college and bring him personally with body guards
	30	GILLETTE SENSOR		5.2	JUNOON After the break(ADD BREAK)
				20	TITAN WATCH
				25.09	CANADA DRY
				30.09	NEROLAC PAINTS
				1.15.16	PUEGEOT CAR

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

	30	RAGULETTO(SAUCE)			ACT 1V
	45	MOBIL	6	54.11	Setting: KESHAV KANCHI'S OUTHOUSE
	30	SKY			Doctor checks Mini and says everything is fine
	15	REVLON SHAMPOO	7	28.07	Setting: OUTSIDE APPOLO HOTEL
	30	JUST JEANS			Mufti police waiting outside in a car
	30	BREAST CANCER AWARENESS	8	1.15.23	Setting: APPOLO HOTEL
	30	PROMO : DR.QUINN			Keshav Kanchi calls Ramdas to find about Akash. Ramdas get KK'S permission to take Akash to the beach
		ACT 11			
11	51.24	AT THE CAFE	9	2.6.14	Setting: OUTSIDE APPOLO HOTEL
		1.Kirsty complains to Lionel about cold showers.2. Eric informs Carmen that he won't take the shooting any further	10	57	Mufti police men getting ready. Akash and Ramdas getting into the car to go to the beach Setting: KESHAV KANCHI'S OUTHOUSE
12	1.15.07	Setting: AT THE ONCOLOGY UNIT			KK informs Mini that Akash is fine and Mini wants to go home as soon as possible and KK promises to do so. MIDSHOT OF KK AND MINI IN FREE FRAME(CLIFFHANGER)
		1.Dr.Keith and Wellington discuss Rema's cancer treatment		1.21	Closing titles with the signature tune
13	1.07.07	Setting: 'AT TERRY'S ROOM IN THE CLINIC			
		1.Nick gives Terry a radio to listen to his pirate radio show. 2.Terry's gay partner Keith brings Guy in and claims that the school is discriminating against him because he is gay			
14	1.24.11	Setting: AT THE DIRECTOR'S OFFICE			
		1.Grace holds staff meeting. 2.Emily asks Grace for an electron mocoscope.3. Chris is peered at Grace taking over instead of him			
15	1.27.16	Setting: AT THE CAFE			
		1.Lionel tries to hide documents from Sam.2.Lulu and Minnie talk about kissing.3.Carla asks Minnie's birthday. 4.Minnie says Carla is the only one who really cares.			
		ADD BREAK			
	30	CLEAR			
	30	CONTINENTAL POTATO WEDGES			
	30	MITSHIBISHI			
	15	LIBRA			
	15	ORCHID EXPO			
	30	HOROSCOPE HOTLINE			
	30	SUPE DAVE			
	30	PROMO: DR QUINN			
	10				
		ACT 111			
16	55.17	Setting: AT KENNEDY'S			
		1.Chris is angry at Grace's appointment.2. Keith discusses Terry with Guy. 3.Rebecca is going to dinner with Eric			

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

17	1.39.02	Setting: 'AT THE CAFE			
		1.Nick asks Raichel for ads on his radio show.2.Rangi tells Rachel about the bilingual signs at the clinic. 3.Minnie asks for driving lessons. 4.Carla still lies about her pregnancy			
18	2.08.12	Setting: AT THE HOLIDAY HOME			
		1.Jenny tells Johnny about how she knows about his affair. 2.But she gives him a second chance. 3.They renew their love for each other.(Incidental music accompanies the emotional moment)			
19	1.09.15	Setting: 'AT THE RECEPTION			
		1.Marj is miffed that she doesn't know the gossip Marilyn knows.2.Wellington presents a cheque written in Maori. 3.Ana and Marilyn discuss about staying in Thornton's house			
20	25	Setting: AT THE HOLIDAY HOME			
		1.Jenny wakes to find Johnny gone. 2.She searches for him			
21	51.17	Setting: AT THE CAFE			
		1.Grace tells Rangi the signs are not ordered because of budget difficulties but Emily thanks Grace for the electron microscope. 2.Chris shows Carmen the paper which claims Eric was shot by a gang member			
22	1.15.21	Setting: 'AT HOLIDAY HOME(OUTSIDE)			
		1.Johnny explains that he is not worthy of Jenny's love.2.Jenny pleads with him to stay.3.Johnny gets into the car.4. Jenny breaks down EXTREME CLOSE UP OF JENNY(Freeze frame)			
23	29.2	CREDITS (End Theme)			
		Main Characters			Main Characters
		Guy, Johnny, Lionel, Chris, Sam, Nick, Rangi, Carmen, Rebecca, Ellen, Grace, Jenny, Marj, Kirsty, Rachel			Aditya, Lalaji, Keshav Kanchi(KK), Baba, Mukthar, Akash, Sheetal, Aparna, Mini Agarwal, Vimla
		Supporting Characters			
		Eric, Carla, Minnie, Barnie, Marilyn, Finley, Rima, Tiffany, Meryl, Terry, Keith, Lulu			
		Male - 12			Male - 7
		Female - 15			Female - 3
		EPISODE 2			EPISODE 2
		ACT 1			ACT 1
1	00.36.23	Setting: AT HOLIDAY HOME		15	TITLES
		Recapping: Jenny tells Johnny she knows of his affair. Jenny tries to stop Johnny leaving		1.25.10	Signature tune with the images from various episodes as recap

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

2	00.25.07	Signatur tune and opening credits		5.15	JUNOON After the break(ADD BREAK)
				54	VIMAL GARMENT
3	01.19.09	Setting:AT THORTON'S HOUSE:			ACT 11
		1.Ana and Marilyn gossip about the Thorntons.2. Marylin suggests Ana use the house for NewDay recruitment parties	1	2.10.09	Setting: ADIKARI'S HOUSE
4	01.37.14	Setting: AT COFFEE SHOP			Adikari informs Neel Bhatia and Nalini that the kidnappers of Mangaldas wants hundred million rupees as ransome.Meanwhile Ramdas comes in and informs them that Akash has been kidnapped
		1. Lionel tries to hide his nightly activites from Kirsty. 2.Eric expalins the news story to Carmen, Guy and Rebecca	2	47.49	Setting: ASSISTANT COMMISSIONER OF POLICE'S HOUSE
5	9.06.10	Setting: AT RACHEL'S FLAT			Vajath Ali informs Commissioner Bhavaji about the successful attempt of Akash's kidnapping
		1. Nick needs money to fix his radio equipment. 2.Rangi complains about not getting bilingual signs	3	3.29.20	Setting: ADIKARI'S HOUSE
6	01.22.18	Setting: AT THE CLINIC (ONCOLOGY UNIT)			Ramdas continues the kidnapping story. Neel Bhatia calling Vajath to inform about the kidnapping. Adikari reckons this is a plan to blackmail KK
		1.Wellingtin signs Rema up for drug trail. 2.Dr.Keith warns of expecting miracles		5.18	JUNOON After the break(ADD BREAK)
7	01.22.16	Setting: AT ELLEN'S HOUSE		15	TEFLON 2
		1. Ellen discourages Minnie about getting drivers licence. 2.Jenny bursts in looking for Johnny. 3.She yells at Ellen for lying and betraying her.		20	TITAN WATCH
		ADD BREAK		35	ASIAN PAINTS
	30	T&T		44.22	VIKRAM CEMENTS
	15	WOMANS WEEKLY		39.18	
	15	CHICKEN TONIGHT			ACT 111
	15	SKY	4	3.18.22	Setting: POLICE STATION
	15	MCDONALDS			Neel Bhatia request Vajath Ali to personally handle the case. Bhatia feels that it all due to Mini's involvement with KK
	30	CONTINENTAL	5	4.01.06	Setting: SUMIR'S OFFICE
	15	JUST JEAN			Sumir Rajvansh and financers discussing about cement factory project. Sumir wants to build this factory with his own money
	30	SQUIGGLES	6	3.01.06	Setting: SUMIR'S OFFICE
	30	BEDS BEDS BEDS			Rekha visit Sumir. Sumir trying to kiss Rekha, Rekha cautions about the secretary MIDCLOSE UP OF SUMIR AND REKHA (CLIFFFHANGER)
	30	CARD CRAZY(SS)		1.18.23	END TITLES
	15	PROMO: LOUIS AND CLARK			
	45				
		ACT 11			
8	01.33.22	Setting: AT COFFEE SHOP			
		1. Emily meets Sam & Lionel. 2.Sam touches a nerve with Lionel about staying up at night. 3.Rangi asks Grace about the signs again. 4.Nick fishes for radio ads with Lionel and Sam. 5.Minnie asks Nick to take her for driving.6.Minnie asks Lulu			
9	01.10.19	Setting: AT JENNY'S HOUSE			

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

		1. Dr.Keith wants Jenny to go for Biopsy. 2.Jenny refuses(music)			
10	00.35.13	Setting: AT STAFF ROOM			
		1.Carla still lies about pregnancy			
11	01.33.06	Setting: AT COFFEE SHOP			
		1.Rangi puts Maori sign on the coffee shop. 2.Sam wants a sign in Fa'a Samoa(samoan).3. Ana asks Sam to pose as her husband at NewDay Party. 4.Nick hounds Bernie for ads on radio			
12	01.17.05	Setting: AT RECEPTION			
		1.Kirsty complains of Lionel's tiredness.2.Rangi continues to add signs.3.Minnie and Lulu plan some driving			
13	01.24.02	Setting: IN CHIEF'S OFFICE			
		1. Ellen tells Grace that Carla cannot be pregnant-she is sterile			
14	01.03.08	Setting: IN AMBULANCE BAY			
		1.Ana trys to get Rangi to pose as husband. 2. Nick's radio show interferes with ambulace call			
		ADD BREAK			
	30	BREAST CANCER			
	1.00.00	WEET BIX			
	30	FAB2			
	15	COLGATE			
	1.00.00	NISSAN			
	15	CHICKEN TONIGHT			
	30	PROMO: A GREAT KIWI VIDEO SHOW			
		ACT 111			
15	01.00.24	Setting: AT COFFEE SHOP			
		1.Kirsty surprises Lionel who is hiding something.2.Barnei is not satisfied with Sam's gym figures			
16	00.47.03	Setting: AT RACHEL'S FLAT			
		1.Nick is broadcasting. 2.Rangi pulls the plug off			
17	00.44.12	Setting: AT STAFF ROOM:			
		1.Finlay discusses drug trail with Grace.2. Minnie and Lulu steal the car keys			

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

18	00.22.10	Setting: AT NURSING STATION			
		1.Sam reconsiders Ana's husband offer			
19	00.42.06	Setting: AT COFFEE SHOP			
		1.Carmen sees Bebecca and Eric going out. 2.Guy complains two youth group kids having been arrested for Eric's shooting			
20	00.34.23	Setting: IN DIRECTOR'S OFFICE			
		1..Jenny is also peered at Grace getting the top job.2.She resigns			
21	00.27.13	Setting: AT RACHEL'S FLAT			
		1. Rachel gets a call from Manny. 2.The radio equipment explodes			
22	01.17.13	Setting: OUTSIDE THE CLINIC			
		1. While Rangl puts up a sign. 2. Minnie and Lulu steal the car, run over Lionel's food trolley, knock Rangl's ladder leaving him dangling MID CLOSE UP LULU & MINNIE SHOCKED EXPRESSIONS (Freeze)			
30		CLOSE CREDITS			
		Main Characters			Main Characters
		Kirsty, Lionel, Rebecca, Guy, Carmen, Rachel, Nick, Rangl, Ellen, Jenny, Grace, Sam, Marj			Adikari, Neel Bhatia, Vajath Ali, Bhavaji, Sumir Rajvansh, Rekha, Nalini
		Supporting Characters			Supporting Characters
		Marilyn, Ana, Eric, Finley, Tiffany, Rima, Meryl, Lulu, Minnie, Emily, Carla, Barnie			Ramdas
		Male - 8			Male - 6
		Female - 17			Female - 2
		EPISODE 3			EPISODE 3
		ACT 1			ACT1
33.06		Setting: AT THE CAFE	15.06		TITLE IN HINDI AND ENGLISH
		Recapig: Ellen tells Mini that she is too young to drive. Mini wants Lulu's help. They fid out from Marj thatEllrn is inb the theatre whole day. Mini knocks Rangl. CC ladder reversing	1.25.00		Signature tune with the visual clips same as previous episodes
58.16		Visual clips with signature tune	5		JUNOON After the break(ADD BREAK)
			29.14		SLIMBERREL
1	44.19	Setting: OUTSIDE THE CLINIC	15		ASIAN PAINTS
		1.Apologising/telling off Mini\Jenny. 2. Jenny throws keys to Grace. 3. Grace angry defacing clinic with prolsh(bilingual)	20		KODAK
2	24.05	Setting: RACHEL'S FLAT	20		FEVICOL
		1.Rachel puts electrical fireout with pots of water.(Nick prolsh)	10		PIDITIVE

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

3	43.15	Setting: COFFEE SHOP 1.Eric tells Guy, Carmen and Rebecca kida have been arrested for shooting him		40	TIMEX WATCH ACT 11
4	33.11	Setting: OUTSIDE THE CLINIC 1. Minnie and Lulu try to predict their punishment, try to modify the truth.	1	1.55.11	Setting: POLICE STATION Vajath Ali ask Vinod to contact all the news agencies to inform about Akash's kidnapping. Also AIR and TV
5	43.06	Setting: JENNY'S FLAT 1.Nick tells Jenny about radio. 2. Minnie enters and apologises	2	1.12.07	Setting: UNKNOWN LOCATION Women police inspector calling Vajath and informs that Akash is ok
6	54.08	Setting: DIRECTOR'S OFFICE 1.Grace tells Rangji must pay for the sign. 2.Dr.Keith upset for Jenny's resignation. 3. Says Jenny has cancelled her breast biopsy	3		Setting: NEEL BHATIA'S HOUSE Neel Bhatia getting call from Vajath for Akash's photo. Ramdas worries that KK come to know about the kidnapping through newspapers
7	53.08	Setting: LIONEL & KIRSTY'S HOUSE 1.Both happy that they are alone. ADD BREAK		5.16 1	JUNOON After the break(ADD BREAK) VIMAL ACT 111
	32	PROMO: LOIS AND CLARK	4	2.04.14	Setting: MINISTER'S HOUSE Minister rings Bhavaji to know about Akash and orders him to search for the boy
	30	FRESH N' FRUITY			Setting: NEEL BHATIA'S HOUSE
	30	SUNLIGHT	5	2.34.23	Inspector Vinod wants Akash's photo. Neel argues with Vinod about their show action
	30	COLGATE			Setting: POLICE STATION
	30	JUST JEANS	6	45.22	Vajath Ali getting calls from press persons about the kidnapping
	1.00.00	ARNOTT'S BISCUITS			Setting: ADITYA'S HOUSE
	30	OASIS ACT 11	7	58	Lalaji shows about the press report about Akash's kidnapping
8	1.51.03	Setting: JENNY'S HOUSE 1.Rachel wants Nick to cleanup the house2. Marilyn talks about cancer to Jenny, Jenny says Johnny left her, Marilyn says we'll cope together		5.15 15	JUNOON After the break(ADD BREAK) KELNINATOR REFRIGERATOR
9	47.02	Setting: TOROA 1.Eric kisses Rebecca &leaves2. Carmen and Rebecca argue, then Rebecca admits being in love with Eric		15.14 20	CANADA DRY(COOL DRINKS) SUNDROP OIL
10	41.09	Setting: LIONEL AND KIRSTY'S HOUSE 1.Kirsty is supislous,Lionel in room, we don't know why yet		30 40	NEROLAC PAINTS VIDEOCON
11	1.34.09	Setting: RECEPTION 1.Lulu explains accident to Marj-just helping to shift the car2.Rima and Mrs.Wellington comes in 3.Marj shocked over compulsory "kiaora"on the phone4.Kirsty comes in grumpy. 5. Jenny comes to make biopsy appointment	8	47.1	Setting: JAY'S HOUSE
12	1.33.00	Setting: DIRECTOR'S OFFICE 1.Grace promotes Kirsty to replace Jenny 2.Talking to Grace about Lionel and Kirsty's sex life-suspects him of masterbating &fantasising over women's magazines	9	1.31.21	Setting: NEEL BHATIA'S HOUSE Jay shows his Dad about the kidnapping news in the newspaper
13	1.23.11	Setting: COFFEE SHOP 1.Lionel mentions hydrophonics2. Lulu and Minnie wants lift and told off 3. Carla offers help 4. Carmen and Rachel, Carmen complains about Eric 5. Guy:council will pull plug on Youth Centre, Carmen gets up and says that it is time to tell the truth	10	1.47.11	Lalaji and Aditya visits Neel to know more about Akash's kidnapping. Nalini rings Appolo Hotel to know more about the kidnapping. Neel reckons that something wrong in this kidnapping Setting: THATHA'S HOUSE
	30	ADD BREAK BLUEBIRD CHIPS	11	28.19	Thatha Sir's worried about Brown's visit. Brown shows the newspaper article on Akash's kidnapping Setting: NEEL BHATIA'S HOUSE
	30	PALMOLIVE SHAMPOO			Jay and his father visit Neel Bhatia
	15	NZ ON AIR	12	2.49.11	Setting: THATHA'S HOUSE

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

	30	MUNCHO'S - ETA			Thatha ring Baba to discuss about the kidnapping and request for his help. Baba reckons it is Gattar. Baba promises Thatha to find the boy. Thatha blesses Baba
	30	WEETBIX		1.27.14	MID CLOSE UP OF THATHA SIR'S SAD FACE(CLIFFHANGER)
	15	NZ WOMEN'S WEEKLY			
	15	TURNBULL LOUNGE SUITES			
	15	KENO RESULTS			
	45	PROMO: CHICAGO HOPE/ DUE SOUTH			
	1.00.00	PROMO: JUST KIDDING/FRIENDS			
		ACT 111			
14	1.39.08	Setting: RECEPTION			
		1.Marj and Marilyn desate bilingualism 2. Ellen asks Marilyn about Jenny's Biopsy 3. Rima and Mrs.Wellington comes in &says "kiaora" to Marj 4.Lionel talks to Marj feels her sweater 5. Kirsty comes in tells Lionel off her.Luching Marj, implies he's sick			
15	43.15	Setting: RACHEL'S FLAT			
		1'Rachel and Nick something with torch/Rangi has fixed fuse, puts lights on;Nick plugs something in: lights go out			
16	1.29.05	Setting: KENNEDY'S			
		1.Sam and Ana getting on 2. Rachel and Eric flirt 3. Guy and Carmen: Carmen says they didn't believe it, tells Eric he must confess			
17	1.01.03	Setting: AT ELLEN'S HOUSE			
		1.Lulu and Minnie chat 2. Carla gives keys to Minnie - b'day present			
18	1.08.16	Setting: JENNY'S HOUSE			
		1. Ellen comes in, Marilyn in backgriund,apologises to, then they argue2. sits Nick to tell him			
19	39.19	Setting: KENNEDY'S			
		1.Rebecca, Carmen, Guy and Eric. Eric admits that he is married			
20	1.54.13	Setting: RACHEL'S FLAT			
		1.Rachel and Rangi playing . background candles, wine they talk about Manny; they kiss ECU CLIFF HANGER			
21	31.22	CREDITS			
		Main Characters			Main Characters
		Lionel, Grace, Jenny, Rangi, Rachel, Nick, Marj, Kirsty, Rebecca, Carmen, Guy, Sam, Ellen,			Vajath Ali, Akash, Neel Bhatia, Adikari, Bhavaji, Lalaji, Aditya, Thatha Nagarkar, Baba, Nalini, Sulabani
		Supporting Characters			Supporting Characters
		Minnie, Lulu, Marilyn, Eric, Ana, Finley, Meryl, Tiffany, Carla, Rima			Vinod, Ramdas, Jay, Jay's Dad

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

		Male - 7			Male - 13
		Female - 16			Female - 2
		EPISODE 4			EPISODE 4
		ACT 1			ACT 1
	36.18	Setting: RACHEL'S FLAT		15.05	TITLE
		Recapping: Manny and Rang; Rachel getting call from Manny; Nick's fire; Rachel and Rang kiss		1.25.04	Signature tune with similar visual recap and Signature tune
	25.12	Signature tune		5.17	JUNOON After the break(ADD BREAK)
				30	SLUMBEREL
1	50.07	Setting: RACHEL'S FLAT		20	NEROLAC
		1.Rachel and Rang talk about Kiss. moment of weakness- "friends -helarious		20	HALO SHAMPOO
2	34.01	Setting: TOROA		20	KODAK
		1.Carmen abd Rebecca talking. Rebecca is miserable about Eric		30	DURACELL
3	1.48.18	Setting: KENNEDEY'S			ACT 11
		1.Sam and Ana talk business 2. Chris comes over taking with Ana about flatmates 3. Chris goes over to Emily regarding flatting 4. Lionel and Grace chatting	1	1.58.08	Setting: VAJATH'S OFFICE
4	1.02.24	Setting: JENNY'S HOUSE			Neel come to inform Vajath that Gattak had kidnapped Akash. Vajath reckons he is the son of Karim Kattak
		1.Jenny and Nick talk about cancer and Johnny tells him that they split up, quit her job	2	3.09.13	Setting: EXTERIOR FOREST
5	52.14	Setting: LIONEL AND KIRSTY'S HOUSE			Gattak threatens Mangaldas for 100 million rupees. Mangaldas begs Gattak to leave him unhurt. Guttak asks Mangaldas to ring Adikari for the money
		1.Lionel and Kirsty argue, he admits he he's been "procashinating" she mishears and shows out	3	3.08.05	Setting: ADIKARI'S OFFICE
6	31.13	Setting: OUTSIDE CLINIC			Adikari receives a call from Mangaldas who wants him to bring the money. Adikari records the conversation. Adikari getting ready to go with the money
		1. Sign put up. Grace and Rang talk about it		6	JUNOON After the break(ADD BREAK)
7	1.58.06	Setting: RECEPTION		1.00.00	VIMAL GARMENTS
		1. Marilyn and Marj talk about Kirsty's sex life 2. Kirsty comes in and Marj requesting her to stay so she can visit Jenny 3.Marj says hi to Keith 4. Guy says hi to Keith 5. Ana and Sam come in: Sam tells Kirsty Ana's headed her			ACT 111
		ADD BREAK	4	1.47.05	Setting: EXTERIOR FOREST
	12.12	PROMO: PARTY OF FIVE			Gattak waits for Adikari meanwhile Gattak warns Mangald Das not to create problem
	30	PROMO: PARTY OF FIVE	5	53.06	Setting: OUTHOUSE
	45	ETA RIPPLES			Akash's wants to see his mum, women police screens some cartoon films to keep Akash calm
	30	WAREHOUSE	6	1.56.15	Setting: 'KESHAV KANCHI'S OUTHOUSE
	30	WAREHOUSE			KK comes to know about Akash's kidnapping news through TV. KK requests Maggie not to tell Mini
	15	DRESS FOR LESS		5.15	JUNOON After the break(ADD BREAK)
	45	AIR NZ		40	PALMOLIVE SHAMPOO
	15	MICHAEL HILL JEWELLERS		25.18	CANADA DRY(COOL DRINKS)
	30	CONTINENTAL POTATO SHAKER		20	SUNDROP COOKING OIL
		ACT11			ACT 1V
8	38.07	Setting: OUTSIDE CLINIC	7	4.38.12	Setting: VAJATH'S OFFICE

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

		1.Ellen. Carla, Minnie, Lulu. 1. hint at car 2. Carla mention pregnancy 3. Minnie and Lulu going to see Terry			Adikari visits Vajath to know about Akash. Vajath informs that the kidnappers demand 200million in 3days. Adikari says no one knows about KK&Mini. Vajath reckons that KK will know by the newspaper article. Adikari rings Neel to inform the news.
9	1.24.18	Setting: RECEPTION		1.18.23	MID SHOT OF ADIKARI AND VAJATH (CLIFF HANGER)
		1.Marj and Marylin talk about Jenny 2. Phone her Ana 3. Kirsty and Ana talk 4. Chris gives prescription to a patient 5.Chris and Tiffany talk about flat 6. Kirsty and Grace talk about Kirsty's pay			
10	51.14	Setting: ROADS			
		1. Minnie and Carla- giving driving lessons. Car goes off road & back on			
		ADD BREAK			
30		PROMO: LOIS AND CLARK			
30		GRIFFINS GINGERNUT			
30		HUGGIES NAPPIES			
30		COLGATE			
1.00.00		NZ POLICE AND TELECOM			
15		TURNBULL LOUNGE SUITES			
30		SHADZZ HOTEL			
10		TVNZ CANCER CAMPAIGN			
		PROMO: SUPRDAVE SPECIAL			
		ACT 111			
11	1.46.06	Setting: KENNEDY'S			
		1. Chris and Rangī talk about flat problems, Chris drinking and Rangī offers advice: talk to Tiffany 2.Carmen trying to cheer up Rebeca. 3. Rachel and Rangī chatting about visiting Manny			
12	40.18	Setting: LIONEL AND KIRSTY'S HOUSE			
		1.Kirsty complains no raise 2. Lionel hears possums			
13	50	Setting: JULIA'S HOUSE			
		1. Party for New Day products			
14	1.22.16	Setting: TOROA			
		1.Eric apologise and gives gift to Rebecca, ggodbye but then says he doesn't want to leave			
15	1.16.06	Setting: JULIA'S HOUSE			
		1. Ana gives speech 2. Kirsty comes in and Blackmails Ana *ECU ANA FREEZE FRAME			
16	30	CREDITS			

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

		Main Characters			Main Characters
		Rangi, Rachel, Rebecca, Carmen, Guy, Sam, Chris, Grace, Lionel, Nick, Jenny, Kirsty, Marj, Ellen			Neel Bhatia, Vajath Ali, KK, Adikari, Akash
		Supporting Characters			Supporting Characters
		Ana, Emily, Marilyn, Keith, Tiffany, Rima, Meryl, Finley, Minnie, Lulu, Carla, Eric			Guttar, Women Police Officers -2, Maggie
		Male - 9			Male - 6
		Female - 17			Female - 3
		EPISODE 5			EPISODE 5
		ACT 1			ACT 1
	38.18	Setting: JULIA'S HOUSE		15.08	TITLE IN HINDI AND ENGLISH
		Recapping: Ana and Sam regarding New Day products; Kirsty realises party at Julia's; Kirsty says to Lionel going to find what they are up to: Kirsty blackmails Ana		1.25.02	Signature tune with similar visual recap and Signature tune
	25.08	Credits		5.12	JUNOON After the break(ADD BREAK)
				35.06	SLUMBEREL
1	34.16	Setting: JULIA'S HOUSE		20	HALO SHAMPOO
		1.New Day party, Ana introduces Kirsty as partner		20	DULUX PAINTS
2	48	Setting: KENNEDY'S		20	BRITANIA MERRICAKE
		1. Chirs says will miss Jenny 2. Rangi and Rachel discuss about kiss		30	NIRMAL SOAP
3	1.04.18	Setting: ELLEN'S HOUSE		25	GOOD NIGHT SUPER POWER
		1. Minnie discusses breakfast with Carla 2. Ellen challenges Carla regarding pregnancy, She challenges Ellen re admitting			ACT 11
4	58.13	Setting: JULIA'S HOUSE	1	38.06	Setting: VAJATH'S OFFICE
		1.People leave.2. Ana says Sam that Kirsty is blackmailing 3.Kirsty says let us discuss the future			Vajath asks Vinod about Gattak
5	1.13.04	Setting: CHRIS'S FLAT	2	15.08	Setting: SOCIAL CLUB ROOM
		1,Emilu moves in, they discuss childhood microscopes, then that Tiffany doesn't like Emily moving in 2. Tiffany comes sees Emily promptly laughs			Browny looking for Gattak
6	1.27.06	Setting: LIONEL AND KIRSTY'S HOUSE	3	48.2	Setting: SUMIR AND REKHA'S BEDROOM
		1.Kirsty catches Lionel writing, forces him and he is writing a cookbook; she realises he has not been masterbating, they hear possums again			Rekha shouts Sumir for taking Neel Bhatia to the gang member's house. Rekha threatens to walk out from the house
7	50	Setting: RACHEL'S FLAT	4	1.29.23	Setting: ADITYA'S RESIDENTIAL OFFICE
		1. Rachel is depressed, sits on his bed and gets under covers-wants to sleep in his bed- lonely			Neel Bhatia and Nalini come to ask for 200 million from Aditya and Lalaji. Lalaji promises to help
		ADD BREAK	5	2.05.06	Setting: EXTERIOR FOREST
	30	PROMO: PARTY OF FIVE			Adikari gives the money to Gattak and releases Mangaldas
	1.00.00	DRINK DRIVING		5.14	JUNOON After the break(ADD BREAK)
	30	GRIFFINS HUNTLEY AND PALMERS		59.15	VIMAL GARMENTS
	30	AIR NZ			ACT 111

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

15	DRESS FOR LESS	6	3.16.08	Setting: THATHA NAGARKAR'S HOUSE HALL
1.00.00	TELECOM AND POLICE			Brownny informs that no one knew Gattak. Thatha phones Baba to know more about the kidnapping. Thatha wants to visit Baba in a day or two
15	REVLON	7	54	Setting: VAJATH'S OFFICE
	ACT 11			Vajath wants to discuss about the kidnapping with Elias
8	45.17	8	36.08	Setting: OUTHOUSE
	1. Rebecca cooling, Carmen and Guy tell Rebecca should have thrown Eric overboard, then he comes in			Women police asks Akash to go to bed
9	57.17	9	56	Setting: VAJATH'S OFFICE
	1.Nick and Jenny talk about cancer 2. Marilyn comes with her nighties 3. Jenny admits that she is scared			Vajath asks Elias to personally inspect the whole city
10	1.21.22		5.17	JUNOON After the break(ADD BREAK)
	1.Carla, Minnie and Lulu make time for next driving lessons 2. Lionel tells Minnie and Lulu that he is attracted to the trolley that they ran over 3. Lionel talks with Sam and Ana regarding Kirsty asking about her bills 4. Rachel and Rangı talk		15	KELVINATOR REFRIGERATOR
11	1.32.10		45	VIKRAM PREMIUM CEMENT
	Setting: STAFFROOM		40	VIDEOCON TV
	1.Rebecca and Carmen talk to Eric.2. Chris and Guy come in. 3. Tiffany comes in and Chris follows her to the hall, tells her that she is being too sensitive, they kiss			
12	1.04.19		40	PALMOLIVE SOAP
	Setting: HOSPITAL ROOM			ACT 1V
	1Nick & Marilyn & Jenny in bed.2 Keith comes in talks about Jenny's operation, Nick leaves saying that he loves his mum, Marilyn says all will be alright.2. Minnie comes in with flowers			
13	1.08.22	10	52.24	Setting: OUTSIDE THATHA NAGARKAR'S HOUSE
	1.Rebecca and Rangı talk.2. Eric comes in, Rebecca tells him that it should stop, says goodbye			Thatha wants to drive himself to go to Baba's house
14	1.15.08	11	4.47.19	Setting: CHECKPOST
	1.Marilyn reassures Nick 2. Kirsty tells Marilyn about Lionel's cookbook 3. Nick and Minnie , she wants to be his sister, he relents			Elias checking and finds a speedy car not stopping at the check post. Thatha's car meet with the accident. Elias visits the accident site and finds that Thatha was hurt, Informs Vajath about it, Vajath wants them to take to the nursing home. Vajath happy.
	ADD BREAK			MIDSHOT OF VAJATH ALI (CLIFF HANGER)
30	PROMO: LOIS AND CLARK		1.24.12	END TITLES
1.00.00	GRIFFINS BISCUITS			
30	LYNX FERRY			
30	GRIFFINS SQUIGGLES			
30	WOMEN'S DAY			
30	GREEN VILLAGE CENTRE			
10	PROMO: PARTY OF FIVE			
	ACT 111			
15	1.07.18			Setting: CHRIS OFFICE
	1.Rangı wants advice from Chris regarding Rachel 2. Tiffany poses in hall, mainly talking about regarding Chris and Emily			

**TEXTUAL ANALYSIS OF SHORTLAND STREET
AND JUNOON**

16	21.2	Setting: LIONEL AND KIRSTY'S HOUSE			
		1.Kirsty comes in with shopping and finds possums in the cupboard			
17	41.09	Setting: JENNY'S HOSPITAL ROOM			
		1. Jenny wakes, Nick is beside her 2. Keith comes in, operation is success but recommends chemotherapy, 3. Jenny refuses			
18	1.28.02	Setting: COFFEE SHOP			
		1.Kirsty comes in grabs Lionel and runs out 2. Sam and Ana, complains about Kirsty3. Rachel and Rangl talk about platonic relationships 4. Eric comes in, Rebecca asks him to leave, he says that he had left his wife			
19	1.21.02	Setting: OUTSIDE CAR PARK			
		1. Carla tells Minnie that Johnny and Ellen might get back together 2. Minnie is shocked and smashes the car			
20	1.02.19	CU MINNIE IN CAR FREEZE FRAME			
		CREDITS			
21	32.16	END TITLES			
		Main Characters			Main Characters
		Kirsty, Rangl, Jenny, Chris, Rachel, Ellen, Sam, Lionel, Carmen, Rebecca, Guy, Nick			Vajath Ali, Sumir Rajvansh, Neel Bhatia, Aditya, Lalaji, Adikari, Thatha Nagarkar, Baba, Akash, Rekha, Nalini
		Supporting Characters			Supporting Characters
		Ana, Minnie, Carla, Emily, Tiffany, Eric, Maily, Lulu, Finley			Vinod, Guttar
		Male - 8			Male - 11
		Female - 13			Female - 2