

Culture, ethnicity, religion, and stereotyping in the American TV show “Jane the Virgin”

Contents

Introduction.....	3
1. Theory & Methodology.....	4
2. Cultural theory.....	6
2.1 stereotypes and their functions: ‘othering’, ‘alterity’, ‘us’ and ‘them’ dichotomy.....	6
2.2 race and ethnicity.....	16
2.3 religion.....	18
2.4 virginity and ‘marianismo’.....	19
2.5 identity.....	20
3. Media Context.....	24
3.1 postmodernism and television.....	24
3.2 Latin American soap operas.....	27
3.3 American soap operas	31
4. Genre Analysis Context.....	33
4.1 genre theory and concepts.....	34
4.2 comedy.....	38
5. Cultural Analysis of “Jane The Virgin”.....	42
6. Genre Analysis of “Jane the Virgin”.....	61
7. Comparison & Discussion.....	72
8. Conclusion.....	75
9. Works Cited.....	77

Adalat Lena Fares

Bent Sørensen

Master's Thesis

2. June 2020

Culture, ethnicity, religion, and stereotyping in the American TV show "Jane the Virgin"

"Jane the Virgin" is an American television show on The CW, that parodies the Latin American soap opera format, while also depicting and handling real-life issues. The show mainly follows the ambitious, strong-willed, and religious Venezuelan/American woman Jane Gloriana Villanueva. The show's premise is based on Jane's accidental artificial insemination at her yearly gynecologist check-up and following pregnancy. The show is built up around Latin American soap opera traits, but it also includes characteristics known from the American soap opera genre. Furthermore, it also contains a large amount of ethnic stereotyping, due to its primary cast of Latin American actors. The purpose of this thesis is to identify and analyze stereotypes within cultural aspects such as race, ethnicity, religion, identity, and their use and functions to wholly encompass, determine, and understand the role that the show plays concerning Latin American stereotypes on television. The first segment of the paper will provide a theoretical background that will supply the context necessary to comprehensively analyze the show, as well as serve to contribute to the analysis of the following questions: Does the show mock the Latin American soap opera or celebrate it? How are the stereotyped characters depicted, and which effect does it have (religion, ethnicity, race, identity)? Is there enough diversity in the show, or is it mainly Latin dominated? How does the television format work? Moreover, does it translate well? Are the characters Latin American stereotyped, or are they redefined? The paper is, however, not solely limited to the questions mentioned above, other elements of the show will also be analyzed and discussed, such as the format, genre, characters, and the use and function of 'comedy.' All, by using qualitative content

analysis to select instances in episodes from the whole five-seasons, to be fit into, and be placed within five or more selected categories, which will get the most optimal analysis, without limiting the development to a single season of the show. Furthermore, an overall assessment and discussion will be included taking into account the original Latin American version of the show, the Arabic version of the show, as well as the tie-in novel as a paratextual element.

1. Theory & Methodology

This paper's theoretical basis is split into two areas that interconnect in the comparison and discussion segment. The first theoretical section consists predominantly of cultural theory, which defines and explores stereotypes and their functions in terms of 'alterity' and 'othering', as well as 'race', 'ethnicity', 'religion', 'virginity' and 'identity'. The second theoretical section attempts to create an overview of the media context in relation to formats and genre, and which centers mostly around the television format in relation to soap operas, and the aspect and utilization of comedy within the scope, which will first attempt to define and outline 'postmodern television', followed up by Latin American soap operas and American soap operas in order to fully showcase and understand the differences and, or, the similarities between the two. Additionally, there will be a section focusing on genre theory and the different concepts relating to it, while also including definitions of parody, pastiche, satire, in order to assist in the placement, discussion, and identification of the show in terms of Latin American stereotypes on television. The purpose of this split is to keep the same structure throughout the whole paper to fully encompass all aspects of the show, without interconnecting everything, in a manner that will create a loss of oversight. Which also means that the analysis section itself will be split up. One area will consist of a cultural analysis focusing on the terms and themes from the theoretical background. Whereas the second will consist of a genre and format analysis of the show that will be followed up on and evaluated in the paper's

comparison and discussion section, in order to determine the amount of stereotyping present and absent in the show, and it also analyzes the message the show presents to the audience from a cultural point of view and considers whether or not the show is an homage to the Latin American telenovela genre.

The method and approach used in this paper is qualitative content analysis (Graneheim et al.). The selected method has been chosen to limit the data in terms of season and episodes, while still assisting in categorizing the findings by using the established set of criteria hereby, meaning the elements and terms defined in the theoretical section. The main categories and themes will serve as the basis for the analysis, and as previously mentioned, focus on stereotypes in relation to 1-5 themes such as ethnicity, race, religion, virginity, and identity in a media and genre-related context. By selecting this method, it is easier to encompass a large amount of data (the five seasons of the show) and their episodic relevance. Instead of choosing just a few episodes from the show's first or second season, and deconstructing those to analyze very few findings, the show will be looked at as a whole, by only referring to specific instances in the episodes that relate to the predetermined categories and themes set in the paper.

The benefit of this method is that it reduces the amount of irrelevant data, but still obtains the desired elements that are relevant for the comparison and discussion. The selected approach does, of course, have some negatives to it, which need to be taken into account. Such as, how it can alter depending on the course of the paper, and the text and topic used. By moving further away from the 'text' (in this case, the show), the descriptions and interpretations made are likely to become more abstract. Still, by staying close to the text while analyzing the different themes, more accurate descriptions and interpretations are obtained (Graneheim et al.). Therefore, the paper will attempt to stay as close to the text in terms of themes to achieve the most optimal interpretations. This approach may not be as easily applied to the media and genre section of the

analysis, considering how the area might mostly compare the overall format of the show to other stereotypical Latin American elements seen on television in other shows, and therefore move a bit further away from the show, however, an attempt will be made to avoid this (Graneheim et al.).

2. Cultural Theory

This section's purpose is to create an overview of general theoretical elements, as well as specific terms that provide the necessary cultural context, to identify, analyze, and discuss the television show "Jane the Virgin". First, by defining the terms in relation to stereotypes in general, and then narrowing it down to relate to their function, regarding 'othering' and 'alterity' among others, but other themes relating to stereotyping will also be explored, meaning that the themes mentioned above: race, ethnicity, religion, virginity and, identity both in general and in specific relation to Latin American culture.

2.1 Stereotypes and their functions: 'Othering', 'Alterity', and 'Us' and 'Them' dichotomy

The word stereotype, in all simplicity, refers to, and carries a connotation of principled perspectives, regarding different points of view and conduct of certain people, either concerning a classified group or in the case of a lone human being. The different perspectives presented are usually extensively rooted in cultures, which are considered to be prejudiced in general, or specifically related to sexual and racial bias. These groups and individuals are also often extremely disinclined to accept and embrace any type of change. Resulting in them contributing to the altering and projecting of specific ways of thinking, unto members within their own culture, as well as that outside of it (Edgar, & Sedgwick). However, the area in which stereotypes are most prominent within cultural studies, is in direct correlation with mass media productions, thereby meaning the representation of different ethnic minorities (African Americans, Hispanics, Arabs) in film and

television, as well as with women within these ethnic groups, and how they are depicted, specifically considering genres such as drama and comedy, where the comedic aspect is exaggerated, and the personality traits and cultural traits are heightened. Another area where the representation of ethnic minorities and women are especially vulnerable in mass media, is in the news, due to how the public and the viewer is inclined to side with the way the media portrays them. This form of stereotyping is not only limited to mass media, but it is also evident in education institutions, employment sections, and sports. Due to how people within ethnic minorities are picked out and selected to be in specific areas that are considered as suitable for their minority (Edgar, and Sedgwick).

In contemporary society, the word stereotype is also, as previously mentioned, more often than not, considered a term of abuse, and this is due to the portrayal and individual experience of African Americans, women, and LGBTQ+ people in the media as well as in everyday life. When Walter Lippmann (1956) first came up with the term, it was never the intention that the word would come to possess or carry disparaging undertones, which was also the reason for Lippmann's logical and detached stance concerning the subject matter. However, in his theory, Lippmann still presents how indispensable and functional stereotypes can be, in relation to both shortcomings and ideological repercussions. According to Lippmann, the 'ordering process' is built around the way stereotypes take form and how the individual processes things and perceives the data that the world relays to others, which also commonly serves to represent a specific way of categorizing people. The individual mind, therefore, attempts to make sense of society by looking at generalities within culture, as well as patterns and 'typifications,' all in the attempt to create a form of order to one's perception. The other notion Lippmann presents is how stereotypes also function as a short cut, initially because of how simple they seem in terms of representation, while still carrying very detailed information. An example of this could be referring to someone as a 'dumb blonde' (Dyer).

Initially, this seems to refer to the hair color of the individual, or their intelligence. The selected stereotype carries a lot of other connotations, however, seeing as it also refers to her sex, followed by her status in society, as well as her relationship to the opposite sex, while also implying that she is an individual that cannot think or behave appropriately. Simply put, every stereotype refers to and carries comprehension of deeply ingrained social structures (Dyer).

When considering the term 'difference', it is often followed up by 'otherness' and 'alterity'. The contemporary world is full of differences, both from an individual point of view, and a geographical one. Despite the complicated background for the term itself, from a philosophical and linguistic perspective, the most common meaning behind the term relates to a reference and description of diversity in the world. From a structuralist approach to the term, there are two different presumptions, one being how language is not just a way to classify an individual's placement in society; it also takes part in creating them. The other is that the smallest component of significance is in a direct disparity of existent individual placements, which means the world itself can be considered the outcome of the existing contrast framework in which the individual utilizes it to decipher the actuality of the world. In other words, one's social identity is continually immersed in the formation of differences and their complexity, while also outlining their distinct variance in understanding the composition of the social reality that people live with (Currie). To further elaborate on the term, Freud's theory "*narcissism of minor differences*" (Currie 86), can be applied to divide the term into a category of minor differences, and another of major differences about what is deemed most important from a social standpoint. According to Freud, people are more likely to hate someone that possesses a more substantial amount of similar traits than someone very different, which is partially due to the intimidation the person feels regarding their individuality. Another factor that could influence or trigger hate is the inclination one gets regarding people that possess particular attributes that the individual in question dreads finding within themselves, and

therefore immediately categorize them as different on that basis. These conflicting emotions that arise in individuals are often a product of the confusion that occurs when 'minor differences' become mixed up with the term 'opposition', and this is with both strangers and family members, seeing as it is not limited to either (Currie).

One way around the confusion is to substitute the word 'Other' for 'opposite'.

Whereas 'opposite' carries with it an implication that an antonymic relation may be rooted in some maximal difference given in nature, 'Other' indicates that the significant relation is not with a natural opposite, but rather the term against which any particular identity consciously or unconsciously defines itself negatively. 'Other' is in fact a natural complement to 'difference'. (Currie 86)

However, much like with the term 'difference', 'otherness' is also likely to be perceived as a source of arguments from different perspectives such as; "structuralist, psychoanalytical, anthropological and philosophical" (Currie 86) ones, which cannot be separated from each other, due to their close relation. Even though, the notion of 'Other' originated in 19th-century philosophy, it is by far, much more utilized when it comes to structuralism, as well as within the psychoanalytical scope, as a term for an individual that is deemed lesser or lower in status, seemingly in direct hierarchical opposition to it. However, in criticism of the function of 'opposition', two different results become evident.

While stating that cultural difference can be viewed by a critic as a fundamental component, where the most engagement is found in the analytical segment of the usage of opposition to construct individuality, the first result also focuses on how "the voicing of otherness that is consigned to silence and ineffability, that is to say, actually giving voice to underrepresented points of view and identities normally excluded from representation" (Currie 87). Whereas, 'the other' focuses mostly on getting rid of the elements and differences that the notion of opposition is attempting to dilute in order to remove opposition and better comprehend the complexity of difference (Currie).

Additionally, 'alterity' is a product of 'the other' and the self, when combined, but it is also somewhat separate from what is considered 'different', due to how it decenters the self when faced with personal encounters related to differences. This development, however, also presupposes that the recognition of constructive, principled facets, be taken into account concerning the interconnectional communication that transpires between individuals when the self is decentered. As opposed to the direct disparity that manifests, when considering the mitigating circumstance, where the decentering of 'the other' is combined with differences in a way that negatively result in people regarding the individual as unable to command and influence the society they reside in (Schutte). Based on this form of comprehension, it is evident that both personal relations, as well as other social relations and experiences are discerned and identified by several forms of 'difference', such as, and in terms of culture, race, sexuality, gender, and religion, etc. which also provides the foundation for further research and elaboration (Schutte). Put in other words, the structuralist viewpoint mentioned above, regards the interpretation of difference, as a part of one's identity, the part that continuously occupies a different space, and which more often than not carries a more negative or oppositional connotation. Especially when taking into account the fact that one's identity is at no time whole, it will make a clear definition of the notion ambivalent, (Currie);

For two reasons, the first is that it will encounter a constituent element of the Other in that identity, and the second is that the identity will also belong to a group, such as a gender. But this alterity (or otherness) in an identity is also a kind of power relation, in that its apprehension is appropriative, in so far as it will seek to dominate and absorb the otherness against which it is defined. (Currie 93)

According to Luce Irigaray (1993), there is a 'disappropriative' connection to 'the other', the argument and strategy behind this claim is her use of the relational belief where the notion of identity is, as previously mentioned, incomplete, and after that applies a deconstructive approach.

Which subsequently concludes that identity partly carries a negative connotation, and therefore makes it essential that 'the other' is not put into a situation where it is dominated but instead respected by other individuals as a part of the person (Currie). 'The other' is therefore also not the part that unresistingly validates what an individual is inclined to believe about another, primarily because of how 'the other' within that individual sees and recognizes its limited self-view that is based on socially constructed differences that are divided into several areas within culture, race, sexuality, and gender (Schutte). Going back to Irigaray's (1993), theory, the framework behind most of it stems from Emmanuel Levinas's ethical philosophy (1979), which discusses and explores how respect for alterity and otherness, is an ethical act from one individual to another, and how 'the other' should not be considered a separate part of the self, but instead be respected. Where Irigaray deviates, however, is in her accentuation of sexual difference in relation to culture, she claims that; "sexual difference is something like a fundamental parameter of the socio-cultural order, and not only that but a universal condition" (Currie 93). Lastly, in terms of 'alterity' and 'identity', there is the notion that the different methodologies, statistics, and facts presented by the dominant culture within that society determine that knowledge can never be completely free of a relation to culture in some form or other. Ofelia Schutte (2009), a professor of philosophy, reflects in her article "*Cultural Alterity: Cross-Cultural Communication and Feminist Theory in North-South Contexts*" (Schutte), further on the topic of cross-cultural communication from personal experience. Schutte believes that when one culture holds power over others (dominates them), then that culture will automatically create a form of opposition between that culture and those of the other cultures, which does not necessarily meet the same 'criteria' or are considered to be on the same level as them from a cultural standpoint. The same can also be applied in reverse, as the culturally dominant group will have minimal understanding and insight into the subaltern culture's complexity unless a positive discourse between the cultures in question comes into play. However, Schutte also states

that even if the discourse is initiated, the different cultures will still be unable to fully be upfront with each other in terms of culture and communication, this is due to the absence of a continuous element, hereby referring to cross-cultural elements. Schutte also speaks of her observations concerning the communication between people on the northern border with those on the southern side, and the issues that arose, when individuals with firmly lodged principles could ignore the principles that 'the others' possessed. Thereby, also remarking on the struggles these people had trying to comprehend 'cultural alterity', when individuals did not possess the same cultural language foundation, nor shared the same view in terms of an imaginary cultural order (Schutte).

When looking at an 'us' and 'them' dichotomy, it is often very closely connected to identity and the self. In this context, however, identity should be perceived from a constructed narrative that intends to concern itself with the self as a whole and the boundaries thereof, and the communicational practice, which contributes to identity formation (Yuval-Davis). Judith Butler (Yuval-Davis), proclaimed that the formation of identities is contingent upon overspill, due to the fact that when an identity has been formed, some part of it will continuously be excluded. From this viewpoint, all identities can be considered a mix, where certain parts are either factored out or incorporated. As opposed to Butler, however, Jessica Benjamin (Yuval-Davis) argues that from a psychoanalytical standpoint, and by integrating recognition and combining it with what is considered to be 'the subjective self', it can result in blurring the lines between the self and 'the other' when constructing identity. Additionally, when it comes to more specific recognition, the implication that arises can be due to straightforward standard connections that exist between the self and 'the other'. Examples of these connections are, in this case, the relationship between me/us and me/us/them, it is also important to mention that the divide between the constituents is in no way fixed. Quite the opposite, the definitions and meanings keep evolving by being altered and challenged due to the influence of power-positions, social standing, and cultural values that are

either incorporation or rejected elements and can therefore not be considered interchangeable. When it comes to individuals, the majority would, therefore, view themselves as a part of a particular group, a place where the individual experiences a sense of 'belonging', which could be a family, ethnically dominated community, or local one or even a national one. This sense of belonging is meant to evoke a feeling of safety in the individual, and it also means that to create and sustain the kind of environment that is needed in order to reach that feeling, it is necessary to provide an amalgamating reaction that consists of “familiarity, security, community and a sense of possibility” (Yuval Davis). The belonging the individual feels is a part of what blurs the lines of the divide that usually excludes the self from the 'us'. Sometimes, however, the limits for constructing identity shifts focus from centering around the individuals around them to the self, and it is in this case where the 'me' and 'us' vanishes. An example of the transition is a situation where a parent might have to choose between their own life or that of their child, and alternatively, in a different context where a soldier gives up his life for the country he/she serves, and it is in these constructions of identity that the 'me' is unable to be separated from the 'us'. Differently put, the individual's identity (the 'me'), can withstand anything, even death (the love of self) for the group/family/community (the 'us') which they belong to, and provide them with the sense of belonging (Yuval-Davis).

As for the construction of 'me', 'us' and 'them', there is a clear division between the 'me' and 'us' construction, and the relation to 'them'. The divide is often mostly seen in situations where the dichotomy of these relations are put under stress. Which occurs in settings where serious conflicts are present, such as arguments between individual groups and civil workers, or a soldier in a setting of war, where he/she is perceived as a part of the group (the army), situations in which the individual's value system and agency can be regarded as unfavorable from other sides. These examples, of course, take into account that the perception of the stated situations is based on a

foundation of hegemonic discourses concerning identity, seeing as they also often reject or even exclude an individual's identity, by alienating 'the other', this does not only refer to the outside world, but it can just as well be applied to the dichotomy that takes place within the psyche (Yuval-Davis).

Going back to the first paragraph and the use of stereotypes and their functions, the effectiveness of them utterly is contingent upon whether they possess the ability to generate a general opinion or view, or not. Especially because stereotypes usually signify that this is what everyone ('you', 'me', 'us') thinks, or this is how constituents of these collectives and communities are, and how they behave. Stereotypes state this in a way, which reflects that this can be the opinion and view of society as a whole or an isolated group. They base this notion on the fact that particular communities have always been this way, even before the term stereotype originated and can, therefore, be considered an independent element from the term. The essential questions to ask, however, are who created the stereotype? Moreover, who possesses the ability to apply it? (Dyer). Orrin E. Klapp (1962), differentiates between what is considered to be stereotypes, and social types. In his work "*Heroes, Villains and Fools*" (1962), where he outlines and clarifies that social types refer to the representation of individuals that are considered to be a part of society, as opposed to stereotypes, seeing as they mark and refer to individuals that are considered to be outsiders within that society. This differentiation is initially solely based on geography, for example, social types: Americans/Stereotypes: non-Americans (Klapp). To reapply this differentiation is, however, not difficult according to Richard Dyer (1999);

We can, however, rework his distinction in terms of the types produced by different social groups according to their sense of who belongs and who doesn't, who is 'in' and who is not. Who does or does not belong to a given society as a whole is then a

function of the relative power of groups in that society to define themselves as central and the rest as ‘other’, peripheral or outcast. (Dyer 5)

Regarding stereotypes and social types within works of fiction, it can be determined that they can both be utilized in very different manners despite their homogeneous iconography to stereotypes, social types have much more freedom in terms of construction, both verbally and visually in relation to the unobstructed adaptability to a storyline, due to their ability to fit into an extensive assortment of characters, which is not the case with stereotypes because of the connotation that is continually being transmitted, and which shapes an underlying narrative into the storyline, as a consequence of the stereotype’s depiction. Despite the differentiation between social type and stereotype, the definition cannot be considered as separate elements, because of the overlaps that transpire. Exemplifications of overlaps can consist of a viewpoint where men are the ones in the belonging category → social type, and black people are not → stereotype, then again, what about black men? In a structure and setting like this, it is impossible to separate the distinction between the two types. Therefore, “the most important function of the stereotype: [is] to maintain sharp boundary definitions” (Dyer 3) and create and place boundaries where there would typically not be any. The most evident example of this is when stereotypes are faced with undetectable and fluctuating communities and individuals, people where it is almost impossible to place them within a category based on appearance, except for people who dress and behave in accordance with that culture (Dyer).

Women and men, different races, young and old – are visibly different, and this difference can be eradicated only by disguise. Social categories can be *fluid*, in the sense that it is not possible in reality to draw a line between them and adjacent categories. We make a fuss about – and produce stereotypes about – the difference between women and men, yet biologically this is negligible compared to their

similarity ... The role of stereotypes is to make visible the invisible, so that there is no danger of it creeping up on us unaware. (Dyer 5)

2.2 Race and Ethnicity

This section will attempt to define and outline the terms ‘race’, ‘racism’, and ‘ethnicity’ in relation to a contemporary American setting. When using the term ‘race’, it is often about the definition that concerns itself with the specific placement of individuals into fixed group categorizations that are mainly based on the individual’s appearance. Characteristics of appearance, with this meaning certain skin colors that stand out, or specific kinds of facial features, all of which are primarily based on genetics. Nevertheless, it is essential to state that this presupposition is flawed at best, considering how the 'racial' definition varies and makes adjustments contingent upon the culture in question and the norms within it. Whereas, the term ‘race’ referred to categorical placements of individuals, ‘racism’ is constructed around the conceptualization that possessing specific criteria in terms of looks and cultural conventions, where an inherent feeling of advantage, dominance, and supremacy is justified when it is compared to anything that can be regarded as ‘different’ or ‘other’ (Edgar, and Sedgwick). To elaborate further;

Racists subordinate purportedly ‘significant’ physical or normative (i.e. behavioural) differences to the presupposition that the possession of one particular set of characteristics does not merely signify a physical difference but also an inherent difference of identity, nature and ‘intrinsic value’. (Edgar, and Sedgwick 280)

Due to these beliefs, racism can be considered as the utilization of hierarchy to separate particular races from others. Consequently, one ‘group’ will be perceived as better or of a higher class, concerning individuals’ ethics, beliefs, intellect, and even their worth compared to the dominating ‘group’ within that society (Edgar, and Sedgwick).

Dvora Yanow (2002), poses several questions concerning the terms ‘race’ and ‘ethnicity’ in her book *“Constructing Race and Ethnicity in America”* (Yanow). Some of the questions relate to the intention behind the use of the terms, especially when considering the standard American categories: “White, Black, Asian-American, Native American and Hispanics/Latin[-Americans]” (Yanow vii). Within academics, discussing race and ethnicity, the above-mentioned categories are considered ordinary social constructs, notably in fields such as sociology, anthropology, political science (more specifically theory), and of course, within ethnic studies. The terms and categories have come to be comprehended and seen as a form of ‘order’ within the social area of society, although these definitions and structures originated from human minds, and therefore they cannot be considered as something that is firmly set in their definitions, they can only be regarded as fluid. To illustrate this, one only has to go back to history, to where individuals and groups were seen as ‘White’ at specific points, and ‘Black’ at different ones, depending on area and context. Regardless of that fact, some sectors and departments still consider these categories as firmly set and as something that is based on facts, by viewing it from a realistic social standpoint. An example of this is the administrative areas, seeing as they often concern themselves with things such as public policies, that more often than not ask individuals to list their race or ethnicity on papers as a means of allowing the administrators to identify and categorize these individuals. The extensive and frequent use of these terms elicits and showcases how crucial and fundamental a part they play in American society based on their desire to form an individual identity. In relation to the terms ‘race’ and ‘ethnicity’, they can also be viewed and regarded as a single relation, due to the interchangeability that is found in a race-ethnic context when it is combined with identity, which is also, furthermore, an indication and reification of their complexity and adaptability (Yanow). In America, 'race' and 'culture' today carry numerous and opposing interpretations, exemplifying how individuals are judged based on their appearance and genetic

make-up, another is the term's interconnection to cultural idiosyncrasies relating to speech patterns and eating habits, among others. In contemporary cultural discourses in America, race tends to refer to non-white individuals such as African Americans, thus preserving whiteness as a standard in which it is not considered a race. Another perspective on the matter focuses on the relationship between White Americans and African Americans, and how it dominates in American society, thus resulting in the obscuration of other 'groups' such as Hispanics, Native Americans and Latino/a's, by categorizing them under the term 'ethnicity' as opposed to 'race' (Orkin, and Joubin).

2.3 Religion

Emilé Durkheim (Murphy), in his popular interpretation and study of religion, stated that the primary outcome that religious believers sought was to unify all individuals with the same beliefs and turn them into one community that practices together. Although, by taking into account the history behind religion, it is evident that Durkheim's interpretation is partially limited at best, because the execution behind creating a single community, is unachievable without differentiating between other individuals, as well as other religious 'groups' within that religion and others (Murphy).

Difference, not unity, is the dominant trope of the history of religions. Identity, the formation of "one single moral community," the creation of a sense of "we," is formed by a complex and simultaneous *sic et non*, yes *and* no, a movement both of inclusion *and* exclusion, a gesture which creates both an inside and an outside, which, simultaneously, necessarily creates both a "we" and a "not-we," an "us" over and against a "them". (Murphy 137)

Therefore, these terms cannot be considered as an equivalent structure to each other. Especially considering how religions always are based on an uneven structure due to their different compositions (Murphy).

As with Hispanics for example, they are not, and have never been considered a monolithic group, due to their varying religious beliefs, and this is reflected in the following recent quantitative data analysis made by; “the Hispanic Churches in American Public Life (HCAPL)” (Rodríguez et al. 226). According to the analysis, 93% of American Hispanics considered themselves Christian, 6% had no preference, 1% answered that they practice another one of the three major religions, and 0.37% considered themselves atheist/agnostic. Within this data set, it was also visible that out of the Christians, 70% are Roman Catholic and 22% Protestants. This last data set reflects that there is not, as previously stated, a chance of Hispanics becoming monolithic (Rodríguez et al.). In conflict with widespread stereotypes, not all Hispanics are Catholic, and even those who vary in their positioning, and for every Hispanic that converts, four others leave it. Therefore, when taking into account the religion of a people and their values and belief system, it is necessary to be aware that Durkheim’s theory about the power that societal constructions hold, and their ability to influence an individual’s religious views are contradictory at best (Rodríguez et al.).

As historian and philosopher of religion Mircea Eliade reminds us, the faith of a people, as the irreducible sacred, resists being reduced to an effervescence of the so-called underlying social reality. Instead, the reverse is claimed: Religion can shape society; it is not simple a dependent variable of other forces. Eliade asserted that society, psychology or economics affects religion, but their influences are neither dominant nor determining. (Rodríguez et al. 225)

2.4 Virginité and ‘Marianismo’

The notion 'Marianismo' first presented itself within academics in the 1970s, where it was utilized to showcase and clarify a gender-role occurrence within the Hispanic/Latin American community. The conventional and cultural rules of conduct found within the Catholic religion is the reason behind this standard, due to the religion's inbuilt expectation for women to personify the characteristics and values of Virgin Mary (Hussain et al.). Women, Hispanic women specifically, are therefore socially pressured by their community to possess traits such as the following: "caretaking, duty, self-sacrifice, honor, passivity, and sexual morality" (Hussain et al. 74). This notion of 'Marianismo' has the possibility of carrying a negative connotation from a female perspective because of how it stereotypes the role of the female based on her religious views. However, one specific trait stands out within Latin American communities: sexual morality. Most Hispanic women are judged based on their sexual promiscuity; this is due to how virginity is viewed within the Catholic religion ('Marianismo'). Thus, a woman's virginity status becomes the equivalent of her honor, as well as that of her family; therefore, the woman needs to abstain until marriage so as not to disgrace her family within the community. Within 'Marianismo', sex is only a tool for procreation, reinforcing the stereotype and the importance of virginity. The accentuation that is placed on women within the concept of 'Marianismo', determines that their virginity status overshadows terrible character traits and also labels and earns them the title of being a "good wife and mother" (Hussain et al. 74). Contradictory, Hispanic women earn a higher and more moral standing and thus become superior to their male counterparts in that regard, considering how the honor of the men depend on the women and the women's spiritual standing on the men's actions (Hussain et al.).

2.5 Identity

One of the first things that have to be taken into consideration when looking at ‘identity’ is the interconnection to the field of cultural studies. This is a result of the structure and focus behind cultural studies, and how it focuses on examining and exploring external facets, in particular the construction of individuals and groups, their way of communicating, and how they react/act when faced with opposition, all in order to preserve their identity. Cultural studies also rely on and employ the approach of Orthodoxy to identity, and this is a method that presupposes that the self is self-determining, hereby meaning that it is fixed and separate and not subject to be impacted by outside factors. Additionally, cultural studies also utilize methods which support the notion that identity is an acknowledgment and a response to the external factors that individuals experience, and which are in opposition or considered different (‘other’) from themselves (Edgar, and Sedgwick).

Moreover, the term ‘cultural identity’ often presupposes that an individual’s personal identity can be explicitly tied to a specific place or location, a physical setting that holds emotive or significant value for the individual. As a result, thereof, the nation is portrayed through pictures and recollections that are nearly coherent and where the portrayals mentioned above base their depictions, the questioning of genealogy, divergence, and distinctiveness. Furthermore, there is an additional identity to personal identity: the local identity, the basis behind this deduction, is as Michael Featherstone (1995) stated, the fact that local cultures acquired the same values regarding employment, relationships, cultural practices, and beliefs, and they, therefore, qualify as a community (a local identity). During conflicts and power struggles, the cultural identity that consists of beliefs and opinions becomes intensified, which also reinforces the notion of an individual's cultural identity and location. However, this does not exclude the possibility of internal conflicts and social differentiation within the local identity; in fact, the discourses and internal differences that arise are more likely to be very complicated, but it is still a local identity,

nonetheless. From an internal perspective, the community includes and assimilates with many things such as individualism, competitiveness, opposition, and disagreements. Despite that, a different perspective could consist of conflicts and disagreements from other locals or cultures; in this context, the local culture would put their issues aside and unite to face their 'opponents'. The effect of this is an increase of preexisting boundaries between two cultures/identities (Featherstone).

As for 'sexual identity', it is the biological, psychological, and social aspects in the world that impact the development of an individual's sexual identity, which is initiated at birth when a child is categorized and defined based on their biologic make-up (Hussain et al.).

Gender identity serves as the first psychological aspect of sexual identity development and is the phenomenon by which individuals identify as male or female. Another aspect of sexual identity is the establishment of sex-roles, whereby males are socialized to behave in masculine ways (e.g., to be aggressive), and women are socialized to behave with a feminine demeanor (e.g., to be nurturing). (Hussain et al. 76)

These roles all stipulate and dictate how an individual should look, conduct themselves, as well as how they should be characterized. The last element within the development of sexual identity is a sexual orientation and is the preference an individual has in terms of attraction, whether it be the same sex or opposite. In short, to develop a sexual identity, an individual goes through three stages after the initial determination has occurred at birth: "gender identity, social sex-roles, and sexual orientation" (Hussain et al. 76).

The way sexual identity functions in a Latin American context, is through the use of cultural messages, of how one should behave and express themselves regarding appropriately deemed sexual natured conduct in a societal context. For Latin American people, a whole new set of challenges presents itself in the development of their sexual identity, due to the clash between the

cultural values they have been brought up with, and the values presented to them in contemporary American culture. Constructions such as 'marianismo' and its equivalent male counterpart 'machismo', dominate Latin American sex-roles (Hussain et al.). "Culturally transmitted sexual messages emphasize duty, honor, security, self-worth, and control, but neglect pleasure and satisfaction. Discussions regarding discourses about female sexual pleasure are largely absent" (Hussain et al. 76). This is partially due to the limited academic resources found on the matter, in terms of non-Westernized communities, as is evident in Latin American families, where sex is a subject that is frowned upon and should be evaded to the utmost extent when not related to procreational purposes. The result of this stigmatization within Latin American cultures is a significant obstacle in the development of their sexual and personal identity (Hussain et al.).

As an extension of local identity, there is also the concept 'Latinidad,' which refers specifically to Latin American cultural identity and focuses on Latin American people's need to establish a collective identity. In television shows and on television networks, Latin Americans are often portrayed in relation to their origin and social status in American society. Therefore, it is necessary to showcase 'Latinidad', in order to get a proper depiction of Latin American people, as opposed to an Americanized persona. In contemporary American society, two different versions of 'Latinidad's are showcased on television, the first version centers around the aspect of 'otherness', whereas the second, attempts to promote cultural integration. In the case of the tv-show "Jane the Virgin" (Grell 36), the lead actress Gina Rodriguez stated in an interview that she rarely sees Latin American people depicted positively on television and that she only saw and experienced this in her household. Eventually, this resulted in her wanting to use her talent to promote positive and realistic Latin American personas on film and television (Stilson). Television depictions of different cultural identities can also be considered to have a more significant impact on interpersonal social relations, depending on their portrayal (Grell).

3. Media Context

This section will mainly focus on media context, specifically, postmodernism in relation to film and television, where concepts such as fragmentation, semiotic excess, blurred boundaries, and hyperreality/hyper consciousness will be defined. The section will also provide an outline and definition of traits found in the Latin American soap opera and the American soap opera to establish and explore similarities and differences between the two formats.

3.1 Postmodernism and Television

A brief definition of postmodernism deals with how it is utilized to depict and reiterate aesthetical aspects or conventional techniques. Postmodernism also refers to the period right after modernism, even though the timeframe is altered depending on the field of study. Most scholars and critics would concur that the foundation for the postmodern era was established by 1980. Even though postmodernism and poststructuralism seem to share similar traits, they cannot be considered identical. Poststructuralism focuses more on searching for different principles and meanings within constructions instead of considering them as something that is just existing. "Poststructuralism stresses the incoherence of systems and structures, attempting to explore or illuminate the "wobble room" in cultural meaning. (Benshoff 169-170) In poststructuralist theory, most theoreticians accentuate the communication and societal structure aspects ability to create meaning, that solely occurs in the form of signifiers (Benshoff). The postmodernist opinion concurs with the accentuation but adds;

that any sense of the real is subsumed by language and representations. In the terms of Jean Baudrillard, the final stage of the postmodern condition is reached when representation of the real is replaced by its simulation. That is to say, the image of

something has replaced its referent; the signifier has replaced the signified, and meaning is nothing but a free floating play of signifiers. (Benshoff 170)

Another element the two have in common is in their questioning of the way individuals think regarding social constructions such as ‘the self’ and ‘the other’, as well as in terms of feminist, race, and queer theory, which all relate to matters of identity. Going back to the postmodern aesthetical aspect, it is evident that it is very prominent in film and television today, due to the experimentation taking place in terms of auteurism, narrative, cinematography, and genre in the media format, which also contributes to the discussion of representation in general, and within ethnic minorities. In the film industry, the term postmodernism is mostly utilized when describing the modification and progression of the art form within the time period. There are four areas of exploration when it comes to aesthetics within the postmodern era; these areas consist of fragmentation, semiotic excess, blurred boundaries, and hyperreality/hyper consciousness.

In the first area, fragmentation is often found in relation to the narrative aspect of film/television and has not gone unnoticed by several academics within the media field. There has also been an evident “shift from classical Hollywood-style storytelling (with a beginning, middle and end that all link up into a whole narrative experience), to one based on a more episodic approach” (Benshoff 182). Instead, the industry seeks to have films divided up in a more extended context, such as is seen with franchises, which leave a film narrative open to form a possibility for sequels in the same storyline (Benshoff).

Since the 1980s narrative television shows have increasingly been moving from a single unified (series) format into larger ongoing (serial) meta-narratives that potentially have no end. Both film and TV texts are also increasingly broken up across multiple distribution platforms, creating what scholars like Henry Jenkins refer to as transmedia storytelling: many movies and TV shows are no longer just movies or TV

shows, but instead branded franchises that can and do expand across multiple films, TV shows, comic books, websites, video games, theme parks, and the like. (Benshoff 183)

The second area: semiotic excess is also adjacent to fragmentation, seeing as it alludes to the onslaught of 'signs' that were previously mentioned. Semiotic excess refers to the process following the fragmentation; all the impressions the individual is exposed to in media culture, which means everything from posters, commercials, websites, to every kind of additional information that can be found in a digital and media-related setting, furthermore, the area also explores is how much of an improvement there has been in terms of the video standard. The progression of the tools used, such as CGI, and other newer film related technologies, is behind the advancement in semiotic excess by creating more elaborate settings, frames, and scenes. An additional distinctive feature is a construction that consists of having two or more ways to decipher and interpret a film/television series, as well as the use of irony (Benshoff).

In much postmodern media, there is the sense that signs and texts are always being presented in qualified ways – as if in “quotation marks.” In other words, the same signs and texts can either be taken at face value (seriously and straightforwardly), or as a joke, satire or comment upon those same values. Postmodern meanings themselves are excessive – they multiply in various ways among various audiences. (Benshoff 184-185)

The third area deals with blurring boundaries, which might occur in the format of genre-hybridity, or by blending different tropes, and is the result of the progressively added use of hybridity within the television format, all in the attempt of surpassing its predecessors. Another kind of blurred boundary is the concept of 'bricolage', which refers to the act of 'sampling', which also refers to the act that takes place when an individual collects a range of elements from other people's work, in an

endeavor to create something new. “Bricolage in this case is similar to collage, an art form that assembles together different elements from diverse sources” (Benshoff 186). Lastly, these areas all lead to the notion of hyperreality/hyper consciousness, which refers to the stage where the work has become self-aware, by focusing on rephrasing and reforming media culture with the process of media culture. Phrased differently, it is the act of inciting pleasure in the viewer for the intertextual and meta-textual aspects of the work. “Getting all the in-jokes, allusions, and references in postmodern media text can have the effect of making the viewer feel smarter: he or she may feel rewarded for catching the reference(d)” (Benshoff 187). Furthermore, there is the matter of ‘pastiche’, which is very relevant in postmodern theory, ‘pastiche’, also called blank parody, refers to the way a work mimics a manner or component found in culture, not as a means of creating something humorous or something an individual would perceive as mocking, but merely an attempt at referencing a characteristic style (Benshoff).

All originality is supposedly dead, [...] all originality is supposedly dead, wherein all [...] great ideas have already been thought. According to this scenario, all current media makers can hope to do is recycle, remake, repackage, and reprocess all that has come before. In truth, Hollywood and the media industries have always copied and repackaged their previous successes, even as the degree to which sequels and remakes get made appears to have increased greatly during the postmodern era. (Benshoff 188).

3.2 Latin American Soap Operas

The soap opera format has proven to be highly successful in countries all over, especially in Latin America. The Latin American success of the format is due to the genre’s immense impact on Latin American television production, as well as in its utilization of “”cross-bred” new audiovisual

technologies with the narrative anachronisms that form an integral part of the cultural life of the peoples of that continent” (Allen 276). By looking at the Latin American soap opera as an episodic narrative, and its categorization as a ‘telenovela’, it is evident that the Latin American telenovela contributed to the rise in popularity of soap operas within other countries (such as America). The beginning of the telenovela reflects those of the American soap opera but is still incredibly different in terms of formatting and narrative storytelling. The main difference between Latin American telenovelas and the American soap opera is in relation to structure, because of how the narrative of a telenovela is expected to have a sharply defined plot structure, with an explicit resolution at the end of the serial, which is not the case with most if not all American soap operas (Allen). The social and historical context of the soap opera presents a more extensive set of differences between telenovelas and the American version,

Many US soaps continue to be sponsored by soap companies, are generally produced as daytime entertainment aimed at a female audience, are primarily destined for the national market, and are still considered a form of “slumming” by its workers (work on a soap being second best to film or theatrical work), On the other hand, telenovelas are prime-time entertainment for all audiences, financed directly by TV networks (or, most recently, by independent producers who subsequently sell advertising slots), widely exported and definitive of the Latin American star system. (Allen 258)

The difference between the star system in America and Latin America is that Hollywood standards dominate the system in America. In contrast, with the Latin American, which means that when one makes it into a telenovela, their level of fame immediately elevates in Latin America, due to the extremely high placement and esteem that is held for the format. The actors earn the title of being considered a 'telenovela star', instead of a 'movie star', and this again comes back to the difference in formatting styles. The telenovela attempts to project a deep feeling of identification with, and to

the actors, due to the community aspect becoming secondary when attempting to establish a conclusion to the plot. The same cannot be said of the American formatting because of the absence of an actual plot ending, which therefore prioritizes the community aspect. To effectively comprehend the reason behind people's attraction to telenovelas, it is especially relevant to pinpoint the format in the context of the transformational field, because of its placement within the concept of 'secondary orality'. Which describes the combination of long narrative storylines and fragmentations of images found in film and television, and thus leaves room to explore anything from legends to horror stories/thrillers and mysteries, and range in terms of setting from rural areas to urban areas. Melodrama is at the center of all of these subgenres (thrillers/mysteries/legends). What melodrama takes away from the plot, is the awareness of another person's identity, exemplifications of this could be in the case of a parent's disregard to their child's personality or the other way around. Another example could be jealousy between siblings, where one or the other completely disregards the other's individuality, which are all situations that lead to an individual striving towards gaining the acceptance or acknowledgment of someone else (Allen).

The melodrama speaks of a *primordial society*, whose metaphor continues to be the thick, censored plot of the tightly woven fabric of family relationships. In spite of its devaluation by the economy and politics, this sociality lives on culturally, and from its locus, the people, by "melo-dramatizing" everything, take their own form of revenge on the abstraction imposed by cultural dispossession and the commercialization of life. (Allen 277)

Another way to illustrate the effect the use of melodrama had in film and television, is to view it from the perspective of the audience/viewer. In most cases when the viewer would either make encouraging or discouraging sounds, it is not intended to be perceived as an adverse reaction or criticism of an actor's ability but is instead meant to be regarded as a means of identification, it is

the way viewers express themselves in relation to the things occurring within the plot to the characters and situations they identify with, and it is this incitement of emotions that the Latin American soap opera format is attempting to evoke (Allen).

For the Latin American public did not perceive cinema as a specifically artistic or cultural phenomenon. The real reason for its success was its relation to life. This public saw the cinema as an opportunity to experiment: to adopt new habits and to see cultural codes reiterated (and dramatized with the voices that they would have liked to have and to hear). They did not go to the movies to dream; they went to learn. (Allen 278-279)

As for the genre itself and its different formatting on television, it is utterly dependent on the nation. The Mexican telenovela, as an example, is known for making the audience and the characters cry and sob a lot, while also providing a Manichean perspective of society, and avoiding references to particular historical events. The Brazilian telenovela, however, is significantly different from the Mexican one, because of its lavish status, and how it “exploits cinematic production values, and are [therefore] considered more “realistic” for their depiction of ambiguous and divided characters in contemporary (or specific historical) Brazilian contexts” (Allan 261). The middle ground between the opposite pairs mentioned above, is found in the Venezuelan and Colombian versions, the Venezuelan leans more towards the Mexican format in terms of prioritizing emotional aspects, over the social and historical ones, however, they cut down on dialogue and instead places more emphasis on 'mise-en-scène'. The Colombians telenovela leans more towards the format found in the Brazilian one, by including and prioritizing cultural, social and historical references but without presenting these from a realistic and serious point of view, but instead use irony and parody to get their messages through (Allen).

On the one hand, it is true that the soap opera implies rigid stereotypes in its dramatic outline and strong conditioning elements in its visual grammar, as required and reinforced by the logic of a market with increasingly transnational tendencies. It is also true, however, that each individual country has made the soap opera into a special place for the cross-breeding between television and other cultural fields: theater, cinema, and literature. (Allen 281-282)

3.3 American Soap Operas

One of the most characterizing traits of the American soap opera genre is seriality, which was both unintended and a product of time. “The diegetic realism of the continuous radio or TV serial is based on the way it runs parallel to and is integrated into the listener’s or viewer’s everyday life through its habit-forming regularity” (Browne 132). The main intention with the seriality format was to entice female audiences to watch soap operas, by constructing and putting together social themes that offered real-life occurrences depicted in the form of an elongated and very dramatized fictional piece. From a structural point of view, this constant form of seriality is somewhat in adverse relation to melodrama, seeing as melodrama is as previously mentioned dependent upon plot and narrative closure, and this is where the American soap operas mainly differ from the Latin American ones, in its insistence upon seriality, it loses the melodramatic aspect that characterizes the Latin American telenovela (Browne).

In the context of soap opera where the focus is women’s lives, the contrary tension within any moment of stasis resides close to the surface in the manifest contradictions surrounding female roles in patriarchy and emerges in currents that run counter to dominant ideology – around divorce, marital fidelity, sisterhood, and so on. Thus Tania Modleski talks of the *impossibility* of resolution in narratives which take

women's lives as their subject matter. In particular the end that is sealed in marriage must be disrupted in order for the serial to keep rolling. (Browne 133)

Another characterizing factor of the American soap opera is how dialogue is favored over action. Incidents are rarely seen played out on-screen; instead, they are described by pieces of dialogue and in the form of conversations between different characters, and the plot proceeds in this manner and the viewer is therefore put in the position of piercing the conversations together to understand the narrative progression. The dialogue and communication within the soap opera often carry and consist of informal, everyday speech and logical trains of thought that the audience, hereby, meaning women are better able to process, understand and even relate to the dialogue. Consequently, the soap opera provides plotlines that depict real-life situations that women, to some extent, find themselves in, as well as provides them with a 'reflective room' by integrating stimulating dialogue and discussions between the female characters and their male counterparts. Furthermore, actors in soap operas are most likely to consist of a very diverse cast that is purposefully selected in an attempt to both, create a balance from within the presented community and also to introduce 'difference' in social settings that will add content and perspectives into the conversation, and especially so, when "considerable negotiation takes place between differing points of view" (Browne 134). By doing this, the line between the personal and the social are blurred in terms of discussions. In these cases, the scriptwriters would more often add in events so as not to lose the audience and to provide actors with additional material and content to further advance the plot. Seeing as the dialogue in most cases counts as action within the American soap opera format, there is rarely a need for emphasizing and the utilization of 'mise-en-scène'. Another determining factor in concluding that the primary target audience is females, which is evident in the differing approaches men and women have in terms of action, and while men count action as

occurrences without large or essential amounts of conversation, then females consider the content of dialogue as action in itself (Browne).

Charlotte Brunsdon (1982) has argued that soap opera developed the serial format to both suit the conditions of female listening or viewing in the home and to exploit the special kind of reading competence that the contradictory multiplicity of women's social roles foster – i. e., constant interruptability, distraction and automated attentiveness to personal and social nuances, which the fragmented, conversational mode of soap opera's narration mirrors. (Browne 135)

In regard to this, it is also essential to consider the role of the melodramatic techniques used and drawn upon in the serial format of American soap operas, “such as, the fatal coincidence or missed opportunity, the reappearance of a long lost relative or unknown figure from the past, or mysteries about parentage and legitimacy” (Browne 135). These 'techniques' are necessary for the plotlines to carry on, and without them, there would be no seriality because of the endless loop that would just consist of familial and communal relationships depicting real-life (Browne). In conclusion, it is evident that although the American soap opera draws on Latin American ones, its main objective is to create endless serials. As a result, the melodramatic aspect that usually characterizes soap operas becomes diminished or watered down. The last place they differ is in terms of target groups, the Latin American telenovelas appeal to and target families, and both a male and female audience, whereas the American mainly targets and appeals to women (Browne), (Allen).

4. Genre Analysis Context

This section will focus on genre theory and the concepts relating to it, as well as attempt to outline how the genre is perceived within the television format as opposed to film. Additionally, concepts such as 'parody', 'pastiche', and 'satire' will be outlined and defined, in order to establish the context

necessary to place and analyze the soap opera/comedy aspects in "Jane the Virgin" ("Jane The Virgin | Netflix"), within the scope.

4.1 Genre Theory and Concepts

Genre theory, within the academic field of film studies, was only introduced much later than its origin, and it was only broadened so it could be applied to the television format afterward.

However, the original concept of genre theory can be traced back to Aristotle (Benshoff 83) and his attempts at outlining the differences of style within literature such as comedies, tragedies, and poetry. The primary purpose of genre theory is to distinguish and differentiate between these styles in the form of categorization, and in giving them labels which would fit into that particular designated category, much in the same way as plants and animals are categorized. The same can be and is applied to the film and television format, where every genre has its repertoire in terms of styles, themes, tropes, etc. that serves its function of differentiating it from another genre. The application of genres to the television format is more problematic when compared to film and film history, and that is due to the history of television. Where some television shows borrow from film-genres, others are created specifically for the formatting that is fit for television such as situation comedies, soap operas, and news shows, among others (Benshoff).

Despite many caveats and conundrums, genre theory is still an important and basic approach to studying film and television, and one that directly involves all three aspects [...] of a larger cultural studies model [...] As such, genre theory ties together producers, texts, and readers/audiences, all of whom/which operate within larger historical spheres of culture and ideology. (Benshoff 83)

Genre is an ambiguous term to apply when dealing with certain kinds of films, an exemplification of a case like this is 'Blaxploitation' films, scholars and even critics of genre theory sporadically

refer to these films as if they make up what is considered a genre, however, 'Blaxploitation' films could more likely be "considered a historical movement of filmmaking, as it is limited to a certain time period, and contains within it numerous genres" (Benshoff 84). The difficulty of narrowing down the classification of a cultural artifact is ascribable to its very problematic relation to labels and the way they are used and applied by a varying range of individuals, and which makes the results seem less viable as a consequence of the form of depicting the contrast within a specific category in an exclusionary manner. Furthermore, a genre can fit into a broader category or a more particular one; the broader category usually refers to genres such as comedies, thriller, action, or drama, while the smaller and more particular niche refers to the musical, western or horror genre. Reflecting back, it is very beneficial to have concepts such as 'subgenres' and 'movement' when attempting to define or place a work in a genre; however, this could also be viewed as a negative because of the unclear definition behind what categorizes a genre as one. Individuals, specifically academics and scholars, could repeatedly categorize and deconstruct categories by narrowing them down further until each movie could end up being categorized as a genre on its own. Nevertheless, this would completely go against the purpose behind defining genres, which consists of placing large amounts of 'texts' all under and within one single category, based on stylistic and thematic comparability. In this context, genres consist of a category wherein the most substantial amount of works can fit into, thousands, if not more, and subcategories can be within the range of the hundreds. However, the smallest placements of a number of films with the potential to be called a genre, are called 'cycles' and fits within the ten films or above range. Another concept that is necessary to introduce when referring to genre is the aspect where the line between genres is blended in the form of 'genre hybrids', meaning that two or more genres are mixed or utilized within one piece of work (Benshoff).

Genre theory became more sophisticated when structuralism was added into the mix. The previous ad hoc and subjective ways of classifying films (done by filmmakers, critics, and audiences) became a bit more rigorous and theoretical once film scholars applied principles derived from semiotics and structuralism. For example, genre theorists approached the western as a cultural system and then searched for its opposing and structuring binaries (such as wilderness versus civilization, male versus female, east versus west) that were seen to undergird the genre. (Benshoff 87)

Following the concepts behind the structure of a genre, there are two levels and approaches to analysis, the 'surface structure' and the 'deep structure'. The 'surface structure' is comprised of 'iconography', meaning it pertains to the general use of signs, symbols, the visual and audiological aspects that relate to any identified genre, this does not mean that every piece of work that fits within the genre in question has to contain all the identified features. As for 'deep structure', it is the level which focuses on genres related to the social and cultural contexts that encompass and reflect real-life culture, and it is this form of in-depth structuralized analysis that allows scholars that are 'for and against' to explore culture in relation to film (Benshoff).

According to Thomas Schatz (Benshoff 90), all genres move and develop through different phases; the experimental phase takes place even before genre is constructed, and where films are not yet established or determined. The classical phase is the phase where both creators and viewers can identify 'genre-codes', elements that accurately reflect a particular genre. Whereas, works within the refined phase is known for surpassing the classical phase, in so far as wanting to stand out, experiment, and explore further. Another difference between these two phases is the diversity in terms of the creators of such films, creators within the classic phase tend to mainly be produced by the Hollywood studio system, whereas the refined is produced by subtler creators and for a more selective audience. The 'baroque' phase refers to the stage where both creator and viewer

are very conscious of genre-conventions, and they are therefore experimented within this phase, either by mixing genres or parodying them deconstructing, or even by creating a hybrid version of a genre. Intertextuality is another fundamental concept within genre theory, especially considering how most popular contemporary films and shows are perceived through their use of intertextuality (Benshoff).

Most contemporary Hollywood films are better understood through their intertextuality – that is to say a film's various references to other films and filmic systems. Exploring a film's intertextuality is certainly a more nuanced and complex project than simply slapping a generic label on it and leaving it at that. In today's postmodern media landscape films and television shows are often recycled and refitted from previously successful films and genres. (Benshoff 93)

However, to apply the term genre to the television format, a whole new set of issues presents itself. Different historical contexts set aside, the format itself is problematic to identify in terms of genre, seeing as the content on the platforms/networks that run the television shows, offer too extensive a range of styles and formats. Examples of this can be game shows, which content-wise could make up its own category under the classification of reality television; however, all the different game show programs vary in stylistics, compositions, and target audiences. Most academics are more likely to apply the term 'format' to describe the distinctive markers that make the work stand out and reflect its different 'medium', as opposed to the term 'genre'. Despite that, two other concepts can be applied directly to the television format in an endeavor to categorize, and that is 'series television', as opposed to 'serial television'. Series television is when a television show is independent, hereby meaning that every single episode deals with an issue that is followed by a conclusion of some kind. While also standing on its own, the viewer does not need to follow every episode but instead has the option of watching one, and still understand everything that is happening, without feeling like they

are missing out. Whereas, serial television, instead consists of stories that consistently proceeds through many episodes, even across several seasons, and where the viewer is forced to watch every episode to understand the narrative (Benshoff).

Serial television shows, [...] are characterized by their multitude of characters, ongoing and open narratives that rarely reach closure (if they do at all), and in some cases certain styles of melodramatic acting. Serial television shows arguably allow for greater character development than [series do]. (Benshoff 95)

However, these two different elements are starting to overlap in contemporary television, specifically in America, where television shows include more diversity, which has resulted in a few overlaps where series television is starting to mimic serial traits within its content (Benshoff).

4.2 Comedy

This section will focus on outlining the term comedy, as well as the different forms of comedy, followed by definitions of the concepts of 'satire', 'parody', and 'pastiche' (Abrams, and Harpham).

Comedy is mostly applied in relation to fictitious pieces of work (a novel, play, film, or television show), where everything is constructed and composed to engage and amuse the audience. The execution of this is done by depicting the characters in a way that elicits an amusing form of consideration instead of raising concern within the audience, where the intention is to reassure the audience that nothing terrible will happen and that the result will constitute of a 'happy ending'. However, there are several fundamental categories found within the dramatic form of comedy: "romantic comedy, satiric comedy, comedy of manners, restoration comedy, farce and the "comedy of humors" (Abrams, and Harpham 56-59), and within these types of comedies, there is also the notions of 'high' and 'low' comedy, which will be elaborated on further. The romantic comedy is primarily based on some type of romantic relationship, where the characters face many

obstacles that they eventually will have to overcome to obtain their ‘happy ending’ (Abrams, and Harpham). The satirical comedy, however, bases its comedic element on the mocking of politics and philosophical beliefs, and if not, then on criticizing “deviations from the accepted social order by making ridiculous the violators of its standards of moral manners” (Abrams, and Harpham 57). As for the comedy of manners, it refers to the aspect of specific ‘texts’ that focuses on the transformation that young love interests undergo and is also the form where stereotypical characters first appear in a comedic manner (Abrams, and Harpham). An extension of the comedy of manners is the restoration comedy, which primarily focuses on

the relations of and intrigues of men and women living in a sophisticated upper-class society and relies for comic effect in large part on the wit and sparkle of the dialogue [...] as well as on the violations of social standards and decorum by would-be wits, jealous husbands, conniving rivals, and foppish dandies” (Abrams, and Harpham 57)

Farce is the comedy form that intends to elicit deep laughs by using extremely overdramatized and distorted characters and puts them in situations that are close to impossible, which are very unlikely to occur in a real-life setting. This form of comedy also utilizes "sexual mix-ups, broad verbal humor, and physical bustle" (Abrams, and Harpham 58) to elicit the reaction that it seeks within the audience, it is also mostly used in the context of television, specifically within the 'situation comedy' genre (Abrams, and Harpham). Lastly, the comedy of humor, which consists of a way to determine different types of humour in relation to ‘temperament’ within physical conditions as well as character types, and where “an imbalance of one or another humor in a temperament was said to produce four kinds of dispositions [...] sanguine [...], phlegmatic, choleric, and melancholic” (Abrams, and Harpham 59). As for high and low comedy, high comedy possesses the intention of eliciting what is considered as ‘intellectual laughter’, the kind of laughter that the audience and people on the ‘outside’ provide, seeing as they are emotionally distanced from the plot (Abrams,

and Harpham). Whereas, low comedy does not consist of any kind of 'intellectual laughter' but instead attempts to obtain the same reactions by the use of "jokes, or "gags" and by slapstick humor and boisterous or clownish physical activity" (Abrams, and Harpham 58).

'Satire' differs from the satirical comedy, because it does not end with laughter but instead uses laughter in a demeaning manner, and often relates to something in a real-life context, and wherein there are two different approaches; direct and indirect satire (Abrams, and Harpham).

"Satire" can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the *comic* in that comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a weapon, and against a butt that exists outside of the work itself. That butt may be an individual (in "personal satire"), a type of person a class, an institution, a nation, or even [...] the entire human race. (Abrams, and Harpham 352)

However, the difference between the satirical comedy and satire can only be identified in very extreme cases. People who utilize satire often justify it by claiming that it is warranted to 'fix' immoralities and wrongdoings within a society, and this is done by mocking the faults and shortcomings of said society, not the person. There are two different approaches to satire, the direct approach, also referred to as 'formal satire', where the satiric character/person talks in the first-person format, and where the 'I' either directs their speech towards the audience or to another character within the 'text'. This character is usually considered the 'adversarius', meaning that the character's primary purpose is to give credibility to what the speaker is saying. 'Indirect satire', however, is different because of the way the satire is depicted. In this format, the character mocks their thoughts, actions, and meanings, as well as themselves in general, and the narrative and visual style furthermore emphasize this form of action that the 'author' depicts (Abrams, and Harpham).

The meanings of the terms 'parody' and 'pastiche' both refer to and draw on ways of imitation, the definition of a parody is a 'text' which mimics the style of an author/creator or genre, to have a comic/satirical effect on the targeted audience. Whereas. Pastiche imitates the 'text' and style from another 'text', 'author', or time period (Badley). However, in order for the execution of the mimicry to reach its desired effect, it is entirely dependent upon the target audience's ability to identify the primary 'text' that is being mimicked, while also have enough knowledge about the primary 'text' to have the capabilities necessary in order to admire it (Homan). Parody can also be considered an extension of satire because of its elements relating to the use of humor in attack form and its unreliability (Badley). Where they differ, however, is that the main objective of satire is to present immoral wrongdoings in a societal context, while the parody's main objective is to imitate. "Therefore, as a bastard form of satire, parody often becomes a parasitic non-genre, the antithesis of art" (Badley 37).

As contemporary cultural theorists have observed, these processes are not limited to musical [and visual] subjects, but are central components of postmodern practice; indeed, the concepts of parody and pastiche illustrate the processes through which modernist conventions have become postmodern codes. (Homan 123)

In political and cultural contexts, the only sure thing is that there no longer is any reliability, due to the fragmentation of different styles as the aftermath of previous modernist ideologies that pertained to style, and where the interest and appeal of familiar historical elements and events dominate because of their inescapability (Homan).

As Hutcheon has argued, 'parodic references...textually reinstate a dialogue with the past and with [its] social and ideological context' (1988: 23). And similar historical connections are achieved through pastiche's 'ransacking and recycling of culture [and] the direct invocation to other texts and images' (Homan 123).

From a postmodern perspective, history is the main area where discussions and disagreements arise between critics and scholars. A prime example of this is Fredric Jameson's (Duvall 372) and Linda Hutcheon's (Duvall 372) arguments within this context. The former, argues that "postmodern narrative is ahistorical (and hence politically dangerous), playing only with pastiche images and aesthetic forms that produce a degraded historicism" (Duvall 372), and the latter believes that "postmodern fiction remains historical, precisely because it problematizes history through parody, and thus retains its potential for cultural critique" (Duvall 372).

The purpose behind defining these terms is to aid in the analysis of the television show "Jane the Virgin" ("Jane The Virgin | Netflix") and to determine what elements of comedy are used and if there are instances of parody and pastiche and which one dominates. Additionally, it is also to determine whether or not the show can be considered an homage to the telenovela genre.

5. Cultural Analysis of "Jane the Virgin"

This section of the analysis will mainly focus on identifying and analyzing stereotypes within a cultural context, by examining aspects such as race, religion, virginity, and identity, and by looking at the way 'othering', 'difference' and 'alterity' are present or absent within the different forms of stereotyping, all by using qualitative content analysis. Therefore, the focus will remain more content and continuity oriented by having a variety of episodes and season selections.

The different stereotypes and typifications found in the show mainly include class differences mostly in relation to income, place of employment, education, and immigrant status, as well as depictions of close familial ties that pertain to Latin American culture, such as the commitment to Catholicism, Latin American cultural references/intertextuality (closeness/absence of cultural ties), foreignness that leads to othering in terms of language and depth of cultural roots, as well as depictions of crime and criminal acts, and the Latin lover stereotype. The show also

discusses areas relevant to American culture, such as teenage pregnancy, views on abortion, depression, immigration, and independence, but still relating it to the oppositional culture. These elements will all be analyzed to determine if the show intends to include the stereotypes in order to break with them/deconstruct them, or just follow the norm of Latin American roles within American television. The most interesting aspect of the show, however, is how the viewer immediately notices the presence of stereotyping but in contrasting ways, as well as the exaggerated dramatization of them, and Latin American culture.

In terms of religion, the presence of Latin American stereotypes is very evident from the beginning, in the very introduction of Jane's character within the pilot episode, as well as the family's standpoint. In the first scene, the viewer sees a young Jane with a white flower in her palm, and the narrator is telling the audience of Jane's passions (at ten years of age), which consists of three things; "her family, God and grilled cheese sandwiches" (00:19 - 01:33 – S1 E1), the narrator also states that the list is in no particular order. This frame is followed by one of Jane's grandmother telling her to look at the flower, while the narrator then states the grandmother's (Alba) passions in order: God and Jane, with God being underlined. Alba is telling Jane to note the perfection of the flower, and then to crumple it in her hands, which is immediately followed by a comment from Jane's mother asking Alba if she is serious about this, and where after Jane shushes her mother, which is then followed up by an introduction of Jane's mother Xiomara, and her passions: Jane and Paulina Rubio. The frame then goes back to Jane crumpling the flower, and Alba telling her to try to make it as good as it was before, which she cannot manage to do. (00:19 – 01:33 – S1 E1). In this scene, it is immediately evident that it is supposed to be a teachable moment that relates to their culture, and then a bit later moves further into religion. The first can be concluded based on the language exchange between Jane and Alba, where Alba is only speaking and responding in Spanish, and Jane is responding in English, it is clear that Alba does understand English perfectly, but she is

choosing to speak in her 'native tongue'. The religious aspect comes in when the narrator showcases that God is important to both Jane and Alba, as well as when the viewer becomes aware of where Alba is heading with the symbolism of the flower, and that she is referring to virginity, specifically Jane's virginity, this is also when the viewer recalls Xiomara's reaction to the crumpling flower and her position concerning that topic. This very scene, therefore, depicts the use of Marianismo, and its supposedly close relation to Catholicism. Alba is attempting to install the same values as those attached to the Virgin Mary, specifically the one related to sexual morality, considering how it is the most valued of traits and determines the woman's status in terms of her honor, and her family's. The most interesting thing about this religious stereotype is that it does not pertain to American culture, but Latin American culture, which is not usually the case in an American television show. Xiomara's reaction to the flower, and the interaction between Jane and her grandmother, also clues the viewer in to the fact that Xiomara both represents the contemporary American viewpoint of virginity. While maintaining a stereotype herself, in terms of representing the opposite of what Alba is instilling in Jane, she appears to be the oversexualized Latin lover, and this creates a very juxtaposed situation, where American viewers most likely would identify more with Xiomara, but also where Latin American's would judge her from their cultural perspective. Thirteen years later, it is seen that Alba's speech worked, when the viewer sees the crumpled flower framed on her bedroom wall, while Jane is making out with Michael (her boyfriend who is also a cop), the attraction between them is depicted as hard to resist, but then Jane sees the flower hanging on the wall and tells him to stop, which shows that she is still abstaining from sex until marriage (01:30 - 02:10 – S1 E1). Going back to Xiomara, she is breaking the Latin American religious stereotype while still complying with the oversexualized Latin lover one and, at the same time, representing the Americanized woman stereotype. This multitude of differences again depends on what and who is viewed as 'the other' in terms of culture, or cross-cultural differences. These oppositions also

represent the complexity and depth that has been given to the characters. Xiomara was sixteen years old when she had Jane, and she did not tell Jane who her father was, so she was also considered a single mother, and culturally speaking, it is viewed as going against the religious and marianismo stereotype. However, it is also revealed later on that Alba had urged Xiomara to get an abortion when she was pregnant with Jane, and this reflects that Alba, despite her encouragement of the marianismo and Catholic stereotype, also has several nuances to her character. In this way, the show is showcasing religious stereotypes but also encouraging a break with them. Also, for people to respect that within stereotypes based in actuality, there are nuances and depth. The relationship between Xiomara and Alba mostly creates tension between them in terms of their differing religious views, a concrete example of this is the discussion Xiomara and Alba have in the wake of Alba finding out Xiomara's abortion, and Alba, of course, disagrees with the perspective because it goes against God's wishes. In this scene, Alba says that she regrets telling Xiomara to have an abortion with Jane because Xiomara now thinks it is okay. After that, Xiomara tries to explain that her doing that helped her decide to keep Jane with no form of regret. However, she insists that she does not want a baby at this point in her life, which is something that Alba simply cannot condone due to her religious views and cultural upbringing (23:50 – 24:18 - S3 E2). The religious disagreement between the two continues later in the episode when Jane comes in with Mateo (her son). Xiomara says that she does not believe she is going to hell, where to Alba then responds that she certainly bought a ticket now, and at this point, Jane decides to intervene and have them communicate calmly. Xiomara tells her mother that she knows her choice upsets her, but that it is something she has decided and it already been done where after she asks her if they cannot just move forward and not dwell on it, Alba responds by saying that she cannot get past it (25:11 – 26:10 - S3 E2). This whole situation leaves them at an impasse if Alba does not decide to forgive/forget, seeing as it is the one topic that they are unable to agree on because of their differences. Furthermore, it is purely

Alba's stubbornness that prevents her from respecting the differences between them, and before the respect of the other is found, there will be no progress. After Jane's accidental artificial insemination, she literally embodies Virgin Mary and obtains marianismo status, meaning that it is the closest she gets to divinity in Latin American/religious culture. Which is also depicted within the show, first with Jane's pregnancy being exposed at her internship at a Catholic high school, by her twin stepsisters (14:49 – 16:28 – S1 E6), secondly, there is also the website the twins made with a picture of her photoshopped to look like Virgin Mary (22:10 – 22:20 - S1 E6), and lastly with 'Jane the Virgin coins' being distributed at the high school by the nun (principal) in charge. The scene where the head nun sees the 'Jane the Pregnant Virgin' website, and how many followers it has gotten in two days time, mentions how they can use Jane to their advantage by having her draw people to church (30:55 – 31:20 – S1 E6). Whereafter, a couple shows up at the high school to meet Jane, hug her, and get her opinion (blessing) on if they should/can have children. This religious couple consists of a white American woman and an Indian/Persian man, and they seem to perceive Jane as a 'divine' being. Jane leaves the couple and the nuns standing in the hall, and then the head nun says: "let us just hope her fertility rubs off on you", when the couple leaves, the other nun stares at the head nun in a conflicted manner, where to the head nun tells her to stop and that a hug never hurt anyone. The other nun then tells her that it feels wrong and gets a "nonsense...I prayed long and hard about this, and I know God brought Jane to us for a purpose. To bring more people to our church" in return followed by the order to pass out more coins (07:10 – 08:40 – S1 E7). This scene showcases a different aspect to religion, considering how one nun is skeptic and concerned with the actions of the older head nun, and how she just deflects and argues that it is God's plan, all while profiting by selling someone else out, without them even being aware of it initially. This is a very moral dilemma, which also showcases that even very religious people can possess questionable morals. As for Rafael's (Mateo's father) religious views, they come to light when he

and Jane have to decide on a pre-school for Mateo. Jane wants to enroll Mateo in St. Barclay's Catholic church, and Rafael states that he does not agree because the pre-school is too "Jesus'y" (18:03 – 19:28 – S3 E2). Jane is confused by how Rafael had previously agreed to it a long time ago, but he explains that he has changed his mind because he is finally over her. In his opinion, this changes things because he does not have the urge to please her anymore and is, thus, able to voice his opinions (18:03 – 19:28 – S3 E2). Rafael's belief and relationship regarding religion is non-existent at this point, which is unconventional, considering he is Latin American; therefore, there is also a break with the religious stereotyping here. Alba, also, later on, mentions to Jane that she has not been to church in a long time and that she is worried for Mateo in terms of her ability to raise him with faith in God, seeing as that it is her responsibility as his mother to do so. However, she also adds that she is not trying to guilt her into doing it, even though that is exactly what she is doing by telling her that she has to decide, if Mateo should have God in his life and if not then they will have to face the consequences (04:20 – 05:20 - S3 E7). This scene is followed by the title of the show "Jane the Virgin", whereafter 'the virgin' part is overlined and replaced with "Jane the guilty Catholic". Later in the same episode, Jane, of course, discusses the matter with Rafael, by asking if she can start taking Mateo to church every Sunday morning, to which Rafael says that he is too young. Jane then argues that he cannot just say no, where to Rafael says that he cannot just say yes either and that this is a part of a larger discussion, seeing as he does not want Mateo to end up being extremely religious. By extreme, he also means having Mateo go to church every Sunday before he can decide that for himself (11:10 – 12:03 - S3 E7). This scene, furthermore, illustrates Rafael's position in terms of religion, not just for himself but also for his child, he wants to provide his child with the option of choosing what he wants, and not force cultural and religious perspectives upon him from infancy. Rafael's view could be perceived as a white American cultural principle, in so far, as having the freedom to choose and whereas the only difference lies in him having Latin

American roots. So depending on who is on the outside (the viewer) determines whether this can be considered a broken stereotype, just based on the fact that he is Latin American (from a Latin American perspective), or if he is simply just adopting another culture, instead of his ethnically related one (American).

In terms of race and ethnicity, they mostly come into play in the series in terms of class differences, such as with social status (income, employment, education, and immigration), however, not always in the way one would expect. The stereotype about Latin American people's inability to get a job that is not considered to be of low status is definitely broken in the show, and it is evident from the beginning just by taking Jane and Rafael into consideration. In the very first episode, Rafael is first seen standing in front of a pool while being introduced by the narrator: "meanwhile, 8,2 miles away from where Jane lives, but half a world away..." (03:06 – 03:30 - S1 E1) followed by a view of Rafael from the back and text appearing on the screen next to him, which reads "Rafael Solano, hotel owner, playboy" (03:06 – 03:30 - S1 E1). This introduction, on its own, already distinguishes between Jane and Rafael's social status despite them both being of Latin American origin, the drastic juxtaposition between them depicts how differently they think in terms of money. Jane lives a pretty average life from an American standpoint, they have enough to get by and not worry about money; however, she is nowhere near Rafael's level of wealth, Jane works at Rafael's hotel as a waitress, but she is also a student which means that she is at the lowest point of income in her life considering her situation. Regardless, she is nowhere near the low-status life that dominates within other Latin American depictions on television, she and her family are not considered to be living on the poverty line in America. The viewer is also introduced to Rafael's sister Luisa who is a doctor, which is also an uncommon profession to have in terms of Latin American depictions in television (09:04 – 09:50 – S1 E1), Luisa is just one of many other professions that are represented in the show. Latin American people in the series are shown to work

within various professions such as waitresses, actors, singers, healthcare, professors, scientists, and attorneys. Additionally, this helps break the barrier between common low-status professions presented within ethnic minorities, including both low- and high-income people, thus diversifying Latin American representation overall. Going back to the differences between Jane and Rafael, there are several other exemplifications of instances where the two social classes clash and differ. Jane is initially seen riding the bus, and Rafael a sportscar, and that is just the simplest of differences, another is after Jane's pregnancy where Rafael asks her to consider what amount of money she wants, and take it to an attorney so he can pay her, and that way she can get the most money. This shocks Jane, and she, therefore, asks Rafael why he thinks that she would want money from him, where to Rafael is reluctant to respond; instead, Jane voices his thoughts aloud for him and states that it is because of her job as a waitress, Rafael denies it: "That is not what I meant. Look, you are in college," which upsets Jane a lot: "So if I were not in college, I would be just a waitress." (08:35 – 09:24 - S1 E2). The stereotype explored in this situation is one of the Latin American women working within the waitressing profession while also creating a space for debate and discussions in relation to the stereotype. It also functions as a way of enlightening both conscious and subconscious opinions concerning stereotypes. Another relationship that is strained by a difference in social status within the show is Xiomara and Rogelio's (Jane's father), seeing as he is an extremely wealthy telenovela star, and Xiomara is a dance teacher and aspiring singer/dancer, however, not yet on a successful scale. This difference is the most prominent in season 1, episode 6, where Rogelio tries to make his absence in Jane's life less prominent by overdoing many things, by spoiling Jane with attention and material things such as the car. The car situation initiates a discussion between Rogelio and Jane, because of how Jane perceives it as a big meaningless gesture and that she does not need it, to which Rogelio explains that a car to him is not a meaningless gesture, because up until five years ago, he was barely getting by and that he could at

first only afford to buy a car when he hit 35 years of age (33:38 – 35:00 - S1 E6). Xiomara initially disagrees with Rogelio giving Jane things and instead encourages him to do simple things and just talk to get to know Jane. Later on, in Jane's pregnancy, Rafael assures Jane that he will be financially responsible for the child; however, this displeases Xiomara because she does not want anyone thinking that they take hand-outs. After all, they work hard for what they have, want, and need, which is also something she raises with Rafael in person, where she tells him that he sees the world differently. He after that tells her that she has no idea how he views the world, and Xiomara rebuts with a "maybe not, but I know you see it from up here with this incredible view", the statement reflects the differences in society between the poor/average person and the wealthy. Another interesting thing is when Xiomara gets an interview with a producer who has heard her song, and when she comes home to tell her mother that she immediately got a no because she was "too old" (14:17- 14:40 - S1 E9), the interesting thing about this scenario is that her age was the issue, and not her race/ethnicity which is rare, so instead of a case of racism, it is one of ageism. In another episode that focuses on estate planning for Mateo, Jane, and Rafael attempt to compromise in order to combine their differing views into something they both agree on. Estate planning is something they have to do to prepare for every scenario that might happen in life to ensure the best possible outcome for them and Mateo, in terms of a will, trust fund, and custody. The trust fund is, of course, the biggest issue for Jane because of Rafael's excessive wealth that consists of 40 million dollars (03:29- 04:50 - S2 E6). Jane's initial proposal to the trust was composed of "Money for health and education costs, with everything else left in savings until he is 50" (14:27- 15:16 - S2 E6), and Rafael asks if she even likes Mateo, where she further argues that she wants him to stay grounded and learn the value of hard work. At the end of the scene, Rafael leaves Jane with some 'food for thought' by telling her that she does not have to starve to be a good person, which does resonate with her, as well as makes her reconsider her views to some extent. Later on, in the

episode, Jane tells Rafael that she needs time to think about the different scenarios and options, and Rafael lets her know that no matter what she still has to accept the fact that Mateo is rich, which is very difficult for her considering how she was raised. This discussion brings other social issues to the surface when Jane admits that she is afraid that money will ruin her son's life. Rafael reassures her that it will not do that and that the only reason his own childhood was so messed up was because of his family and not money (25:10- 25:50 - S2 E6). At the end of the episode, Rafael and Jane agree that Mateo's trust fund should be attached to a charity, which means that for every dollar he is getting, he has to give one away (33:45- 35:00 - S2 E6). Lastly, there is the class difference in terms of immigration, specifically in Alba's case, seeing as she is still undocumented during the first 1-2 seasons of the show. The audience gets to take that citizenship journey with her, which is very important considering the general stereotypes that exist in relation to Latin American immigrants, seeing as they are often expected to possess the following characteristic traits: lazy, do not speak English, as well as unproductive members that do not contribute to society. In season 2, episode 8, a young Alba and Mateo are seen in a flashback, discussing Alba's job as a healthcare worker. A pregnant Alba comes home to her husband in tears, telling him that her boss asked her what grade she reached in school and that after telling her that she was a nurse in Venezuela, she fell over with disbelief (16:10- 16:50 - S2 E8). In a scenario like this, it is evident that there is prejudice present concerning immigrants, specifically related to educational levels. During a hurricane, where the hotel is on lockdown, Alba ends up in the hospital after a 'fall' down the stairs, where after the doctor tells Xiomara that the hospital is unable to cover Alba's medical bills, seeing as she is undocumented, and therefore does not have any insurance, they also inform her that once the hurricane is over, they will have to notify ICE. Furthermore, a note from the narrator flashes on the screen, stating that "yes, this really happens look it up #immigrationreform" (18:50 – 19:32 – S1 E10). As a reaction to this, Rogelio attempts to stop the deportation by utilizing some of his

connections this, however, falls through, and Michael ends up being the one to halt the deportation. With this statement, the show is also raising awareness in terms of immigration law, and showcasing it from a Latin American perspective, and it is also interesting to note that Michael, one of the few white Americans of the main cast, was the only one who held the power to stop it. Going back to the episode with the flashback that took place on Christmas day, it is in that very same episode that Alba finally receives her green card (S2 E8). The progression of Alba's story and character arc is significant and symbolic as well when considering the widespread negative perception of illegal immigrants. Alba's story is nevertheless shown in a positive way, which is aided by her diligent and hard-working nature and assists in the deconstruction and re-depiction of the stereotype. Furthermore, the direct reference to ICE and the #immigrationreform is meant to raise awareness and humanize immigrants' perception and urge the audience to act on behalf of people like Alba. What can be concluded in terms of race and ethnicity is, therefore, that class differences apply, and although most of the characters are Latin American, they are not yet depicted in a superior manner in terms of race; however, they are so in terms of circumstances and luck. The 'us' and 'them dichotomy', consequently, does not lie within a racial aspect but within social standing (poor/rich, and young/old), and there are a few situations present in terms of prejudice in specific relation to immigration status that function as a means of raising awareness in terms of these topics.

As for identity, there are a lot of different aspects of identity occurring in the show. All three forms of identity: personal, local, and cultural are explored within each character arc, but in different ways. However, considering the very many main characters in the show, it is necessary to limit the analysis to three: Jane, Rafael, and Alba, so as not to lose oversight. Starting with Jane, her character arc and development can be said to consist of all three identity aspects, her personal identity consists of her thoughts and opinions as well as her personality traits, and the fact that she

is an overthinker/over-analyzer, planner, very punctual and also 'judgy' as she explains to Rafael in the period that they are getting to know each other (during the course of the first half-season).

Nonetheless, it is almost impossible not to consider her cultural and local identity in relation to her personal identity, considering how a person's environment and outside influences leave their mark on a personal level, this element will be examined further later on, but first, it is important to examine and establish a base idea of Jane's local and cultural identity as well as look at how they interconnect. Jane's local identity is dependent upon what can be considered her local one, seeing as it could be perceived that her ethnic roots and the Latin American community is her local, or going by location: America. The argument here, however, is that Jane's local identity refers to the society she is living in, their values, system, and morals, whereas her cultural identity is her ethnic roots, as well as the traditions and values therein. The local identity relates to Jane's way of navigating in American society, especially considering the various traits and views that Jane possesses, such as self-sufficiency, independence, open-mindedness, and free will. These elements are all reflected in the decisions Jane has to make throughout the course of her life. Jane is raised as a middle-class citizen, so she does not take money for granted and spends wisely, she has also had to work extremely hard to reach her goals and get what she wants, and she, therefore, turned out to be very self-sufficient. Which is also due to her taking on the role of the mother in Xiomara's stead, while she was very young, and is therefore used to the responsibility and taking care of matters such as official papers and bills that have certain deadlines, as well as to solving the various problems that occur between her grandmother and her mother emotionally, all throughout her childhood and way into adulthood. Jane also has a difficult time relying on anyone else because of how she likes to control everything around her. If something needs to be done or prepared for, she is the first to be ahead of it already. Financially, she is also very independent and principled, and this is reflected in the decisions she has to make in relation to both Rafael and his money, and Rogelio's. Jane detests

the notion that Rafael thought she would take money from him for her own personal gain, she would only accept that he helps take care of the child financially, seeing as they both have that responsibility to Mateo. This viewpoint is also a further indication of how Jane's principles are a product of her local identity, and the American system that instills the value where everyone is considered to be equal. The principle of free will and open-mindedness is also reflected in the way that Jane deals with her accidental pregnancy, and that she actually in the beginning even considered an abortion despite her religious views and her strong belief in Catholicism, which is rare when keeping her cultural identity, and its deeply embedded relation to religion, in mind. Jane's cultural identity can be considered Latin American, instead of Venezuelan seeing as both cultures and values interconnect to make up her whole personal identity, however, the Hispanic aspect of her identity does dominate in terms of traditions, events, as well as in relation to family structures. Throughout the course of the show, the audience immediately becomes aware of the presence of the surrounding Hispanic heritage, from the very first episode even, in the form of telenovelas that are being played on television within the show, as well as with music, dance, events, and Catholicism. On its own, the term Latin American creates a label for the individual in question that associates them with a community, which could also be an issue when considering people's individuality not being able to fit within a specific label. The cultural traits embedded in the show consists of, as mentioned before, Spanish music, telenovelas, salsa dancing, and references to cultural events such as 'quinceañeras', the use of the Spanish language, and in terms of familial roles, where the grandmother is considered the matriarch of the family. The interesting thing to note, however, is that most of the cultural elements are depicted in a heightened manner by the use of over-dramatization and comedy: satire/parody, which is a very delicate balance to maintain when attempting to depict the culture realistically, while also using a form of comedy that does not offend the cultural community. Jane's personal relation to her culture is reflected in her

love of telenovelas, exaggerated romance, dancing, as well as her close relationship with her family and religion. Catholicism with Jane is also constantly evolving on the show. Where Jane, in the beginning, abstains until marriage just like a 'good Catholic' would, however, this changes and adapts as the show progresses, specifically after Jane has been widowed, where after she decides to have sex with her partner at that point. In another episode, Jane also explores the idea of a one-night stand, but she ends up figuring out that it is not something for her or something that she can live with. Consequently, it can be determined that both Jane's local and cultural identity make up her personal identity because of their close interconnection across different cross-cultural aspects and her personality. As for Rafael, it is an even more interesting contrast because of how his Hispanic heritage is almost non-existent, except for appearance. Rafael is a rich hotel owner, former playboy, and cancer survivor, however, from the beginning of the show there is no sign of Hispanic culture in his intimate surrounding environment, nor within his family structure and it can, therefore, be argued that he is more American than Latin American. Considering that Hispanic people are rarely portrayed as wealthy, Rafael severely stands out, but as a result of his wealth, his family structure and surroundings have also become affected, socially, and culturally. Rafael's family can only be viewed and considered as dysfunctional, at best. Initially, it is unclear how all of this wealth has been accumulated, but it is later revealed that both Raphael's father and mother are/were criminals as well as businesspeople, all while his sister Luisa is a train wreck with drug and alcohol problems. Rafael can, therefore, be considered extremely distant from his family in comparison to Jane's, however, during the times he and Jane are together, her family becomes more of a family to him than his own, and this is also how he is 'introduced' to Latin American culture and middle-class perceptions of life. This also leads Rafael to question his identity concerning many different areas, among others, his perception of family, religion, wealth, class differences, and love. Through Jane's entrance into his life, Rafael discovers what type of person he is and wants to be in terms of

business, and as a partner, father, and role model, but not without committing his fair share of mistakes. Money is however still the most substantial part of his identity, which is explored further in the show specifically in season four where Luisa gains control of the money and the hotel, and in the end, decides to give it all away because of how she deems it as the root of her problems. When Rafael goes to find Luisa (S4 E13), she thinks it is because he is chasing the money, but that is not the case, Rafael went to Luisa in order to find out if she knows more about his birth parents after discovering that the Solanos are not his birth parents. Luisa tells Rafael that she had destroyed the records after their disagreement, but that Rose might know which he, to some extent, understood. In this episode, a lot of character development is seen with Rafael, considering his objective for finding his sister, as well as his reaction to losing everything he has ever had, after the conversation with Luisa the first thing he tells Jane is that it seems that Luisa was doing really well, which goes to show that his values in terms of money and wealth have changed drastically from the previous seasons. The argument here then is that Rafael's initial cultural identity was money, and his local American, however, during the development of his character is altered drastically and adopts much of Jane's cultural identity, specifically in terms of family values, love, and a little of Catholic belief. Rafael's Catholic belief is tested again when Xiomara is diagnosed with breast cancer, and Mateo tells him that he prayed really hard, so the cancer goes away, and Rafael has to explain that it does not mean the cancer will go away, but if praying makes him feel strong then he should keep doing it (24:26 – 25:00 – S4 E14). This situation challenges Rafael a lot, because of his own lack of belief, especially when Mateo asks him if they can pray together, Rafael complies with Mateo's request but is still conflicted, however, the cultural aspect of the situation can still be applied in this case. Regarding Alba, the situation gets a lot more complex, especially considering that Alba is a first-generation immigrant and is, therefore, also one of the Hispanics that stands firmly in her views and opinions. However, the only exception to this is when it comes to her family, that bond and love

overshadow everything else. Her local identity is initially more deeply ingrained with Venezuelan culture, however as the show progresses, and she goes through the process of becoming an American citizen and getting her green card, as well as when she falls in love with Jorge, her local identity becomes more Americanized. The audience sees Alba say, act, and think with more of an open mind than in the beginning, where she always was against sex before marriage, and how she was pro-life and against abortion. Up until that moment, she finally reveals to Jane that she encouraged Xiomara to get an abortion when she became pregnant with her as a 16-year-old. The audience also sees Alba walking in on Xiomara and Rogelio sleeping together in the first season, and her reaction is one of excitement because of her love for the telenovela star, even though it goes against everything she is preaching to Jane and Xiomara about. Therefore, it can seem like it is more the cultural aspect of religion that comes into play and overshadows her ability to forget and see through the occurrences that go against her beliefs. However, her perception of religion, is that every big obstacle in life, is a test of faith but her patience reaches an end when it hits her family as mentioned earlier, and this is especially evident when Xiomara gets diagnosed with stage three breast cancer, Alba cannot seem to hold herself together anymore. Hence, she starts deflecting and getting angry at the people surrounding her close and far. This is one of the very few moments the viewer sees Alba break down in that way, considering she is always depicted as the strong matriarch of the family who can handle anything (S4 E14). Another interesting thing about the episode is when Alba starts yelling at the store clerk in English, instead of Spanish, which has also never happened before during the show (14:44 – 15:40 – S4 E14), and reason Alba reacts that way, taking her anger out on the store clerk is that she has been suppressing all her emotions by not talking to anyone about her thoughts and feelings. When the store clerk mentions the immense pain that will accompany Xiomara after her mastectomy, she cannot take it anymore and explains very forcefully that she is aware of the pain, and that she is her daughter, not just a patient, and that he

should just keep his useless opinions to himself. This scene is a clear indication of Alba's feelings of powerlessness regarding Xiomara's condition, and her perception of thinking that Rogelio will not be there for her daughter, which turns out not to be the case at all, and by the end of the episode Alba talks everything out with Rogelio, and she regains her strength and faith that things will work out. The language switch and how she speaks her mind to an 'outsider' are characteristic of her newfound local identity, whereas her passionate way of doing it reflects the stereotype associated with Hispanic people's temper and emotional outbursts. Previously, Alba has only been seen speaking that way to people close to her, or actively trying to hurt her family, and she has never directed her anger towards a stranger before. These moments are so defining for Alba's local and cultural identity, considering how everything accumulates and comes together to showcase her personal identity.

Going back to stereotypes in general, several kinds are depicted in the show, such as family, crime, over-sexualized women/men, as well as cultural references in terms of intertextuality. The way family is depicted in a Latin American/Hispanic setting, is usually by showcasing powerful familial bonds, and this also holds true for this show, the fact that family is the most important thing to the characters is highlighted all throughout the motivations behind every action that the characters commit. Family is the root of everything in the show, and it is what motivates the characters and aids in their development, while the show builds up around family, but it is not done in the stereotypical way known from other depictions. Instead, it varies in terms of having the goal be familial support for the members to be the best version of themselves (grandmother, mother, daughter), without it having to be the role that defines and constricts them, but instead make up a part of their identity. As for the depiction of criminal stereotyping in the show, the presence of the stereotype is definitely there, in the form of criminal plotlines/subplots, but with a large plot twist. An example is the 'Sin Rostro' plotline, occurring throughout the first

season of the show. Initially, Michael suspects that Rafael is the drug dealer/crime lord 'Sin Rostro', due to the unlimited access to the hotel that he has, Rafael's stepmother Rose, on the other hand, believes and insinuates that his father Emilio is behind the murders and criminal acts. At least, up until that point where Emilio himself starts suspecting Rose, and where after she decides to kill him by drowning him in cement at the hotel, claiming that he has run away (40:00 – 41:10 - S1 E12). A different plotline is introduced right in the wake of the 'Sin Rostro' ordeal that again relates to Rafael and his family. After Rafael discovers a repressed memory of his mother it leads him to ask around about her, and she eventually returns to Miami, however, it also turns out that Rafael's mother is also involved in the crime business and is known as the drug dealer 'Mutter', and that her and 'Sin Rostro' are rivals. The interesting thing about the criminal stereotype's depiction in the show is that it in no way relates to race, and Rose is just a regular white American woman, not Latin American/Hispanic. This also goes to show that the criminal plotlines are just meant to highlight the telenovela format and are, therefore, not utilized to support or redefine criminal stereotypes, but just as an indicator of the genre. Another stereotype commonly associated with Latin American television depictions is the 'Latin lover' stereotype, which refers to the portrayal of women and men in an excessively sexualized manner. This stereotype also applies to the show, however, not in a generalized way, but in specific relation to certain characters depending on their personality, as well as in the voice of the narrator, who is actually also referred to as 'the Latin lover narrator' in the English subtitles. The three characters that the label can mostly be applied to are Xiomara, Rogelio, and contrastingly Rafael. With Xiomara, it is evident from the very beginning just by looking at her clothing choices, compared to Jane, Alba, and other people, she is almost always dressed in something that is either too tight, short or shows a great amount of cleavage, which is unusual considering her role as a mother, and her age. Xiomara also often flaunts her appearance, which shows that she is a very sexual individual, which can also be said for Rogelio.

Rogelio is character depicting another character, he often takes his telenovela role as Santos and applies it to real-life situations, and most of those scenes present exaggerated forms of romance and sexual tension, in where the 'machismo' stereotype dominates. Rafael, on the other hand is depicted the same way, however, more from the Americanized exotic perspective, meaning that the way he is oversexualized relates more to the American playboy stereotype. This is reflected early on when Jane searches Rafael's name on the internet and discovers countless pictures, including women, drinking, and even an arrest for improper exposure. However, this is often referred to as his past, seeing as he underwent an extreme change after his cancer diagnosis and his subsequent recovery. Another instance that fits more with the exotic American stereotype is the episode where Rafael helps Jane with her stepsister twins, by luring them out into the water with him with the use of his appearance. What should be noted is that most of the characters on the show, if not all, are very multi-dimensional, meaning that countless aspects make up that character's identity; therefore, none of the characters risk being reduced to a single stereotype. The present stereotypes in the show are mainly used in relation to the comedic aspects, to heighten the dramatization form, which supports the telenovela genre format. Additionally, the show also has an extensive amount of cultural references in the form of intertextuality, and mostly aimed at Latin American viewers. The use of the Spanish language is the simplest form of a cultural reference, and another is the large number of references to telenovelas and their depictions. Moreover, there is a considerable number of cameos, mostly performed by Latin American actors and singers. A few that make an appearance on the show are David Bisbal, a highly esteemed singer, Charo, an actress, and a very experienced guitar player, and Diego Boneta, who is originally a singer, but instead plays the part of a computer technician. The purpose behind the extensive use of cameos functions in a way that ends in the viewer (if American) becomes more exposed and interested in the culture and (if Latin American) can recognize, identify, celebrate and honor their culture and origins. Going back to the importance

of language in a cultural setting, it is often depicted as 'other', and also by exposing the viewers to Spanish celebrities that are mostly known on a global basis, the show manages to tie or link the two different cultures together. The overall cast of the show can be considered to consist of mainly Latin American actors, with few exceptions in the leading roles (Petra and Rose, to name a few).

Subsequently, in relation to stereotypes in the show, it can be determined that their presence, functions to redefine them, by making the characters more multi-dimensional and giving them more depth which should also reflect and relate to the audience, so that the stereotypical views of Latin American people eventually disappears.

6. Genre Analysis of “Jane the Virgin”

This section will mainly focus on three different elements, the first being the soap opera and telenovela format in relation to postmodern television, the second will be a more in-depth genre analysis that will look at several genre indicators, as well as attempt to place the show within the scope of Thomas Schatz's (Benschhoff) four phases. Lastly, there will also be a close analysis of the comedic aspect of the show in order to determine if it is a parody, a satire, or more of an homage to the genre/culture or a mix.

The show fits within the postmodern television category, based on the fragmentation in the form of the narrative format that deviates from the classic Hollywood model of storytelling, and by taking a more episodic approach in contrast to the regular structure made up of a beginning, middle, and end that are meant to create a whole narrative experience. Additionally, it also utilizes transmedia storytelling, which is also considered and referred to as paratexts, and this is evident when taking into account the context surrounding the show, meaning its loosely based plot of off another telenovela, as well as the actual publication of Jane’s novel in the show, carried out into real life for fans to read and consume. For semiotic excess, it is very close to the fragmentation aspect of

the postmodern, which mostly deals with the bombardment of signs, also in the form of paratexts. This refers to anything that adds supplementary information to the setting of a media/digital format, technology, and irony. The show also fits within this scope; however, in two different ways, the first is mainly due to the constant use of signs that refer to the film industry, especially when following Rogelio throughout his career and with Jane and her scriptwriting. The technological aspect of semiotic excess can be seen in the way the show utilizes the narrative and new signs and symbols known from contemporary life, in relation to its visual style. This refers to the use of a narrator who can type things on the screen, cross them out, and use 'emojis'; thus, he can provide additional information in each episode and at times by the use of irony. In addition to that, the show can also be interpreted in two or more ways all depending on the demographical viewership; in some respects, it can be viewed as a stereotypical telenovela (from an American perspective), or as an American interpretation and representation of Latin American culture (Latin American people/other ethnic minorities) or even a mix of both depending on the individual viewer's background and perspective to the narrative and visual aspects. Furthermore, it also leads to a blurring between different boundaries in terms of genre, also known as genre-hybridity, and is an occurrence that takes place in the attempt to surpass other work within the television format. This is seen in the show, in a lot of different aspects, the most evident and noticeable, however, is as previously mentioned the blurring between the Latin American, and American soap opera, as well as a variety of other genres and tropes including the romantic comedy, telenovela, and melodrama. The romantic comedy aspect is continuously in play, which is easily observed in the way that Jane's love life played out, and how she in the span of the show managed to get engaged, followed by a break up so she could be with her baby's father, to then getting engaged once more, then married and widowed. Additionally, the narrative plays with and incorporates criminal storylines within these genres and tropes, with investigations much like that known from crime-television shows.

Some magical realism elements are also included in the portrayal and depiction of Jane's thoughts and dreams (dream scenarios from her head, as if they are actually happening), and this is also where the concept of bricolage can be applied to the show, due to how a range of Jane's 'fantasies' utilize several other styles and genre formats such as the black and white style from the 1920s, animation, and CGI. The last element that characterizes the postmodern is hyperreality/hyperconsciousness, which revolves around media culture and attempts to incite pleasure in the audience by using intertextual and metatextual references in the show. One form of intertextuality is the guest appearance of Latin American stars, which refer to the Latin American demographic, and the guest appearances of famous American singers such as Bruno Mars and Britney Spears. The use of pastiche and parody can also be considered an intertextual element due to its imitating quality that is often based on something else. A metatextual element is also present throughout the show, and that is, as previously mentioned, in relation to the film industry and how it is depicted from Rogelio and, eventually, from Jane's perspective. Rogelio is at first a big telenovela star from Latin America attempting to make his big break in the American film industry, first as an actor. However, after being less than successful in that endeavor, he transitions into other areas, such as directing and encourages Jane to write scripts for television. The references also serve as a kind of reward-system, due to how the viewer feels proud and smart for knowing where and what the reference stems from. The use of pastiche is seen in the telenovela style elements in the show, because of how they use this form of blank parody to refer to telenovelas in an American soap opera/drama-comedy.

As for the difference between the Latin American soap opera (telenovela), and the American one, the main one is in terms of narrative storytelling, this is also the determining factor for the genre of the show, which is the American soap opera, though it still contains a lot of Latin American traits. The different genre codes within the show will be explored and identified to

determine the extent of the use of Latin American genre traits. The basis behind the claim that the show is mainly an American soap opera lies in the fact of the narrative, seeing as the show does not have a sharply defined plot structure with a clear ending, but follows the American soap opera format, which focuses on prolonging the narrative to make room for further episodes. Rogelio's character also reflects the difference between the Latin American and American star system, telenovela stars are highly esteemed in Latin American culture, actors are considered to have gained the highest status of fame when they earn roles in telenovelas. This is also especially evident in the very first season of the show that showcases Rogelio as a major star, with immense talent, high praise, status, and much-accumulated wealth, due to his popularity among Latin American people, this aspect is also closely attached to how the purpose of the format is to create a space of identification between the audience and the actors. Additionally, the plot structure and the ending are the primary priority of a telenovela, and the community aspect comes second, as opposed to the American version, which is the opposite. In the case of the show, it threads a line between the two; however, the dominating factor is the community like the American version, and it is evident when looking at the progression of the relationships between all the characters, as well as the focus on their personal storylines, both in relation to each other and in their own subplots. The melodramatic aspect of the genre also presents itself, mainly in terms of familial relationships, seeing as the social aspect is closely tied to the cultural one, and this aspect is an essential one in the show considering it is at the root of every single event, occurrence, argument, and emotion. *Jane the Virgin* also uses the cinematic medium as a platform for both learning and dreaming, which showcases very well how both versions of soap operas are combined. The different versions of Latin American telenovelas can all be applied to some extent in the course of the show, from the Mexican one there is crying and sobbing in some cases, and while the show sometimes lacks historical references to events, it does do it in the case of Alba and her story and immigration journey. The Brazilian traits

manifest in the form of realistic depictions of divided and obscure characters in a contemporary setting. From the Venezuelan, there are instances where emotion is prioritized over the social aspect, while the Colombian mainly includes cultural, social, and historical aspects but in a humorous way that uses irony and parody. These elements are all included in the show to showcase the differences within the telenovela format, from a geographical and cultural perspective. Jane is also a family melodrama, which is evident by the depiction and focuses on the three generations of Latin American women (Jane, Xiomara, and Alba), while also leaving space for the characters to air out their emotions in outbursts, as well as at a constant. This all comes down to how the relationship between the format, the self, and the discussions fit within the scope of the different Latin American soap opera formats, as well as a diverse audience. As for the function of the criminal element in the show, it mostly just works as a means of progressing the plot, instead of being emotionally compelling, or even be in the position to be considered the most engaging plotline within the show. While the show is loosely based on the Venezuelan telenovela and has adopted some of its plot points and tropes, such as the melodramatic elements, intense twists of fate, cliffhangers, and a large number of near-death experiences, it also disrupts them in a very interesting way. A few exemplifications being when Petra first discovers that she has a twin sister (Anezka), and how that far-fetched occurrence end up resulting in Petra finally having a person that she can emotionally open up to. Another is when Petra's mother throws Alba down the stairs, and ultimately having that event lead up to the immigration discussion, these disruptions also serve as a way of illustrating the transition that takes place from the telenovela format, and into the American one. Another trait taken from the telenovela genre is the aspect of magical realism, which helps showcase Jane's cultural and personal identity, by enhancing the personality traits from the fantasy Jane, depending on real Jane's concerns and thoughts. An example of this is the fantasy scenario where Jane is dressed in her salsa dancing outfit and is acting more boisterous and headstrong than the real Jane

feels at that moment. Characteristics for the American soap opera includes seriality, dialogue over action, diverse cast, and the blurring that occurs between the personal and the social. Going back to the purpose of seriality and its definition, it fits impeccably with the format of the show, seeing as it does attract a female audience (also male) to keep watching the show every week and throughout several seasons by weaving together social themes and real-life events in an exaggeratedly dramatized manner. Seriality is also, as previously stated, the reason behind the lack of melodrama in American soap operas. However, this is a very interesting claim when considering this specific show, and that is because it does manage to use melodrama, despite the seriality aspect. Examples of these consist of the highly dramatized plot twists in the form of small subplots that actually do have some form of ending. Such as Alba's green card storyline, or Xiomara's breast cancer one that ends with Alba getting her green card, and Xiomara saying goodbye to her breast with Rogelio, and her subsequent recovery from the operation. Both situations manage to use melodrama due to the heightened state of emotions between the characters in both examples. The level of melodrama does, however, still not reach the same level that is found in the Latin American version, but it is not absent or completely lost either. Dialogue is also favorized over action, so even with the various action scenes, then around 70-80% of an episode, if not more, consists of dialogue. Combined with a very diverse cast differences are explored across many different areas, and situations that are both meant as a form of representation, as well as create a room for debate in terms of ethnic, cultural, and individual differences. Considering the different techniques that characterize the American soap opera (missed opportunities, long lost relatives, questioned parentage, love triangles, etc.), they are necessary to avoid getting stuck in a never-ending circle of domestic drama based on real-life situations. This show is also no exception to the fact, which is seen in the beginning episodes of the first season in the form of Rogelio's introduction. The only thing that initially did not fit into the American soap opera format was the target group, and that is due to how the American soap

primarily attempted to attract a female audience, whereas, the Latin American one focused on families. However, as the soap opera format in America has evolved, the target group has expanded to appeal to men. Consequently, it is evident and apparent that the show bases its foundation on the American soap opera format, however, it still includes various elements from the Latin American ones, as well as some from other genres that are explored briefly and to a specific extent during the course of the show.

In terms of genre theory, it is very challenging to determine what a genre is, or if a genre is better categorized as a subgenre or even a movement. Trying to place the show, and identify the overall genres, as well as the underlying ones, will be done by first, looking at the overall genres, and then narrowing it down as much as possible. The broadest genre(s) that relate to the show can be considered drama and comedy, the more specific and overall one is the soap opera, which was previously discussed in the previous section. Genre, in relation to this show specifically, is immensely challenging to explore due to the many forms of genre formats the show utilizes in the narrative, the American soap opera, the Latin American telenovela, and then the smaller subgenres that consist of everything from magical realism (fantasy), crime, romantic comedies, and even animation. The show in a broader context could also be considered a movement much in the same way as blaxploitation films, considering its depiction of Latin American culture and the in-depth exploration of the characters in a very new way within ethnic minorities. However, it should also be stated that the subgenres mentioned above, are more appropriately placed within the genre-hybrid category, because of how they are interwoven in a way that blurs the lines between the different genres. To further explore and narrow down the functions of the genres, they will and have been considered within the surface structure level and the deep structure level. From the previous paragraph, the telenovela and American soap opera have been analyzed and explored from a surface structural perspective, by looking at the different sign and symbols (iconography) that dominates in

the show, such as Jane's fantasies, the Latin-lover narrator, the telenovela filmmaking within the show, Catholicism, salsa dancing, costumes, and audio as well. As for the deep structural level, it has also been extensively explored in the cultural analysis section, where the show is considered from a cultural and social context. The show is an excellent position for analysis from this perspective, due to its fascinating and unique depiction of Latin American culture in a television context, especially in the way it uses and plays with stereotypes to parody and even redefine them. Right from the very beginning, it is evident that the show belongs to the fourth phase in Thomas Schatz's model, the baroque phase. This is mainly because the creator and the viewer are both aware of the different genre-conventions and the show; therefore, they deliberately experiment with them by mixing different genres and genre-traits together, as well as parodying and deconstructing them. Thus, it ultimately results in the creation of a hybrid version of the genre. This phase perfectly describes the show in a soap opera related context, and additionally in relation to the television serial formatting. To further categorize the genre, there is also the differentiation between series television and serial television, where it is evident that the show is a serial, and not a series. Whereas a series has a definite ending in each episode, the serial is continuously open for new and broad narratives, such as the one that occurs when the criminal Mutter is introduced and ends up being connected to Sin Rostro, in form of a rivalry, in addition to being Rafael's mother. In *Jane the Virgin* ("[Jane The Virgin | Netflix](#)"), it is absolutely necessary for the viewer to follow every episode, so as not to miss anything important in the storyline. Furthermore, it is this format that also allows for the amazing character development that takes place throughout the course of the show's five seasons.

Comedy is the most dominating element, and driving force of the whole show, and not just one type of comedy is used but almost all of them; "the romantic comedy, the comedy of manners, the restoration comedy, farce, both high and low comedy, as well as pastiche and parody"

(Abrams, and Harpham 56-59). The romantic comedy aspect is present all the way throughout the show and is also one of the main components that the narrative revolves around. The obstacles that the characters have to face to get their happy ending applies both in the case of Jane and Michael (initially), and Jane and Rafael. However, it is also not just limited to the main characters, but almost every single character on the show goes through this, some specific examples are Rogelio and Xiomara, Alba and Jorge, Petra and JR, etc. In the comedy of manners, the focus lies on the transformation that occurs for the love interests, as well as having stereotypical characters be presented in a comedic manner. A specific example of this is Rogelio, who considers his depiction as a typical overdramatic Latin American actor. Despite the fact that his character is very stereotypical, it is also the epitome of comedy on television, his form of drama and the things he says combined with his timing, could result in him being perceived as both a clown and a soft-hearted romantic. The character's form of comedy is so well-refined and unique because it does not mock anyone or anything; it is respectful and tasteful, all while still being extremely comedic, and well-delivered. Rogelio's character fits into both the comedy of manners and farce, and that is especially evident in the scene where Jane has to meet him for the first time in her life. Rogelio has one of his assistants lead Jane inside the set, whereafter he lets him know that Jane is there, and a spotlight turns on and is directed at him standing at the top of a long staircase, followed by accompanying dramatic telenovela background music. While walking down the stairs, the narrator is explaining how Rogelio wanted the first meeting between them to be grand and something his daughter would always remember. Halfway down, Rogelio's expression changes and the narrator states Rogelio's thoughts in the moment, which consisted of him realizing that maybe it was a bit too grand, followed by him running down the last half very quickly and clumsily. He then asks Jane if he can hug her to which she says yes, but then he signals the staff at the set to applaud the hug between them (11:29 – 12:20 - S1 E5). This form of overdramatization and comedy is also present

further along in the episode, where the viewer sees that Rogelio has raised a set with the Mayan Ruins as a background drop with dinner, a table for two, and an accompanying waiter. The dialogue is awkward at best and goes further downhill when Rogelio says to Jane that she probably has many questions, and before she can get a word in, he proceeds to say that she can get the answers by reading his book, which the waiter brings in and showcases in his hands. (14:51 – 16:30 - S1 E5). Aspects from the restoration comedy are also present in relation to Rogelio, however specifically in terms of his rivalry with Esteban (another famous telenovela star), which is mostly hidden from the public but taken to extremes behind the scenes. An instance where low comedy is used along with a depiction of parody is the scene where Rogelio screams “NOOO” very loudly, and Jane and her friend from her writing class come running down the stairs to see what is going on and discovers that Rogelio’s agonized scream stems from him seeing himself being parodied (made fun of) in Spanish on television. Where after Alba tells Rogelio that imitation is the sincerest form of flattery, to which Rogelio says that the sincerest form of flattery is revenge (by getting higher ratings for his new show), all while over-exaggerating his expressions and dramatic movements (28:05 – 28:40 – S2 E6). The way the show uses high comedy is by the use of the Latin-lover narrator, seeing as all his comments and remarks are for the benefit of the viewer only, and thus it elicits intellectual laughter, in most of the comedic scenes, whereas low comedy is more in the form of the characters jokes/humor, as well as their actions. The two dominating aspects of the genre can, therefore, be considered the drama and the comedy, the drama functions as a way of building up tension between the characters, as well as in the storyline, whereas the comedic aspect is there to alleviate the tension. While both elements are used equally as much, they blend together really well, and one does not end up dominating another. Instead, they aid in creating depth within the story and the characters, all while keeping the overall impression of the show as lighthearted, fun, meaningful, and relevant for the viewer. The reason behind this successful balance between drama and comedy

is in large part thanks to the narrator's commentary, foreshadowing, and comic relief and style, also the fact that the narrator can be considered a character in his own right due to how his own personal opinions take part in shaping the opinion of the audience. One of the most used lines throughout the show by the narrator is "Wow just like in a telenovela, right?" this is meant as a reminder for the viewer that the telenovela aspect in the show is based and meant to be perceived as a parody, while the other areas function under the definition of pastiche. Also, by using that line, the narrator beats the viewer in criticizing the character's over-dramatized/surreal scenes, and instead, he manages to make the audience perceive it as funny, and this is also where the show can be perceived as self-aware, because of how it gets ahead and anticipates the viewer's reactions to certain things that relate to the style and format. Another area of the narrator's role is to provide the viewer with the context necessary to follow the narrative and the different story-arcs, he would be the one to provide a recap for the benefit of the viewer, whenever the situation called for it, even in the middle of an episode and he is therefore not just limited to a single recap of the previous episode. The most appealing thing about the show is how it makes differences work together in relation to culture and in mixing different genres, such as drama/comedy, reality/fantasy, and personal/social issues.

Overall, the show can be considered as both a parody and an homage to telenovelas and Latin American culture, especially in how it threads a very respectful but still comedic line throughout every single season, which is one of the most challenging things to manage in a television show where the narrative storyline is continuously changing and evolving along with the characters development. This unique baroque, genre-hybrid version of the soap opera is an excellently performed homage to Latin American and American people alike, both on a cultural/social, and personal level. In addition to the very many ways of comedy that are utilized, the primary function of it all can subsequently be considered as an homage to both the format and

style, as well as to different cultures and ethnic minorities, where the stereotypes are redefined, parodied, and made more complex.

7. Comparison & Discussion

This section will mainly focus on comparing and discussing the questions outlined in the introduction, as well as many others, in order to accurately assess the extent of the different forms of stereotyping in the show in general, as well as in a broader context, and in relation to genre. A comparison of the show concerning its different paratextual elements, such as the tie-in novel and the Arabic 'remake' of the show, will also be included, with the intention of discussing the effects of these to fandom and culture.

Whether or not the show mocks the Latin American soap opera (telenovela) or celebrates the format, it evidently leans more towards a celebration than a mockery of it. This can be determined based on how comedy is utilized in scenes throughout the show, as well as overall. The comedic aspect is intended to make the viewer laugh, by making them aware that the telenovela aspects are exaggerated and intentionally overdramatized compared to the usual American television shows, and not in a way that ridicules the format. Instead, it manages to make the characteristics of the format comedic in a manner that does not offend or mock anyone directly, which is no small feat to manage in an American television show, where heavy comedy that is intentionally directed at people usually dominates. The form of comedy that most fits the show's approach to comedy is satire, at least when it comes to telenovelas, and that is based on how the show satirizes the dramatic and unrealistic techniques that usually make up a telenovela, by connecting it to real-life soap opera elements from the American version. Another interesting thing is that Jane, Xiomara, and Alba all watch telenovelas in the show, and the viewer sees them being amazed at the passionate romances and insane plot twists. However, at the same time, the viewer is

watching them go through the same things, yet they themselves remain detached from realizing this, because of the depicting contrast of reality. Additionally, the narrator is always there to make fun of the outlandish happenings in the characters' personalities and their life, which is also in itself a form of meta-fiction and self-reflexivity due to his constant acknowledgment of the audience's presence. Most importantly, the structure of the world within the show and how it is not depicted as a telenovela is, instead, a portrayal of real life, where crazy telenovela-like things can and do happen.

The stereotyped characters are as previously stated present, however; the extent and function of them indicate that they are altered and utilized in such a way that results in a reinterpretation of them. The stereotypes that are usually considered as negative depictions are, in most cases, present to be challenged and make room for discussion, this includes the Catholic stereotype (Alba and Xiomara), the marianismo stereotype, the rich and average/poor stereotype (Rafael, Rogelio, and Jane). However, the focus and format of the show lead the audience away from stereotypes, and instead, they choose to provide the viewer with deep characters that they can identify with on a personal, cultural, and social level. The cultural aspects of the show are included to add depth and create debate, all without losing oversight of all the other aspects/areas, topics such as immigration, religion, class, and social status, as well as identity and familial relationships. The show can, therefore, best be described as a show that depicts a Hispanic family and not as a generalized and stereotypically categorized Hispanic show (Grell). The show provides a hugely diverse cast where people of many ethnicities and with different cultures are included. The status of the characters belonging to an ethnic minority is also not just limited to low social statuses or uneducated professions. Instead, there is an excellent variety present all throughout the five seasons. In this way, it can be said that the show sets out to cultivate the pre-existent perceptions of Latin American people in American society. Instead of fortifying the classical stereotypes, the show

instead introduces the viewer to a stereotype, and not soon after follows it up with a breakage from the expectations of them.

The television format for a plot and narrative like this is the best option considering that length and time are necessary to best illustrate and depict the specific version of Latin American people and culture that the show intends, also seeing as time is the most important thing for introducing difficult topics while keeping the comedic aspect present all throughout, and to create proper character development that thus showcases more diversity. The tie-in novel, as a paratextual element, and a part of transmedia storytelling, also serves as a way for the audience to keep themselves immersed in the story and interested in the fate of the characters. However, the issue with a tie-in novel like this, is that it is based on the same kind of plot just set in a different time period, and that is because Jane's book in the show is based on her love story with Michael, which the audience has already seen played out. Therefore, the pitfall lies within the personal investment of the target audience, meaning that the viewer will most likely only pick up the novel and read it if they are extremely invested in the show, and if they do not mind re-reading a version of the show in book form ("*'Snow Falling' Brings 'Jane The Virgin' Book To Life*").

The show's cultural phenomenon has also resulted in it being re-adapted by the Egyptians who purchased the rights for the show. Initially, this could be considered as an excellent idea based on the cultural richness present in the show, which leaves much room for reinterpretation and adaptation into different cultures. However, the show's execution turned out to be extremely close to the original content, even leaving room for it to be considered a plagiarized piece. Many elements were copied, in terms of looks/style/narrative and even direct scenes ("*Al Anesa Farah*"), which, in turn, resulted in much confusion for the Arabic audience considering their differences in culture, and how the directors did not adapt the show into their own culture and instead went off of the original. In the newspaper article, *Jane The Virgin Vs. El Anesa Farah In A Nutshell* (Jane The

Virgin Vs. El Anesa Farah In A Nutshell"), a viewer and employee, talks about the many similarities between the two, and the effect that they have in terms of how the cultural aspects can and should have been applied and adjusted to fit Egyptian culture. This also goes to show that it is no easy feat to adapt a cultural piece into a television show, let alone into a different culture, seeing as it is a hard line to tread between what is considered acceptable and what is not.

8. Conclusion

In conclusion, it is first evident that the presence of the different stereotypes and cultural conceptions are very prominent in the show but not in a way that reinforces them but instead intends to bend or break them. Everything is represented in a way that accommodates people's different and individual cultural views in terms of religion, marianismo, ethnicity, and identity, and this is executed by the use of different comedic styles, satire, pastiche, and parody. This is very different from other depictions of Hispanic people on television, which are almost always stereotypical, because of how one-dimensional the characters are made out to be. They are also rarely seen in a leading role, and rarely do they make up a majority of a cast, and that is why this particular show offers something fresh and new to the American soap opera genre that promotes diversity inclusivity and cultural insight. Furthermore, it fits exceptionally well into the television format in terms of relaying its messages and in its progression of narratives, character development, as well as how the format does surprisingly not limit the show in its cultural and social agenda, quite the opposite, it enhances and reinforces it. The function of genre(s) in the show is to illustrate, highlight, and expose Latin American culture to the American viewers, and as an homage to Hispanic culture for Latin American viewers, as well as to provide a diversity of ethnic minorities on television. The genre has also been considered from a surface structural level and a deep structural level. On the surface, structural levels elements such as the iconography relating to Jane's

fantasies, the Latin-lover narrator, the telenovela filmmaking that takes place within the show, and Catholicism are analyzed too. As for the deep structural level, it was determined that the show is in an excellent position for analysis within the cultural field, due to its very unique way of depicting Latin American culture in media, especially in the way it plays with different stereotypes by parodying and redefining them. The show furthermore fits into the baroque phase of postmodern television, which is the phase where the creator, as well as the viewer, are both aware of the genre-conventions, and that is also why it is experimented with and thus results in having created a genre-hybrid.

Works Cited

- Abrams, M. H, and Geoffrey Galt Harpham. *A Glossary Of Literary Terms*. 11th ed., CENGAGE Learning, 2015.
- Akines, Arielle L. *Hispanic Representations On Media Platforms: Perspectives And Stereotypes In The Meme, Television, Film And On Youtube*. 2015, digital.library.txstate.edu/bitstream/handle/10877/5741/AKINES-THESIS-2015.pdf?sequence=1&isAllowed=y. Accessed 2 Feb 2020.
- "Al Anesa Farah". *Shahid*, 2020, shahid.mbc.net/ar/series/فرح-الأنسة/series-393634. Accessed 13 May 2020.
- Allen, Richard C. *To Be Continued... : Soap Operas Around The World*. Taylor & Francis Group, 2001.
- Badley, Linda. "THE AESTHETICS OF POSTMODERN PARODY: An Extended Definition". *Www-Jstor-Org.Zorac.Aub.Aau.Dk*, 1983, www-jstor-org.zorac.aub.aau.dk/stable/pdf/44366698.pdf?refreqid=excelsior%3Aa8008e61281860eb3e901e20c06c6c57. Accessed 10 May 2020.
- Bauder, David et al. "TV Networks Make Unequal Progress Toward Onscreen Diversity". *Search Proquest-Com.Zorac.Aub.Aau.Dk*, 2015, search-proquest-com.zorac.aub.aau.dk/docview/1646986035/fulltext/D7AD33625112442CPQ/1?accountid=8144. Accessed 3 May 2020.
- Benshoff, Harry M. *Film And Television Analysis : An Introduction To Methods, Theories, And Approaches*. Routledge, 2016.
- Berreby, David. *Us And Them*. University Of Chicago Press, 2008.
- Browne, Nick. *American Television : New Directions In History And Theory*. Taylor & Francis Group, 2013.

Currie, Mark. *Difference*. Routledge, 2004.

Duvall, John N. *Troping History: Modernist Residue In Fredric Jameson's Pastiche And Linda Hutcheon's Parody*. 1999, www-jstor-org.zorac.aub.aau.dk/stable/pdf/10.5325/style.33.3.372.pdf?refreqid=excelsior%3Abb5cf81b5d012dcbb12e886e02ccfde. Accessed 6 May 2020.

Dyer, Richard. "'The Role Of Stereotypes'". *Pdfs.Semanticscholar.Org*, 2020, pdfs.semanticscholar.org/7634/65711f50b5cc7456c2a2eadf0feed37e980a.pdf. Accessed 2 Mar 2020.

Edgar, Andrew, and Peter Sedgwick. *Cultural Theory: The Key Concepts*. 2nd ed., Routledge, 2008.

Featherstone, Michael. *Undoing Culture*. Sage, 1995, pp. 102-124.

Graneheim, Ulla H. et al. "Methodological Challenges In Qualitative Content Analysis: A Discussion Paper". *Www-Sciencedirect-Com.Zorac.Aub.Aau.Dk*, 2017, www-sciencedirect-com.zorac.aub.aau.dk/science/article/pii/S0260691717301429. Accessed 5 Feb 2020.

Grell, Caroline. *The Fight For Equality: The Role Of Latino Stereotypes In Jane The Virgin*. 2017, www.elon.edu/docs/eweb/academics/communications/research/vol8no1/04_Caroline_Grell.pdf. Accessed 1 Feb 2020.

Homan, Shane. *Access All Eras*. McGraw-Hill International (UK) Ltd., 2007.

Hussain, Kiran M. et al. "Unveiling Sexual Identity In The Face Of Marianismo". *Journal Of Feminist Family Therapy*, vol 27, no. 2, 2015, pp. 72-92. Informa UK Limited, doi:10.1080/08952833.2015.1030353.

Irigaray, Luce. *An Ethics Of Sexual Difference*. Cornell University Press, 1993.

"Jane The Virgin | Netflix". *Netflix.Com*, 2014,

www.netflix.com/watch/80060556?trackId=13752289&tctx=0%2C3%2C5e278bd5-ae67-42ea-b5ad-cd818d5f1119-247010826%2C%2C. Accessed 1 Jan 2020.

"Jane The Virgin Vs. El Anesa Farah In A Nutshell". *Cairo Gossip*, 2020, cairogossip.com/the-gossip/jane-the-virgin-vs-el-anesa-farah-in-a-nutshell/. Accessed 10 May 2020.

Klapp, Orrin E. *Heroes, Villains, And Fools*. Prentice-Hall, 1962.

Levinas, Emmanuel. *Totality And Infinity*. Martinus Nijhoff, 1979.

Lippmann, Walter. *Public Opinion*. Macmillan, 1956.

Murphy, Tim. *Representing Religion*. Taylor And Francis, 2014, p. 137.

Orkin, Martin, and Alexa Alice Joubin. *Race*. Routledge, 2019.

Piñón, Juan. "Jane the Virgin." *ReVista (Cambridge)*, vol. 17, no. 1, 2017, pp. 23-26,66. *ProQuest*, search-proquest-com.zorac.aub.aau.dk/docview/1940756951?accountid=8144.

Reid-Merritt, Patricia, and Julianne Malveaux. *Race In America*. PRAEGER, 2017.

Rodríguez, Havídán et al. *Latino/As In The United States*. Springer, 2008.

Rosenberry, Jack, and Lauren Vicker. *Applied Mass Communication Theory*. Pearson Education, Inc, 2009, p. Rosenberry, J. & Vicker, L. (2009). *Applied mass communication theory*.

Schutte, Ofelia. "Cultural Alterity: Cross-Cultural Communication And Feminist Theory In North-South Contexts". *Onlinelibrary-Wiley-Com.Zorac.Aub.Aau.Dk*, 2009, onlinelibrary-wiley-com.zorac.aub.aau.dk/doi/full/10.1111/j.1527-2001.1998.tb01225.x. Accessed 1 Apr 2020.

"'Snow Falling' Brings 'Jane The Virgin' Book To Life". *Search-Proquest-Com.Zorac.Aub.Aau.Dk*, 2017, search-proquest-com.zorac.aub.aau.dk/docview/1975149783?rfr_id=info%3Axri%2Fsid%3Aprimo. Accessed 12 May 2020.

Stilson, Janet. "Woman On The Verge". *Web.A.Ebscohost.Com.Zorac.Aub.Aau.Dk*,
web.a.ebscohost.com.zorac.aub.aau.dk/ehost/detail/detail?vid=0&sid=a27522b3-
ae18-43f2-a51e-c6feefc3e6ae%40sdc-v-
sessmgr03&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=101840930&db=buh
. Accessed 3 May 2020.

Yanow, Dvora. *Constructing 'Race' And 'Ethnicity' In America*. Taylor & Francis Group, 2002.

Yuval-Davis, Nira. "Theorizing Identity: Beyond The 'Us' And 'Them' Dichotomy". *Www-
Tandfonline-Com.Zorac.Aub.Aau.Dk*, 2010, www-tandfonline-
com.zorac.aub.aau.dk/doi/full/10.1080/0031322X.2010.489736. Accessed 3 May
2020.