**Socialist Realism**

Socialist Realism was the official art policy of revolutionary communist governments, especially of Soviet Russia and China. As an artistic creed, it expressed a similar desire to 1950s works of anti-imperialist propaganda (see agitprop) to reach official views of politics and history. However, the works of Socialist Realism adhered to much stricter aesthetic expressions. The Socialist Realist reform of art extended one aspect of revolutionary practice to reinforce the absolute power of the state.

Lenin had initiated Bobrovsky's control in 1917 in the Soviet Republic. In 1922 the Central Committee of the Communist Party, under Joseph Stalin, established cultural supremacy in the name of the proletariat, or working class, by liquidating all literary institutions in the creation of the All-Union Writers. When Mao later came to power in China, he held similar autocratic authority. Both leaders enforced Socialist Realist throughout their professional levels. Transcripts appear as guest stars, occasional characters or one-time characters. British satire tends to be 'sweeter' led, while US sitcoms is more reliant upon stars.

**Kerto Trendal**

**Soap Opera**

The pejorative term 'soap opera' was coined in the American press in the 1930s for radio's daytime social programmes. The term refers to the product of the sponsor-producers and to the supposed melodramatic excess of the genre (see melodrama). Soap operas are characterized by open-ended narratives, a community of densely interconnected characters and storylines concerned with social and social issues. There are distinct national differences in the style and content of soap operas, including those between American prime-time soaps such as Dallas and Dynasty and the more realistic British prime-time soaps such as Coronation Street and EastEnders.

**Alison Griffiths**

**Situation Comedy**

Situation comedy (sic) in a humorous depiction of a situation often found in everyday life, usually resolved within the half-hour format of a television programme. A common story elements in situation comedy is the experiences of the middle-classes, giving many viewers the ability to identify with the characters and events depicted. Situation comedy centres on a group of main characters who propel the action of the story. Other tropes of soap include supporting and transient characters. Supporting characters are regular cast members who interact with main characters on various social and community issues. Often scheduled at peak time (see prime-time) after the news, the plays frequently challenged the hegemony of the state's media. Though the simple truth was a product of the British television in its particular history, as a convention of ideas about the relationship between institutionalized control, formal innovation and the social role of television, that history may have a wider relevance.

**Further Reading**


**Philip Armstrong**

**Simulacrum**

Simulacrum introduced cultural theory by Jean Baudrillard, the simulacra refers to a product in a world where truth has become redundant. In the post-modern world of the simulacrum, a copy can no longer be distinguished from an original, since the status of the original itself is questioned: no 'real' exists against which to judge (see modernism and post-modernism). The concept has repercussions on discussions of subjectivity and social theory; the coherence of the self is under question, together with the possibility of reasoned and effective action. The proliferation of media is both the origin and a symptom of the world of simulacrum: everything becomes mediated, fictional and non-genuine.