

التلقي لدى مشاهدي التلفزيون: مفهوم ودراسات

TV viewers receiving: concept and studies

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ملخص:

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Abstract :

The influence exerted by the media by providing the audience with information that many rely on as motives for behavior and up to modern approaches that take the ethnographic approach as an important tool for studying the audience and revealing its various behaviors, but to know the current stakes that are relevant to the audience studies and the receiving studies in particular, it is necessary to return And recall some of the work done nearly half a century in the field of media audience studies ,so receiving studies in the field of media in general and television in particular, are a contribution of those precursors in the German theory of influence and acceptance on the one hand, and on the other hand is the result of the development of research in the field of mass communication, which has arisen by causing a break with the dominant model in the forties « Lazarsfeld's model of media influences », so the new approach that began in the 1980s, such as David Morley, is a different approach that focuses on the way in which Individuals translate what they receive from media messages, and the purpose of this approach is to analyze the Receiving process (TV viewing) And as a process to establish the semantics by the audience, in other words, modern studies - whose origins are derived from cultural studies - have focused on the receiving audience as a more active recipient by focusing its attention on several very important issues, watching television is a group of activities of a social and cultural form, part of which relates to the rhetorical meaning, and TV viewers are creative and effective, they do not accept simply and without criticism of the textual meanings, but rather deal with it through their previously acquired cultural capabilities and skills, moreover, the texts do not materialize One set of meanings free from ambiguity or ambiguity but rather has multiple meanings and then the members of the audience are real actors as the constituents of the audience will deal differently with different textual meanings and therefore they are called an active audience.

Keywords: receiving, TV viewers, text meanings, active audience.

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(233 234 1999)

1- التجربة التلفزيونية وأثرها على المتلقي :

(48 42. 2005) .

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1-1 التأثير:

2-1 التطهير:

3-1 التملك أو التماهي:

(QUERE, 1996.P31-37) .

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(2002 .86)

2-دراسات التلقي:

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(2006 .124)

Katz

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" (دافيد مورلي)

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Sonia Livingstone

(/)

(Livingstone,1990,.

(/)

P 165-195)

1-2 إحصائية المعنى:

Receiving Studies

(201. 1999)

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(text/viewer)-(/)

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1-1-2 الفهم والإدراك:

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1999).

(231 227).
2-1-2 الاستجابة:

(textuality)

2-2 جمهور التلفزيون " الفاعل ":

" (184. 2006) " :
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(38 . 1995)

" تنظر :

هذه الدراسات إلى الجمهور على أنه منتج فاعل وواسع الإطلاع للمعنى وليس مجرد متلق يتأثر
بالنص " (40. 1995) :

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3-الخلفية الإنتقائية للتلقي التلفزيوني:

(2005 . 166)

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1-3 المقرب الاثنوجرافي:

David Morley

Richard Hoggart

La

(80. 2007)" culture du pauvre"

David Morley

Stuart Hall

(METTELART et NEVEU ,2003, P.05)

Morley David

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1-1-3-1-1-3-1-1-3
1980

BBC1

29

2-1-3-2-1-3-2-1-3-2-1-3
:(family télévision) العائلة

David Morley: التلفزيون العائلي، السلطة الثقافية

Stuart Hall

والترفيه المنزلي : "

Morley

David Morley

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Morley

Morley

(MILLERAND, 1997, P.5).

2-3 مقرب الإستخدامات والإشباعات:

(Liebes

1991 and Katz)

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Katz and Liebes

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(2005 166 167).

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(HEINDERYCKX,

(kibboutz

1999, P. 89)

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Homogénéité des messages n'interdit pas l'hétérogénéité de la réception
(REIFFEL, 2001, P.134-135)

3-3 المقرب البنائي:

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1-3-3 دراسة التلفزيون والنقد المبني على القارئ لروبرت ألان **ROBERT ALIN**:

(1991 01).

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(08. 1991)"

" " " "

Soap opera

(16. 1991)

(2019. 1991)

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2-3-3 دراسة فك مدونات الأخبار (Decoding Télévision News) لـ جوستان لويس Justin (Lewis):

(Decoding Télévision News)

(Lewis)

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.(LEWIS, 1996, P.205- 234)

3-3-2 دراسة تأويل الأخبار التلفزيونية (Interpretation of T.V News) ل ماريسا فيولا
:(Marisa Viola)

(Lewis)

" Interpretation of T.V News

" (Marisa Viola)

2002 29 BBC1

16:55

(32 24) (52 51)

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51

(VIOLA , 2002).

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