

後女性主義的電視論述：

《慾望城市》和《醜女貝蒂》中的後女性主義論述

Televising Postfeminism:
Postfeminist Discourse in *Sex and the City* & *Ugly Betty*

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Submitted to Department of Foreign Languages and Literatures
College of Humanity and Social Science
National Chiao Tung University
in partial Fulfillment of the Requirements
for the Degree of
Master
in

Foreign Literatures and Linguistics

July 2010

Hsinchu, Taiwan, Republic of China

中華民國九十九年七月

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摘 要

本論文以後女性主義的觀點來探討兩部美國電視影集《慾望城市》和《醜女貝蒂》中的後女性主義論述。旨在了解究竟後女性主義的興起代表著女性地位的再提升，亦或是女權運動的反挫。本文提出「雙重糾纏」(double entanglement) 是後女性主義論述的主要特徵。它一方面挑戰、甚至駁斥舊有父權主義的思維，另一方面卻隱晦地鞏固傳統意識，其目的是為了吸引所有的觀眾群。

全文共分成四章。第一章是針對新興的後女性主義所做的文獻回顧，以及分析的文本《慾望城市》和《醜女貝蒂》的介紹。第二章以洛茲(Amanda Lotz)所提出的其中兩個後女性主義電視特徵來探討這兩部影集中的後女性論述。一個是解構性別和性慾的傳統二分法，另一個則是闡述當代女性所面臨到的挑戰和困境。第三章探討後女性時代中女性成為主體或客體的議題，以及兩性權力消長的關係。此章討論後女性主義的觀點如何影響兩性在這兩部影集中的呈現方式，以及他們彼此間的關係。第四章則總括前二章所論及有關後女性主義電視論述的重點。結論顯示與其說我們已進入後女性主義時代，不如稱吾人正處於後女性主義的「幻想」更為貼切。電視影集雖然不失為探討或協商兩性關係的媒介之一，觀眾仍必須要小心它欲鞏固傳統價值的內在意旨。誠然要推翻主流意識並非一蹴可幾，但就這兩部影集想要挑戰和反省其的初衷還是值得肯定的。

關鍵詞：後女性主義、後女性主義論述、凝視、性別認同、性別展演、
《慾望城市》、《醜女貝蒂》

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ABSTRACT

This thesis explores the postfeminist discourse in two popular American television series, *Sex and the City* and *Ugly Betty*. It aims to examine whether postfeminism signify the advance of women's status or the regression of feminism. I argue that contradiction or what Angela McRobbie calls "double entanglement" is the underlying motif in all postfeminist characteristics. It offers "a dualism that both stand as a critique of social norms at the same time as reinforcement for those same norms it is critiquing" (Gennaro 248). Its purpose is to appeal to women of both sides—those with traditional ideology and those with feminist consciousness.

There are four chapters in my thesis. Chapter one is a literature review on the new theory postfeminism and a brief introduction on the two American TV series that I analyzed in this thesis. Chapter two focuses on two postfeminist TV attributes proposed by Amanda Lotz to examine the postfeminist discourse in both series. One is an attempt to deconstruct the binaries of gender and sexuality and view "these categories as flexible and indistinct" (12). The other one is an illustration of women's contemporary struggles posed and examined within these series. Chapter three explores the question of women's subjectivity and objectivity as well as gender relation in the postfeminist age. It discusses how postfeminist perspectives affect representations of men and women and their relationships in these two series. Chapter four is a summary that highlights the main points of the previous chapters. My conclusion is that rather than living in the age of postfeminism, we are more like living in a postfeminist fantasy where gender relations does not change as much as most people think or imagine it does. Television series may be a good site of negotiating gender relation, yet audience should always be alert of its implicit counter message; that is, strengthening the traditional norms. Nevertheless, though it is impossible to change the dominant ideology overnight, they still deserve a positive comment for their original intent to challenge, reflect and negotiate with it.

Keywords: postfeminism, postfeminist discourse, gaze, gender identity,
gender performativity, *Sex and the City*, *Ugly Betty*

ACKNOWLEDGEMENTS

This thesis would never be completed with my own efforts alone. First of all, I would like to express my sincere gratitude to my advisor, Dr. Ping-chia Feng, who encouraged and guided me along the way. I also appreciate my other two committee members' valuable suggestions. Next, I am thankful for my dearest classmates' and Hua's company for these two bitter years as well as those friends who supported me through this period. Lastly, I would like to dedicate this thesis to my beloved family, including my grandmother, parents, and brother. Special thanks to all of you who cared about me.



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