

当代中国电视剧

女性文化读解

——电视剧女性形象批评
与“作者”性别研究

陈玮◎著

F e m a l e

DANGDAIZHONGGUODIANSHIJU NVXINGWENHUADUJIE

女性形象读解和叙事性别视点分析构成本书两大内容板块。一方面，本书聚焦于电视剧的故事层面研究电视剧女性形象，致力于发现其中性别意识形态的各种假定，另一方面将针对电视剧的表达层，研究电视剧“作者”性别对叙事的影响，分析创作主体的性别如何影响女性再现的视角、方法、路径和风格。

本书将女性主义作为重要的批评工具，而不是理论的全部照搬，主要借鉴其批判精神和性别视角。

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前 言

在当下的中国,与其说电视剧补充调剂了民众的凡俗生活,莫如说它支撑了大众的文化生活。作为受众面最广大的大众文化形式,电视剧和社会精神生活互为因果,呈现出明显的同构性。电视剧别无选择地生长于现实,又不动声色地建构着现实。

如同电影一样,电视剧中也广泛渗透着性别文化的表达。因此,要研究电视剧,没有性别立场、不研究性别如何被组织到叙事话语当中以及这些话语表现与女性生存实境之间的关联,许多问题将无法深入。电视剧的女性再现无疑代表了当下社会对女性“自我”一种最为普遍的认知与倡导,电视剧所提供的不同于传统男女关系的表述,构成一个看待中国电视剧演变进程的特殊角度和方式。电视剧女性文化研究的目的之一,便是要通过这一最大众化的文本样式来反思当前中国女性面临的文化问题,显露主流性别话语中的男性中心意识,认识当下女性主体身份的“认同”或“建构”问题。同时,电视剧女性文化研究还将有助于我们对中国当前政治/经济/文化格局的整体把握。正如敏锐的学者看到的那样,女性的问题从来不只是女性自己的问题,而是许多历史问题的转译,中国女性向来承担着沉重的历史文化背负,因此,当我们努力去感应电视剧女性叙事背后的隐秘动机和潜在文本、去深入分析女性形象的内在含义时,我们的研究注定将溢出文本、溢出女性群体以外,进入更广阔的社会历史文化语境,并触及制

约女性角色与心理发展的政治、经济、文化层面的因素。可以说,女性文化研究不仅是谋求性别平等与女性解放的研究,而且也试图从性别问题入手,去阐释中国的历史与现实。

本书批判地吸收了女性主义的理论和方法,这种理论资源的选择是本书的研究对象——电视剧女性叙事——所决定的;同时,男性中心主义延续至今的事实也呼唤着这种以批判男性中心文化为核心内容的理论的实践。女性主义理论的最终目标是争取男女平等与两性和谐。对女性所处显性或隐性的受歧视地位的揭示、对男性中心主义的批判是这种理论的核心思想和基础。对于电视剧研究来说,女性主义文论可以提供有关“性别”和“性别等级”的重要概念,提供清晰鲜明的女性立场、女性视角与方法,提供解开电视剧文本中性别编码的钥匙,进而提升创作与鉴赏中的性别意识,增强人们识别性别谎言的能力,破除男性话语中的虚假女性形象,揭示各种女性神话的真相。女性主义的方法也可以帮助我们将一些处于边缘或遮蔽状态的性别话语揭示出来。事实上,如果我们把一些所谓一流的电视剧,放置于女性主义的批评视野中,许多性别意识领域中的重大缺陷将凸显出来,比如现代性外观下隐藏的陈旧男权思想、女性赞美文化中并不公正的性别秩序认定等。

需要指出的是,女性主义是一种源自西方社会文化背景的外来理论,完全以西方女性主义理论标准来分析带有极强“本土性”的电视剧女性叙事,是行不通的。准确地说,本书只是将女性主义作为重要的批评工具,而不是理论的全部照搬,主要借鉴的是它的批判精神和性别视角。

从某种意义上说,女性主义文论本身就是一种文化研究,或者说是属于文化研究的范畴,只不过它重点关注文本的性别意识形态、女性文化思潮、女性价值观念、女性文化诉求。要完成电视剧女性文化

的研究,必须实现文本与语境的结合,结合历史背景、理论方法、政治参与、作品分析,去追问“作者”为何要这样或那样去想象女性、想象性别,而不能将电视剧女性再现抽离出历史语境进行超社会历史的本质主义的否定和肯定。

本书试图将“女性”建构为一种明确的研究对象、研究视角和批判立场。女性形象的读解和叙事的性别视点分析(分析创作主体的性别是如何影响女性再现的视角、方法、路径和风格的)构成本书的主要内容。

一方面,本书将研究电视剧中的女性形象,致力于发现其中性别意识形态的各种假定,另一方面将研究电视剧的“作者”,去发现男女性别视点不同带来的女性再现差异。女性形象分析主要聚焦于文本故事层面,研究主要人物的经历及人物关系中的性别政治,关注女性人物作为从属者、客体、他者的文本处境,以及女性的失语、压抑、愤怒、疯狂、反抗、身份迷惑等问题,揭示男性中心的社会/文化体制对女性群体的压抑并质疑这种体制的合法性。

另一方面,针对故事的表达层,本书将研究电视剧“作者”性别对叙事的影响,研究作者性别带来的视点差异、语言(视听语言)差异、结构差异、风格差异、题材差异,并针对男性作者在文本中性别歧视态度的流露、女性作者将男性的审美标准和话语方式内化之后的文本表现、女性叙事者如何通过特定的题材和意象对女性经验进行表述等问题进行阐发。

改革开放以来是中国重新建构性别、定位女性的重要过程,女性与性别被大量组织进电视剧文本之中,女性形象和性别话语在日常的传达中建构着社会的性别意识,建构着对女性的认知和想象,因此可以说当代电视剧文本中的女性形象,正是中国转型期性别意识形态及其运作策略的集中反映。

作为电视剧的文化研究和女性主义理论的批评实践,本书关注电视剧中女性形象与女性(性别)叙事所提供的性别意义,采用女性主义视角,对电视剧文本中女性形象景观进行系统归类,并对类型中包含的性别成规及其改写,进行批判式的读解,以破除人们对通用但并不合理的性别法则的习焉不察。

在女性形象研究部分,本书力图陈述这样一个客观现实,那就是当今电视剧女性形象和女性话语呈现为异常多样化的图景,既有对传统的延续和继承,又有改写和重构。操纵女性形象和女性叙事的文化力量是多元的,既有传统文化力量,也有女性主义的话语策略,更有消费文化逻辑的操控。女性叙事一方面导引女性回到贤妻良母的轨道上,另一方面又将女性形象更加欲望对象化;一方面将女性塑造为恶魔,另一方面又将她们强调为天使。多种话语建构下的女性形象,有与情色元素的结合、与暴力元素的结合、与传统角色规定的结合、与现代或后现代女性想象的结合,含义与成分都极为纷杂,尤其值得关注的是消费文化逻辑对女性形象的重新编码。

本书的另一部分为电视剧的“作者”研究。

在用性别理论观照“作者”创作的研究中,本书有三个观点。观点一,视点所包含的性别倾向与作者的生理性别并不完全一致,女性视点不仅为女性创作者所有,男性视点也会在一些女作家作品中出现;观点二,两性创作的比较研究有助于确定具有不同性别特征的文本的差异在哪里,进而可以探讨不同性别倾向的创作效果与社会意识形态的关系;观点三,在当今这个重新强调传统女性标准和所谓“女性特质”的商品经济时代,在美女经济风靡的时代,在讲究中产阶级“小资”情调的时代,在女性日益变成欲望对象、女性的身体成为女人最大资本的时代,那些符合传统男性标准的“审美”创造似乎更有市场。因此,无论是男性还是女性,在生产文本时大多选择主导的男性话语体

系。相反,表现女性内在“自我”的创造则少之又少。总的来说,男性话语在电视剧中是主流的、权威的,而女性话语则是边缘的、弱勢的。

那么,电视剧女性主义创作应该走向何方?

有多少个女性,便会有多少关于女性创作的解说。不少学者都表达了这样一个意思:要想给女性主义创作下一个明确的定义是极其困难的。按西方女权主义者的观点,女性主义永远不能被定义,如果下了定义,接踵而至的必然是歧义、误解、歪曲和误读。一些学者尤其是女性主义学者还提出这样的疑虑:若将女性创作简单圈定在女性自然人的范围中进行阐释,那么女性创作作为一种特殊的创作实践的意义也就无从凸显;如果简单将女性创作看作女性创作者表现游离于社会历史背景之外的私人生活,那么会导致不少女性创作者的作品被排斥在外,也会导致不少的女性人生被排斥在外,女性创作真的就可能成了“只顾咀嚼身边的小悲欢,而忘记了周围的大世界”的创作。

从宏观来看,女性再现或女性创作不应该将自己限制在女性的天地中,把一个应该两性共有的世界拱手相让,而是应该把重点放在女人作为人的自我价值的全面实现上,应该以崇高的人文主义目的为价值目标,走向人的深层发现与建构,实现从女性自我向历史的跨越,从私人空间向公共空间的跨越。而从微观和现实来看,由于男性意识还是当今社会的巨大潜意识,由于女性格外地处于需要被关怀的弱势地位,女性视角或者女性主义创作是有着现实意义的。或许我们可以将女性叙事的理想描绘为具有女性立场、援用女性视角的以促进两性和谐为最终目标的叙事。

应该说,女性视角(准确说是“女性主义视角”)是一个非常独特的视角,通过它,可以真实敞开男性与女性、男人性与女人性的复杂关系,可以实现对男权文化的解构,同时也可以通过性别和权力去思考历史状态。实际上,性别激情和历史政治激情是不矛盾的,女性主义

者透视性别权力关系的根本目的在于改写或重构已有的历史,使那些被抹去、被压抑的部分重新浮现或嵌入历史之中。采取女性立场意味着从性别差异去观察世界和人自身,意味着自觉的女性意识的表达,意味着对女性的存在经验做艺术的提升。而所谓的女性意识应该是女性对“自我”主体的自觉。女性叙事的重要使命应该是对女性特殊存在的自觉反映,反映女性在历史上/现实中的真实处境、生存真相、真实经验,建立妇女自己真实的艺术形象。

Preface

Nowadays in China, TV series serve more as a structural support to people's spiritual world than as a compliment and regulator of daily life. As one form of pop culture most widely accepted, TV series are both causes and effects of social spiritual life and share obviously the same characteristics of construction. TV series depend on the reality with no choice and construct the reality without saying.

Like films, TV series are permeated with expressions of gender. Therefore, many issues could not be explored in the study of TV series if we do not hold a gender perspective or do not study how gender is organized into narrative discourse and the relations between discourse and women's living reality.

The representations of women in TV series represent with no doubt one of the widest social recognitions and promotions of women "egos". The narrations on relationships between men and women provided by TV series, different from traditional relationships, construct a special angle to look at the evolution of Chinese TV series.

One of the purposes of studying women and TV series lies in rethinking cultural problems facing Chinese women, disclosing male-centered consciousness in mainstream gender discourse and recognizing the issues of female subject-identity "recognition" or "construction". At

the same time, cultural studies on women in TV series will be helpful for a general understanding of present political, economic and cultural structure in China. Issues of women have never been issues of women themselves, but outcomes of lots of historical issues because Chinese women have for long been shouldering heavy historical cultural burdens.

Therefore, when we are trying to respond to the hidden intentions behind narrations on women in TV series and to explore the implications of women images, our study has extended from text to broader social, historical and cultural backgrounds of language and get to the elements restricting the role and development of women on the level of economy, politics and culture. That is, cultural studies on women are not only studies seeking gender equality and women's liberation, but also studies explaining Chinese history and reality from a gender perspective.

This thesis has critically taken in theories and methods of feminism, which has been decided by the object of study—narration on women in TV series. At the same time, the fact of male-centrism dominance is asking practices of those theories criticizing cultural hegemony of male-dominance. The ultimate purpose of feminism is to rebel male autocracy and fight for gender equality and harmony between men and women. The disclosure of women been discriminated and the criticism on male-centrism are central ideas and foundations of feminism. For the study on TV series, feminism text could provide important concepts about gender and gender hierarchy, women's stand, perspective and method, and the key to open gender codes in TV series text. It could also promote gender consciousness in narration and reading, increase people's ability in recognizing gender lies and help carry out analysis of gender ideology

in TV series to break false images of women in male discourse and uncover mysterious veils of kinds of women myth.

Feminism could help us disclose marginalized or covered gender discourse. New findings could be got when we explain TV series at present from feminism perspective. For example, if we put some traditionally first class TV series under the scope of feminism, we may find significant blind spots in the area of gender consciousness and obsolete male-dominant ideas covered by modern dress.

What is necessary to mention is that as feminism is an imported theory with Western backgrounds, it would be improper to completely apply it to strongly local TV series of women narration. Therefore, this thesis only puts feminism as important critic tool and borrows its critic spirit and gender perspective instead of simply copying it. To some extent, feminism text studies themselves are a kind of cultural studies or belong to the category of cultural studies with a focus on texts' gender ideology, women's cultural trends of thoughts, women's values and ideas and cultural demands of women.

In order to study women's culture in TV series, we must combine text and backgrounds of language, relate historical backgrounds, theoretical methods, political participation and text analysis to the explanation of the interaction between text and society, to the asking of writers about the reasons for thinking women and gender that way. What we could not do is to oppose or approve in the way of essentialism beyond society and history by distracting women representations in TV series out of historical backgrounds.

This thesis is trying to construct women as an explicit research object, perspective and stand. Explanation of images of women and gender

analysis of narration are major content of this thesis. On one hand, this thesis is to study images of women in TV series to find kinds of suppositions of gender ideology. On the other hand, it will study the writers of TV series to find differences of women representation brought by different gender ideas.

With major focus on the level of texts and stories, analysis on images of women study the experiences of main characters and gender politics in relationships, care about text situation of women as subordinators, objects, others, and women's silence, lost of voices, depression, anger, craziness, rebellion, crisis in identity recognition, special experiences of women, relationship between mother and daughter, love among women, gender idea construction, etc, disclose the suppression to women from male-centered social and cultural system and doubt the reasonability of this system.

Then, this thesis will study the influence of gender of TV series writers on narration and differences of viewpoints, language, structures, styles and topics brought by gender of writers.

The thesis will also explore the showing of gender discrimination in men writers' text, text expression of women writers after they bring in male standards of beauty and discourse forms and how women narrators show women experience through special topics and language.

According to the thesis, China has been in the process of reconstructing gender ideology since 1990's. Large amount of images of women and gender discourse have been organized into TV series text, construct social gender ideology in daily expression and construct recognition and imagination towards women. Images of women in modern TV series text are reflecting gender ideology in political, economic and cultural

transmission periods in China and the changing of its working tactics.

As a critical practice of cultural studies of TV series and feminism theories, this thesis is concerned with images of women in TV series and gender meaning provided by gender narration. With a feminism perspective, this thesis has categorized images of women in TV series text and critically analyzed gender set rules and changed forms in those categories.

According to the thesis, images of women and women discourse in modern TV series are displayed variously with continuing and inheriting of tradition, rewriting and reconstructing of consumption discourse and women discourse. Cultural forces manipulating images of women and women narration are diversified. There are traditional cultural force, discourse tactics of feminism and manipulation of consumption cultural logic.

Images of women constructed from various discourse sources have mixed meaning and complicated elements. There are combinations with elements of sex, violence, traditional role setting, modern and post-modern imagination, etc. What is especially worth concerning is the recoding of images of women by consumption culture as kinds of images seem difficult to refuse commercialized sensual packages. In this background of language, unfairness of gender system and the fact of women suppression are always covered. Women narration directs women into the orbit of good wives and mothers on one hand and put images of women as desire objects on the other hand. It builds women as devils on one hand and regards them as angels on the other hand.

According to the study on writers of TV series, the thesis found that gender tendency of viewpoint is not completely in accordance with sexes

of writers. Women viewpoints are not only shared by women writers. Men viewpoints are also shown in TV series created by women writers. There has always been a dispute on whether texts with special characteristics are from writers of the same sex. French feminism literature theories negate this mechanical conclusion. Instead, gender writing is only a kind of writing effects. Both male and female writers could create texts with some gender characteristics. Comparative study of gender writing could be possibly helpful for determining where the differences are and further explore the relationship between writing effects of different gender tendency and social ideology.

In this commercialized era of reemphasizing traditional women standards and feminine characteristics, an era with beauty economy prevailing and bourgeoisie worshipped, an era that women are becoming desire object and the body of women becoming the biggest asset of women, the creations in accordance with traditional male standard seem have larger market. Therefore, both men and women writers choose dominating male discourse system. On the contrary, the creation expressing women inner self are much less. Generally speaking, male discourses are mainstreaming and authoritative in TV series and female discourses are marginalized and of small amount. The former could reflect a general picture of modern TV series discourses.

Then, where should women TV series go?

How many women there are, how many explanations about women creation there would be. Many scholars have expressed the same idea: it's extremely difficult to give a clear-cut definition on feminism creation. According to Western feminism viewpoint, feminism could never be defined. Once it's defined, there would be different

interpretations, misunderstanding, distortions and misreading. Some scholars, especially feminism scholars have raised doubts: if we simply limit women creation in the area of women in the way of nature, the special meaning of women creation could not show up; if we simply regard women creation as their expression about personal life far away from social and historical backgrounds, works of many women creators would be excluded and many women lives would be excluded. Women creation will really become small happiness and sorrows around them and forget a bigger world.

From a general perspective, women representation or creation should not be limited in the field of women alone; leaving a world shared by sexes to the others, but put emphasis on the full realization of women's self value as human beings. Taking noble humanistic goal as the purpose of value, women representation of creation should step toward profound finding and construction of human beings, realize a historical breakthrough for women themselves and a great leap from personal arena to public sphere.

From a specific and practical view, women perspective or feminism creation have their practical meaning because male consciousness is still a giant sub consciousness in modern society and women, needing much care, are particularly in a weak position. Maybe we could describe the ideal of women narration as narration with women stand and perspective.

Women perspective, to be more accurate, feminism perspective, is a very special angle, from which we could open complicated relations between men and women, between nature of men and nature of women, could realize the destructions of male-dominate culture and could think