

# 媒介文化

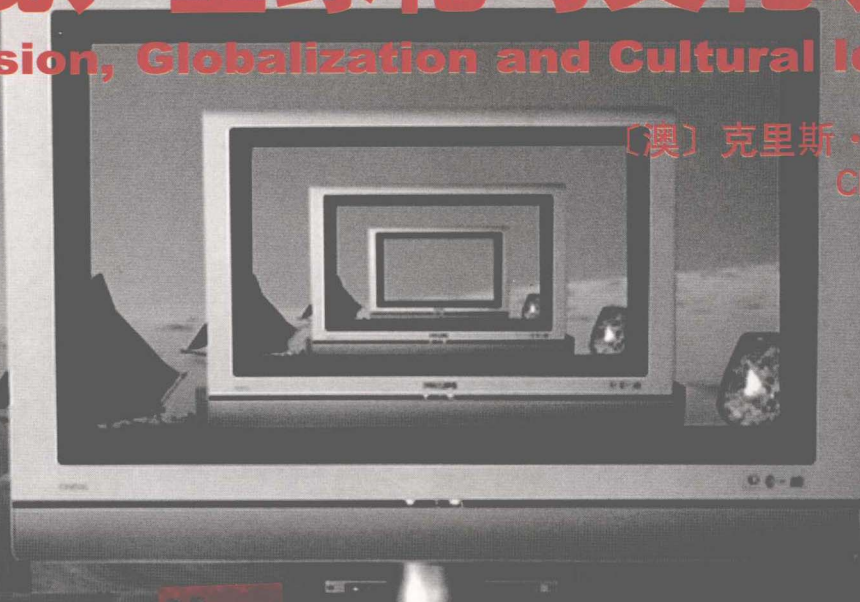
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## 电视、全球化与文化认同

### Television, Globalization and Cultural Identities

〔澳〕克里斯·巴克 著  
Chris Barker





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北京大学出版社社会科学编辑室  
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# 总 序

传播学是 20 世纪诞生于美国和欧洲的一门新兴学科,引进中国只有二三十年。1998 年国家教育部才将它列入正式学科目录。中国经济持续高速发展,带动了媒体产业的大改革、大发展,传播学就成了顺应时代潮流的热门学科。

然而,由于这是一门年轻的“舶来”学科,按照一些学者的说法,尚处在从“译介”到“本土化”的初级阶段。在教学、研究的过程中,我们常感到对一些术语、概念、理论难以把握,往往是众说纷纭、莫衷一是。有时在激烈争论之后才发觉问题出现在翻译上。例如将“communication”译为“传播”,有人就方便地将“传播”误解为“宣传+广播”。既然新闻是宣传,传播也是宣传,就可以用“新闻传播学”来涵容,甚至取代传播学。有人说,新闻学研究新闻媒体,新闻媒体就是大众媒体,所以新闻学与传播学没有多大区别,因为新闻学研究的就是大众传播。于是出现了将传播学视为新闻学之分支的怪现状。究其原因,一些模糊或错误概念的产生,根子还在对原义的理解。仍以英文“communication”为例,这个词在中文里没有对等词,译为“传播”是很勉强的。“Communication”含有双向的意思,如:“to share or exchange opinions”(Longman Dictionary of Contemporary English),而中文的“传播”有明显的从一方传往另一方的倾向。如果直接阅读英文词典或原著中对“communication”的界定和解释,就很容易把握原义,在讨论中也可以避免因译文歧义而白费口舌。

以本人阅读译文的亲身体验为例。在读亚里士多德的《修辞学》时,我查看了几种英文译本,其中最令我受益的是 1926 年的译本,它采用希腊文原文与英译文逐页对照的版式。其他英译本多将书名译为“Rhetoric”(中国人民大学出版社的最新中文译本也译为《修辞学》),而 1926 年英译本却译为“Aristotle's 'Art' of Rhetoric”。这是按照希腊文原版本直译出来的,中文对应译文为《亚里士多德的讲演“读本”》。希一英对照译本传达了其他译本中“损失”掉的一个重要的意义:“art”在希腊文中是多义词,此处的“art”意为“handbook”(读本、手册),也就是讲演手册。亚氏写此书的背景是,他不满足于当时“智者”(Sophists)们撰写的多种“读本”(art),于是自己写一部读本来正本清源,因而书名为《亚里士多德的讲演“读本”》。如果不是读到 1926 年的希一英对照译本,笔者就无法了解原著书名所具有的如此重要而丰富的信息。

我们当然不能一概否定甚至取消翻译,因为没有翻译,不同文化之间就无法交流,艺术家、科学家、思想家的智慧就不可能为全世界共享,人类文明也不可能像今天这样灿烂。然而目前我们的翻译作品,尤其是学术著作的翻译,反映出浮躁、不负责任的态度。

我们需要大力提倡认真、严谨的译风,像严复那样,“一名之立,旬月踟躇”。对于学术译作,如果有条件,我们还应当尽量提供方便,至少让读者在遇到疑问时能够查对原文。

基于以上理由,北京大学新闻与传播学院与北京大学出版社共同编辑出版了《世界传播学经典教材》书系,分为英文版和中文版两类。英文版为原著影印本,加上我们的导读或部分译文;中文版为全文翻译,而每部英文中译本都有原作可以对照。书系中所有影印本和中译本都将依据我们获得版权的原著最新版本。

《世界传播学经典教材》书系共14部,包括下列类型的著作:(1)传播学中有影响的名著,如曾10次再版的《说服:接受与责任》(*Persuasion: Reception and Responsibility*)。(2)传播学的重要分支学科,如《组织传播:方法与过程》(*Organizational Communication: Approaches and Processes*)、《跨文化交流》(*Communication Between Cultures*)、《媒介法原理》(*Major Principles of Media Law*)、《电子媒介经营管理》(*Management of Electronic Media*)等。(3)综合性研究,如《媒介研究:文本、机构与受众》(*Media Studies: Texts, Institutions and Audiences*)和《影响的互动:新闻、广告、政治与大众媒介》(*The Interplay of Influence: News, Advertising, Politics, and the Mass Media*)等。

我们即将推出的第二个书系是《媒介与文化》,包括《媒介文化中的罪与法》(*Crime and Law in Media Culture*)和《电影与文化的现代性》(*Cinema and Cultural Modernity*)等。

《媒介与文化》书系有三个特点:(1)主要是从文化批评的视角来剖析媒介、文化、社会的三角关系。(2)作者多为英国和澳大利亚学者,作品代表美国以外的学术观点。(3)这是一批研究性著作,但作者多数在大学任教或从事研究,他们既有深厚的学术功底,又善于将文章写得深入浅出,所以这些学术著作也多被推荐为大学相关课程的基础教材或必读参考书。

传播学理论的译介是一项庞大的工程,我们欢迎并希望更多同行、专家和有志者参与其事,互相切磋,共同推进传播学在中国的发展。

书籍的前言中经常流行一句套话:由于时间仓促,水平有限,错误在所难免,请读者见谅。有人批评说,时间仓促就不要急着出书,水平有限就应当等水平够格再发表,怎么反过来要求读者原谅呢?这话说得真好。我们将以严肃负责的态度,尽力把好书系的质量关。读者诸君如发现问题,恳请不吝赐教。

龚文庠 于北京大学

2006年2月

## SERIES EDITOR'S FOREWORD

At a time when the cultural dynamics of television as a medium of mass communication are being decisively recast around the world, Chris Barker's *Television, Globalization and Cultural Identities* signals an important intervention into a number of pertinent debates in cultural and media studies.

In taking as its principal point of departure the issue of cultural identity, this book examines an extensive range of different conceptual approaches to the study of television within a global context. Barker dispenses with notions of cultural identity as a universal, fixed or essential entity in order to explore the socially contingent ways in which identities are culturally constructed. Special attention is given to understanding how relations of class, gender, sexuality, 'race' and ethnicity shape people's sense of who they are in relation to the world around them. Televisual representations, the author suggests, need to be recognized as a major resource for the construction of cultural identities within the lived experience of everyday life. That is to say, the profuse flow of televisual sounds and images provides viewers with a rich array of materials to enable them to refashion their individual 'identity projects' in highly complex, and typically contradictory, ways. This book thus makes for compelling reading as it succeeds in illuminating the key arguments being made about television in this regard while, at the same time, challenging many of the assumptions that underpin them.

The Issues in Cultural and Media Studies series aims to facilitate a diverse range of critical investigations into pressing questions considered to be central to current thinking and research. In light of the remarkable speed at which the conceptual agendas of cultural and media studies are changing, the authors are committed to contributing to what is an ongoing process of



re-evaluation and critique. Each of the books is intended to provide a lively, innovative and comprehensive introduction to a specific topical issue from a fresh perspective. The reader is offered a thorough grounding in the most salient debates indicative of the book's subject, as well as important insights into how new modes of enquiry may be established for future explorations. Taken as a whole, then, the series is designed to cover the core components of cultural and media studies courses in an imaginatively distinctive and engaging manner.

*Stuart Allan*

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I would also like to thank Chris Pawling and Stuart Allan for reading and commenting on an earlier draft of this book.

*Chris Barker*

# 目录

|            |     |
|------------|-----|
| 编辑前言 ..... | x   |
| 致谢 .....   | xii |

|                           |   |
|---------------------------|---|
| 导论 电视、全球化与文化认同 .....      | 1 |
| • 寻找认同 .....              | 2 |
| • 电视全球化 .....             | 2 |
| • Simunye(统一): 南非案例 ..... | 4 |
| • 电视是现代民族的整合者? .....      | 6 |
| • 论点小结 .....              | 7 |

|                     |    |
|---------------------|----|
| 1   对文化认同的干扰 .....  | 9  |
| • 第一人称单数 .....      | 10 |
| • 文化的观念 .....       | 11 |
| • 现代和后现代主体 .....    | 13 |
| • 马克思主义的历史性主体 ..... | 17 |
| • 精神分析与主体性 .....    | 18 |
| • 女性主义: 差异政治 .....  | 22 |
| • 语言、话语和认同 .....    | 23 |
| • 福柯、话语和主体 .....    | 25 |
| • 本质主义和反本质主义 .....  | 27 |
| • 小结和结论 .....       | 31 |
| • 深入阅读书目 .....      | 32 |

|                     |    |
|---------------------|----|
| 2   全球电视和全球文化 ..... | 33 |
| • 全球化的概念 .....      | 34 |

|                                   |            |
|-----------------------------------|------------|
| • 同质化和分离化 .....                   | 37         |
| • 电视市场的全球化 .....                  | 45         |
| • 全球电子文化 .....                    | 52         |
| • 小结和结论 .....                     | 58         |
| • 深入阅读书目 .....                    | 59         |
| <b>3   种族和民族的建构和再现 .....</b>      | <b>60</b>  |
| • 种族和族裔的概念 .....                  | 60         |
| • 民族认同 .....                      | 64         |
| • 离散和混杂认同 .....                   | 69         |
| • 电视、种族和再现 .....                  | 74         |
| • 小结和结论 .....                     | 84         |
| • 深入阅读书目 .....                    | 85         |
| <b>4   性别主体和性别化的再现 .....</b>      | <b>86</b>  |
| • 生理性别和社会性别的社会建构 .....            | 86         |
| • 性别认同的解构 .....                   | 91         |
| • 性别、再现和电视 .....                  | 96         |
| • 女性气质的主体位置 .....                 | 99         |
| • 小结和结论 .....                     | 106        |
| • 深入阅读书目 .....                    | 107        |
| <b>5   受众、认同和关于电视节目的讨论 .....</b>  | <b>108</b> |
| • 作为话语的意识形态 .....                 | 108        |
| • “主动的”电视受众 .....                 | 110        |
| • 电视受众和文化认同 .....                 | 112        |
| • 电视、空间和认同 .....                  | 115        |
| • 族裔、性别和混杂性：案例研究——关于电视节目的讨论 ..... | 119        |
| • 他们非常轻视亚洲人 .....                 | 120        |
| • 黑人、英国国籍、工人阶级 .....              | 123        |
| • 关于肥皂剧的讨论与女性气质的建构 .....          | 128        |
| • 探索性别认同 .....                    | 130        |
| • 道德、伦理和关于肥皂剧的讨论 .....            | 132        |

|                                 |            |
|---------------------------------|------------|
| • 小结和结论 .....                   | 139        |
| • 深入阅读书目 .....                  | 140        |
| <b>6   电视与有关认同的“文化政治” .....</b> | <b>141</b> |
| • 认同与能动力的问题 .....               | 143        |
| • 没有基础的政治 .....                 | 147        |
| • 私人认同、民主化的公民认同和公共领域 .....      | 151        |
| • 电视的“文化政治” .....               | 154        |
| • 电视机构的政治 .....                 | 158        |
| • 小结和结论 .....                   | 166        |
| • 深入阅读书目 .....                  | 167        |
| <b>7   电视、全球化与文化认同：总结 .....</b> | <b>168</b> |
| 关键概念汇编 .....                    | 172        |
| 参考书目 .....                      | 176        |
| 索引 .....                        | 187        |

（目录、内容和作者简介的编译者为盖博）

# CONTENTS

|                          |   |
|--------------------------|---|
| SERIES EDITOR'S FOREWORD | x |
|--------------------------|---|

|                  |     |
|------------------|-----|
| ACKNOWLEDGEMENTS | xii |
|------------------|-----|

|  |   |
|--|---|
| Introduction TELEVISION, GLOBALIZATION AND CULTURAL IDENTITIES | 1 |
| The search for identity  | 2 |
| The globalization of television                                | 2 |
| <i>Simunye</i> : the case of South Africa                      | 4 |
| Television as unifier of the modern nation?                    | 6 |
| Summary of arguments   | 7 |

|   |    |
|---|----|
| <b>1</b>   DISTURBING CULTURAL IDENTITIES | 9  |
| First person singular                     | 10 |
| The idea of culture                       | 11 |
| Modern and postmodern subjects            | 13 |
| The historical subject of Marxism         | 17 |
| Psychoanalysis and subjectivity           | 18 |
| Feminism: the politics of difference      | 22 |
| Language, discourse and identity          | 23 |
| Foucault, discourse and the subject       | 25 |
| Essentialism and anti-essentialism        | 27 |
| Summary and conclusions                   | 31 |
| Further reading                           | 32 |

|             |  |     |
|-------------|--|-----|
| <b>viii</b> | TELEVISION, GLOBALIZATION AND CULTURAL IDENTITIES                |     |
| <b>2</b>    | GLOBAL TELEVISION AND GLOBAL CULTURE                             | 33  |
|             | The concept of globalization                                     | 34  |
|             | Homogenization and fragmentation                                 | 37  |
|             | Globalizing the television market                                | 45  |
|             | Global electronic culture  | 52  |
|             | Summary and conclusions  | 57  |
|             | Further reading  | 59  |
| <b>3</b>    | THE CONSTRUCTION AND REPRESENTATION OF RACE AND NATION           | 60  |
|             | The concepts of race and ethnicity                               | 60  |
|             | National identities  | 64  |
|             | Diaspora and hybrid identities                                   | 69  |
|             | Television, race and representation                              | 74  |
|             | Summary and conclusions  | 84  |
|             | Further reading  | 85  |
| <b>4</b>    | SEXED SUBJECTS AND GENDERED REPRESENTATIONS                      | 86  |
|             | The social construction of sex and gender                        | 86  |
|             | Deconstructing sexual identity                                   | 91  |
|             | Gender, representation and television                            | 96  |
|             | Subject positions of femininity                                  | 99  |
|             | Summary and conclusions  | 106 |
|             | Further reading  | 107 |
| <b>5</b>    | AUDIENCES, IDENTITY AND TELEVISION TALK                          | 108 |
|             | Ideology as discourse  | 108 |
|             | The 'active' television audience                                 | 110 |
|             | Television audiences and cultural identity                       | 112 |
|             | Television, space and identity                                   | 115 |
|             | Ethnicity, gender and hybridity: a case study of television talk | 119 |
|             | They put Asians down so much                                     | 120 |
|             | Black, British and working class                                 | 123 |
|             | Soap talk and the construction of femininity                     | 128 |
|             | Exploring sexual identity  | 130 |
|             | Morality, ethics and soap talk                                   | 132 |
|             | Summary and conclusions  | 139 |
|             | Further reading  | 140 |
| <b>6</b>    | TELEVISION AND THE CULTURAL POLITICS OF IDENTITY                 | 141 |
|             | Identity and the question of agency                              | 143 |

|   |            |
|---|------------|
| Politics without foundations  | 147        |
| Private identities, democratic citizenship and the public sphere        | 151        |
| The cultural politics of television                                     | 154        |
| The politics of television organizations                                | 158        |
| Summary and conclusions   | 166        |
| Further reading   | 167        |
| <b>7   TELEVISION, GLOBALIZATION AND CULTURAL IDENTITIES: A SUMMARY</b> | <b>168</b> |
| GLOSSARY OF KEY CONCEPTS  | 172        |
| BIBLIOGRAPHY  | 176        |
| INDEX   | 187        |



# Introduction

## TELEVISION, GLOBALIZATION AND CULTURAL IDENTITIES

As you open this book I invite you to reflect on the fact that cosmopolitanism is fast becoming an aspect of day-to-day life in modern western societies. Diverse cultures which had once been considered 'alien' and remote are becoming accessible today (as signs and commodities) via our televisions, radios and shopping centres. As a consequence, we may choose to eat 'Indian', dress 'Italian', watch 'American' and listen 'African' (Hebdige 1990; Massey 1994). In contrast to this openness, consider the French government's longstanding hostility to American television summed up in former culture minister Jack Lang's fear of 'wall-to-wall Dallas' and European attempts within the GATT (General Agreement on Tariffs and Trade) to sanction a protectionist wall against American audiovisual products. Consider also the fact that satellite dishes have been declared illegal in Saudi Arabia, Egypt, Bahrain and Iran, with the head of the Iranian Majlis (parliament) committee on Islamic arts and guidance suggesting that 'This is a way of curbing the cultural assault . . . we showed the world that we are against foreign culture' (cited Tomlinson 1997: 127).

What do these apparently contradictory aspects of global culture tell us about the modern world? Are we growing together or further apart? Do we respect other cultures or fear them? Is **cultural identity** something to be kept 'pure' or something to be enlarged and enriched through mixing and matching? Questions about cultural identity, questions about television and questions about the world we live in form the centrepiece of this book. Indeed, questions of cultural difference and cultural identity have become a central concern of contemporary cultural studies.