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- 作者：白 蔚
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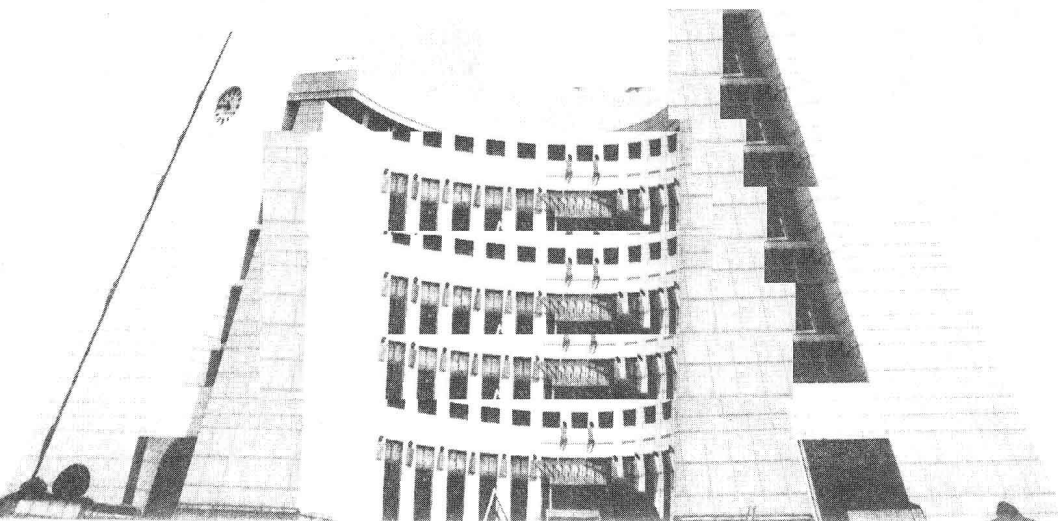
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答辩委员会对论文的评语

该论文研究通过百年传媒中的女性身体、角色、身份同现代性之关系进行理论探讨,本身就是一个有较强创新性的研究课题,具有比较前沿的理论意义和现实意义。其研究内容中所表现出来的创新点主要有:

1. 以中国社会的政治经济转型为背景,选取身体、角色、身份等范畴,探究中国女性在现代化过程中的社会性别变化,视角比较新颖。同时从身体、角色、身份的分析过程反映中国经济与社会的变迁过程,以此探讨中国社会转型中的理论问题,也是一个创新思路。

2. 对传媒建构女性身体的分析,把女性身体作为社会符号看待,深入挖掘了女性身体建构与现代性之间的内在关联,不仅考察了女性身体如何被建构的历史事实,而且考察了女性身体何以被建构的历史动因。

3. 从女性角色与社会之间的互动着眼,着重分析了传媒中的女性角色获取的社会化过程以及从这个过程中所体现的中国社会变迁,也是该研究特色之所在。

总体而言,该文以百年中国传媒作为社会事实,研究中国现代化过程中的女性社会性别的变化,为女性研究提供了新的视角和材料,并且拓展了更大的发展空间。该文立论明确,研究方法符合科学规范,材料丰富可靠,文字表达精当洗练,达到博士论文的要求。

答辩委员会对白蔚的答辩过程及其对提问的回答也表

示满意。

经表决,答辩委员会一致同意通过论文答辩,建议授予白蔚法学博士学位。

答辩委员会表决结果

一致同意,建议授予白蔚法学博士学位。

答辩委员会主任: **卢汉龙**

2007 年元月 26 日

摘 要

本文以百年(1900年至1999年)中国传媒作为社会事实,以现代性作为背景,从社会性别视角,探讨中国女性如何面对和遭逢所谓的“现代性”。解读在中国现代化过程中,作为社会性别的中国女性是如何被建构的,即以男性为主体的现代性理念是如何建构女性的,从而揭示现代性的男性文化特征,透视女性与现代性的内在关联。

全文共分为五大部分,概述如下:

第一部分 导论

主要阐述本选题的研究背景、研究目的和理论方法,从而凸现本选题的理论意义和实践意义。

第二部分 身体篇:百年中国女性报刊对女性身体之解读

20世纪中国的现代化历史,也是各种权力不断建构女性身体的过程。伴随着先进中国人的现代化诉求,女性被物化的身体被作为国家积弱的象征首先遭到扬弃。国家的现代化要求女性身体必须从被封建专制主义物化的状态下解放出来,因而中国女性的解放发端于身体解放。这一身体解放运动在辛亥革命和五四运动中被集中表达为超越被物化的身体。女性身体被先进的中国人作为颠覆传统社会规范,建构现代国家的有力武器。五四以后,中国女性的身体主要被两种社会权力塑造,一种为国家政权、国家意识形态的掌控,如国民党新生活运动对摩登身体的反动,计划经济时代共产党塑造的生产身体,以及文革时期的政治身体;一种为商业资本与现代消费文化的

渗透,如二三十年代的摩登身体、改革开放后的消费身体。这两种社会权力在整个中国现代化过程中交错作用于女性身体,使得女性身体的历史演变过程成为中国现代化的微观历史。女性身体既是颠覆既定社会规范的武器,也是重新确立新的社会性别秩序的工具。本篇以女性报刊为主要研究对象,着力分析各种社会权力作用于女性身体的过程,试图从中揭示现代性与女性的内在关联:正是现代性带来的新的社会变革,造成了传统价值秩序的崩毁,创造了无限可能的多元化的生活世界,解放了曾作为传统价值符码的女性身体;也正是现代性在终极价值理念和形上价值追求上的匮乏,引发了社会自我认同的危机,使得消费文化乘虚而入,女性身体首当其冲地成为消费文化的奴仆。

第三部分角色篇:走出贤妻良母主义与走不出贤妻良母主义的历史悖论

百年中国现代化的历史进程,也是女性角色不断重塑的过程。任何一个先进的阶级或政党欲建构现代化国家,必欲先建构适应这一现代化理念的女性角色,因而使得女性在现代化建构中的角色扮演,与国家的现代化命运紧密地交织在一起。传统的贤妻良母主义的角色规范,把女性定位在家庭角色上。随着中国现代化的展开,女性藉着男性主体的角色命名与自身的角色期许,由新贤妻良母而女国民而新女性而半边天,不断从家庭人向社会人的角色拓展,一步步挣脱贤妻良母主义的角色藩篱。同时,贤妻良母主义仿佛历史加诸女性头上的角色宿命,与男性主体对女性的角色塑造过程紧紧相随。不论是现代化转型的早期,还是以后的革命战争年代与和平建设时期,女性始终未能彻底摆脱贤妻良母主义的角色窠臼——中国女性在与男性共同承担国家的现代化重任的同时,还必须扮演男权

社会基于其性别角色给予她的角色判定——被动的为男性服务的贤妻良母。百年中国女性的角色扮演与角色运作,基本上是一个走出贤妻良母主义与走不出贤妻良母主义的二律悖反的过程。这一历史悖论证明中国现代化虽然给女性角色从闺阁家庭中解放出来提供了机会和条件,但从本质上现代化的主观理念建构与客观发展进程,都未能与传统社会的父权制划清界限,都不必然带来女性的解放。

第四部分身份篇:中国电影中的城市与农村、城市人与农村人

农民身份的转变是中国社会现代转型的重要环节。中国电影对城市与农村的影象呈现以及城乡之间的身份抒写,深切地反映中国人对现代化的认知与现代性体验。而女性在由农村到城市的身份跨越中更直接成为这种现代性体验的转换坐标——女性是现代性的感受器。本篇采用韦伯的身份理论(即身份更多的关涉生活方式、荣誉分配、教育程度等,而不是像阶级、地位那般与经济制度紧密相关),并借鉴以往有关社会流动的研究成果,着力探讨了中国电影所表现的从农村到城市的身份转变,以及在这一转变中女性较比男性处于劣势的事实,从而印证中国女性在参与现代化过程中的从属地位。此外,通过中国电影所表现的身份转变过程中,社会对女性角色、女性精神气质的历史性建构,试图从中揭示出中国现代化与女性的内在关联:女性是中国社会现代转型的中心感应区。

第五部分结论

对全文进行总结,提出研究结论。

关键词: 现代性 身体 角色 身份

Abstract.

Taking the medium of China in a century (from 1900 to 1999) as the social fact, and the modernity as the background, the thesis approaches how Chinese woman faced and encountered the so called "modernity" from angle of gender and explains how the woman of China was moulded as social gender in the process of modernization of China, in other words, how the idea modernity which was dominated by man moulded woman, so as to reveal the male culture character and inquire into the inner link between women and modernism. The whole thesis includes the following five parts:

The first part: Introduction

This part is about the background, the aim and the method of the chosen subject to show the theoretical and practical value of the chosen subject.

The second part: The section of body

This section is about how the press of China explained women's body. The history of Chinese modernization in twentieth century, is also the process that all kind of power continuously moulded women's body. In the course that the advanced Chinese pursued the modernization, the woman's body which was considered as a piece of matter was sublated

at the very beginning as the symbol of the nation's weakness. The modernization of the nation required the women's body must be liberated from the state in which the women's body was considered as a piece of matter under the autocracy of feudalistic society. So the liberation of Chinese woman began with the liberation of the body.

The movement of the body liberation was focused on the expression of surpassing the body which was considered as a piece of matter during the Revolution of 1911 and the May Fourth Movement. Woman's body was used as weapons to turn over the traditional standard of the society by the advanced Chinese. After the May Fourth Movement, Chinese woman's body was mainly moulded by tow social powers. One is the power from the government, the control from the ideology of the government, for example, the contraction to modern body during the New Life Movement of Koumintang, the producing body moulded by the Communist during the times of planned economy and the political body during the Culture Revolution; The other is the infiltration from the commercial capital and the culture of consumption, for example the modern body of 1920s and 1930s, the body of consumption after the Reform Opening the tow powers function on women's body in turn. in the whole process of the modernization, with the result that the process of the historical changing of women's body became a microhistory of the modernization of China.

Women's body is not only the weapon to turn over the

established social standard it is also the tool to establish a new social gender order. The main object that this section studies is the press of women. It aims to analyse the process that all kinds of powers functioned on woman's body and tries to reveal internal relation between modernity and woman; It is the new change caused by the modernity that led to the collapse of the order of traditional value, created multiple life world of limitless possibility liberated the body of women, which used to be the mark of traditional value; it is also because the modernity lacked in ideal of ultimate value and pursuit of metaphysics, that the crisis of social self-acceptance appeared and the culture of consumption comes into being and women's body became the slave for the culture of consumption as the first victim.

The third section: The historic dilemma of subverting the doctrine of worthy wife and caring mother and being trapped in the doctrine of being worthy wife and caring mother.

The historic process of the modernization of China in a century is also the process of continuously reshaping the role of woman. In order to create a modern country, any advanced class or any political party must construct a woman role first which can match the idea of the modernization. So as a result the role of woman in the construction of modernization and the fate of the country's modernization is closely interweaved. The standard of traditional idea of dutiful wife and loving mother sets the role of woman in the family. With the development of the modernization in China,

by the role naming dominated by man and the role which woman herself wish to be, the name of women's role changed from New worthy wife and caring mother to New woman, to Half the sky and woman expanded the role from family person to social person continuously and step by step woman get rid of the fence of the doctrine of worthy wife and caring mother. At the same time, the doctrine of worthy wife and caring mother, like a unchangeable role for woman, followed the process of the role moulding dominated by man close. Woman never get rid of the doctrine of worthy wife and loving mother completely, nether during the early period of the modernization change, or in the later years of revolution war and time of the peaceful construction. — Chinese woman had to both shouldered the task of modernization together with man and at the same time play the role given to them by the society dominated by man according to sex role. — the worthy wife and caring mother who had to served man passively.

The role of Chinese woman and the action of the role was essentially the process of the dilemma in which Chinese woman was trying to get out of the limit of the doctrine of worthy wife and caring mother but at the same time was trapped in it. The his historic dilemma shows that though the modernization offered the chance and condition for women to be librated from their rooms, neither the construction of subjective idea nor the process of the objective development had made a clear distinction with patriarchate of traditional

society essentially, neither would certainly bring the liberation of woman.

The fourth section: the cities and the countries in Chinese films, the people in the cities and the people in the countries.

The change of the status of farmer is a key link in the social change of modernization. The pictures of cities and countries and the described status showed in Chinese film clearly showed how Chinese understood and experienced modernity. So woman directly became the coordinates of the modernism experience for the change during the status transform from country to city. — woman is the sense of the modernism.

The thesis takes the status theory of Weber(status is more related with the way to live, the distribution of honor, education ect., not same as class and position that close related with economic system), and makes use of the achievement of the studies on social flowing, in the pass. mainly to approaches the status change from country to city which were showed by Chinese film and the fact that during the change woman was in inferior position compared with man, so as to prove that woman is in a subordinate position when participating in the process of modernization. In addition, the thesis also tries to reveal the inner link between modernization and woman through the show of Chinese films which was about women's role and spiritual temperament constructed by the society during the change of status:

Woman is the sensitive center of modernization change in China.

The fifth part: The conclusion

This part is the summary of the thesis and the conclusion of the study. (it is also the critique of modernism from feminism)

Key words: Modernity, Body, Role, Status