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# Betties and broads: a qualitative examination of the maiden and whore archetypes in "The Golden Girls," "Designing Women," and "Sex and the City"

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BETTIES AND BROADS:  
A QUALITATIVE EXAMINATION OF THE MAIDEN AND WHORE ARCHETYPES IN  
“THE GOLDEN GIRLS,” “DESIGNING WOMEN,” AND “SEX AND THE CITY”

A Thesis

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in

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by

Crystal Victoria Jackson

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*This thesis is dedicated to my devoted family for their unwavering support and everlasting love. Thank you for believing in me when I didn't always believe in myself.*

*For Victor, Yolanda, Charity, and Timothy Jackson*

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## Abstract

This study examined the maiden and whore characters in “The Golden Girls,” “Designing Women,” and “Sex and the City.” Using a textual analysis and discourse analysis approach, I examined the two characters comparing them to the definitions of archetype and stereotype provided by Jungian theory and feminist film theory. I analyzed ten randomly selected episodes from the second season excluding both the premier and the finale. Three of the research questions were rooted in central ideas found in the shows: outward appearance, language and conversation, and sexual relationships. The last research question determined whether or not the characters were archetypes or stereotypes. Ultimately, the study found that the maiden and whore characters in the three shows were archetypes that are neutral as explained and defined in Jungian theory.

## Introduction

Americans have had a long love affair with television female characters. Though meant to entertain, these women mirror the prevailing hegemonic societal roles and give viewers a snapshot of characterizations that have long been established. Over the decades, as television has become a preferred choice of medium by the public, beloved characters of TV programming have become like members of the family. This study seeks to discover if these adopted characters, specifically those in “The Golden Girls,” “Designing Women,” and “Sex and the City” are positive, negative, or neutral representations of women. The study observes a variety of popular characters to determine whether they are stereotypical images reinforcing the male gaze and female subordination or if they are merely archetypes stemming from a long history of women. This history is not recent; it goes back to extending as far back as Greek goddesses proudly expressing their gender roles which they have chosen to embody.

Early television female characters were a reflection of the dominant male ideal of what womanhood represented. From America’s favorite housewife Lucille Ball in “I Love Lucy” (1952-60) and Alice Kramden in “The Honeymooners” (1955-56) to the mother roles like Barbara Billingsley in “Leave it to Beaver” (1957-63) and Donna Reed in “The Donna Reed Show” (1961-66), female characters had very few opportunities to develop lives outside of the family unit. In addition, very few, if any, had a large group of female friends with whom they shared their intimate thoughts. The whimsical essence that was often projected in early portrayals became more complex as the decades passed. Soon female characters, continuing to serve as mirrors of American culture, began behaving in ways that were extraordinary, forbidden, and secretly desired.

Perhaps due to the male dominated TV industry, television networks dealt with the evolving female status in society by effectively eliminating them from a majority of programming. They were unsure if the progressive female identity that was budding in society would translate to the screen in such a way that would continue to garner financial success. From 1969 to 1977, the percentage of white female characters on primetime television shows fell under 30%. At this time, however, white women alone made up 41.6% of the American population (Seggar and Wheeler 1973; Gerbner and Signorielli 1979; Reinhard 1980). Network producers examined this female underrepresentation and began working to develop shows that would depict women more often in the roles they were playing in American society. As the 1970's began, the role of women on TV started to once again emulate society as a larger percentage of them were entering the workforce. The number of employed female characters on television jumped from 20% to 38% from 1971 to 1973 (Seggar and Wheeler 1973). By the 1980's, women in general, were still underrepresented despite an increase in television shows focusing on the lives of women (Baehr and Dyer 1987; Abelbman 1990).

It was in the mid-1980's that "The Golden Girls" and "Designing Women" debuted. Finally, female viewers were going to be able to see shows, besides soap operas, that focused on women's lives and how they interacted with each other. "The Golden Girls" was the first to air on television screens in 1985. Producers were hesitant to launch a series centered on four elderly women, but the show was validated with high ratings and a large audience pool. Nielsen Media Research ranked "The Golden Girls" in the top 10% most watched television shows during its first six seasons. It maintained its top 40 ranking throughout its entire run. (Bell 1992) The show won over 30 awards including four Golden Globes. "Designing Women" competed with "The Golden Girls" throughout its run and paralleled its success though it had a slightly younger

cast. The show was nominated for 23 recognitions including four nominations for an Emmy; it won 14 awards. Producers began noticing that regardless of age, shows about women (especially the groups of four) were garnering amazing success because female audiences were able to see themselves figuratively on the screen. “Sex and the City” was the last of the three to air on television screens. It was by far the raunchiest series; however, it amassed even more success because the producers dared to reveal women’s most intimate secrets regarding taboo issues such as sex, men, the dating world, and their expected societal role (Markle 2008). Award wise, the show was the most successful of the three according to its number of nominations and awards. It was nominated nearly 130 times and won 36 awards including eight Golden Globes. Nielsen Media Research also ranked the show very highly both during and after its time on television. “The Golden Girls,” “Designing Women,” and “Sex and the City” were extremely successful television shows that proved to networks that complex female characters could be both popular and profitable.

Regardless of their garnered success from shows centered on women, television producers continue to posit female characters within certain parameters. Each of the three shows, contains archetypes or stereotypes embedded in popular literature. These are the whore, crone, maiden, and mother characters. The maiden character is a stark contrast to her whore counterpart. The mother character is balanced by the crone figure. For example, in “The Golden Girls,” Sophia is the crone figure and she is often paired with Dorothy, the mother figure to show their dual dynamics while Blanche, the whore character is usually linked to Rose who is her maiden counterpart. These polar opposites help maintain balance and structure within the group of four, however this study seeks to observe how the maiden and whore duo behave in relation to each other and the other two characters and whether their behavior is archetypal or stereotypical.

For the purposes of this study, we will examine two of the four characters: the maiden and the whore.

The groups of four women on these shows have made a name for themselves due to their intriguing dynamic and their ability to function despite their overwhelming individual differences. Most TV watchers rarely notice the female characters' dynamic, but relate to them because they are able to see themselves reflected in one or more of the personalities. When taking a closer look, these four women have been around as long as literature, audio and visual media. The three specified television shows were chosen because they depict the lives of four women experiencing societal norms, pressures, and benefits at different life stages. They have also achieved incredible success allowing them to reach large TV audiences and giving them the ability to influence a generation. The characters complement each other in order to create the sense of completeness that Dr. Anne K. Kaler, author of "Golden Girls: Feminine Archetypal Patterns of the Complete Woman" mentions in her studies as a key factor in a show's success.

Within the female groups, the characters continue to emulate society's views of women similar to the female characters of yesteryear, but in modern shows, there are singular representations of specific parts of womanhood. According to Kaler, "any work of popular culture is successful as long as it replicates a familiar psychological pattern of completeness" (Kaler 2004 p. 49).

The observations and qualitative findings for this study will be rooted in Jungian archetypes theory and feminist film theory. Swiss psychiatrist Carl Gustav Jung's theory suggests that each female character independently embodies a particular viewpoint that society holds on women and through this, the group maintains balance while portraying the entirety of womanhood through four individuals. Jung does not consider these characterizations to be

stereotypical because they are not necessarily negative rather they are neutral and simply exist (Jung 1978). Feminist film theory holds that Hollywood glamorizes female characters who reflect stereotypical roles taken from a particular society in order to validate the male fantasy of “woman” (Doane 1991).

“Imitation runs rampant, but in television the process was raised to self-parody by the economics of competition” (Gitlin 1983 page 71). Most television characters, scenarios, and shows are to some degree a reflection of real life. With financial profits driving television executives’ decisions, it is no surprise that television shows such as the three observed in this study would be successful and repeated often thus the reason for networks choosing to essentially produce the same show repeatedly: four women experiencing life along with their small family of girlfriends. While women on television shows often imitate true life, they embody certain characterizations that “evoke feelings and images, [that] touch on themes that are universal and part of our human inheritance.” This idea is what executives mainly harp on in order to capture a large and diverse audience (Bolen 1989). However, there is a fine line between these characters embodying Jung’s archetypes and them serving as stereotypes according to feminist film theory. If they characters align with Jung’s ideas of neutrality, then they continue the battle against the male gaze and empower the female gender, however if they support the argument of the feminist film theory that they are negative reflections, they fuel the issue of the male gaze.

### **Jungian Theory**

Jung developed a psychology concept of collective unconscious, which he explained as being hereditary and “a second psychic system of a collective universal and impersonal nature which is identical in all individuals” (Jung 1981 p. 43). He continued by arguing that the

archetype, which has a close relationship with the collective unconscious, is connected to a person's psyche. The archetypal material is represented symbolically through dreams and other similar fantasies (Lyons 1997). According to Singer's 1994 study, Jung believed that the feminine and masculine archetypes were the most important parts of the female and male psyches (Singer 1994).

The feminine archetypes, according to Jung, are part of the unconscious, but are connected to the "feeling world, which is linked to intuition and nonrational sensibilities" (Jung 1978, p. 123). For Jung, the feminine is Eros, or what he termed *psychic relatedness*. He claimed that the archetypes of the feminine extended from the "latent primordial image of the goddess, i.e. the archetypal soul-image. His work concentrated primarily on the archetypes of mother, maiden, and anima" (Lyons, 1997 p. 9). Though Jung primarily focused on the feminine archetypes, he did believe that they were equal to their male counterpart and that both were necessary for the advancement of the human race. While Jung felt that both female and male archetypes were equal, his studies primarily focused on Victorian women and he firmly believed in the superiority of the male sex as a whole. As scholars have continued to study and build on the Jungian Theory, parts of it have been altered due to the change in society's views on women (Lyons 1997). It is understandable that a theory such as Jungian theory would be slightly altered by different groups (i.e. feminists, etc) as time progressed because there are new discoveries and new accepted viewpoints.

"Patterns of the complete personality have been identified by psychologists like Carl Jung," explains Anne Kaler, "Jung suggested that the human personality can be divided into a trinity or triad of the *animus* (male reasoning), and *anima* (female intuitive force), and the shadow (primitive generative force)" (Kaler 2004 p. 49). Jung used the Greek word *anima* meaning soul

in order to differentiate between Christianity's usage of the word soul and the Greek's meaning of it referring to the association between one's body and spirit (Robertson 1995). Eventually, Jung included "a weaker female force" in order to balance the human personality resulting in what is called the "quaternity" (Kaler 2004 p. 49).

The idea of balance, according to Jung, extends back to the Greco-Roman goddesses. The four parts that make up the quaternity are derived from the relationships between life and death and spirit and matter. These relationships are then translated into the interactions between the aforementioned goddesses. The goddesses of life include Juno, Hera, Athena, Minerva, Aphrodite, and Venus. They oppose the goddesses of death Hecate and Sybil. (Kaler 2004). Andrew Greeley modifies the quaternity by defining the four parts as "(1) woman as source of life, (2) woman as inspiration, (3) woman as source of sexual satisfaction, and (4) woman as absorbing in ego-destroying death" (Greeley 1977). This study focuses on woman as inspiration (Jung's maiden character) and woman as source of sexual satisfaction (Jung's whore character).

Each set of four characters from "The Golden Girls," "Designing Women," and "Sex and the City" come together to make a balanced whole which is the essence of Jung archetypes theory. "The Golden Girls" Blanche, as played by Rue McClanahan, (Jungian archetype of whore) is a Southern belle who has enjoyed a luxurious life filled with fancy homes, a loving yet dramatic family, and an army of suitors. Rose, as played by Betty White, (Jungian archetype of maiden), a naïve widow is gullible and often finds herself as the subject of many jokes and pranks. Dorothy, as played by Beatrice Arthur, (Jungian archetype of mother) is a strong woman who finds humor in some of the most troubling ordeals. She is a loyal friend and loving daughter. Sophia, as played by Estelle Getty, (Jungian archetype of crone), Dorothy's mother, is the eldest

of the four women who refuses to cave to societal norms (Bell 1992). “Designing Women” character Julia, as played by Dixie Carter, (Jungian archetype of mother) is the senior member of Sugarbakers Design House who has had a lavish life growing up as a member of Atlanta’s elite, but often behaves in a manner unbecoming of a southern belle of her time. She is very liberal and often shares her feminist views when the women discuss different issues. Suzanne, as played by Delta Burke, (Jungian archetype of whore), Julia’s younger sister, believes that her beauty is her only asset and often says that winning beauty pageants was the highlight of her life. Mary Jo, as played by Anne Potts, (Jungian archetype of crone) is a recently divorced Kentucky native who was very shy and unsure of herself while married, but since then has become a very strong outspoken woman. Charlene, as played by Jean Smart, (Jungian archetype of maiden) is a naïve romantic from Poplar Bluff, Missouri who sees good in everyone she meets and this outlook on people and the fact that she is a hopeless romantic often lands her with a broken heart. “Sex and the City’s” Carrie, as played by Sarah Jessica Parker, (Jungian archetype of mother), is a sex column writer, who battles two opposing feelings: enjoying the freedom that comes with her single, independent life and her desperation to find a life partner in order to conform to societal norms and escape growing old alone. Charlotte, as played by Kristin Davis, (Jungian archetype of maiden) is a Connecticut native who believes that she will one day find her prince charming and often scoffs at her friends’ lustful views towards men and how they sometimes treat them as disposable toys. Samantha, as played by Kim Cattrall, (Jungian archetype of whore) is a loyal friend, savvy public relations practitioner, and a sex fanatic who rarely censors her emotions and often disregards societal appropriateness especially in conversation with her friends. Miranda, as played by Cynthia Nixon, (Jungian archetype of crone) is a Harvard law graduate who is forced

to reevaluate how she lives her life centered on her career after becoming pregnant and eventually develops into a much warmer character (Gerhard 2005; Brasfield 2006).

### **Feminist Film Theory**

The overwhelming similarities between television and film allow feminist film theory to be incorporated into this study. The theory consists of film criticism rooted in feminist politics and feminist theory. It focuses on the observation of female roles in film and their stereotypical portrayals that encourage the male gaze (Doanne 1991).

According to Anneke Smelik, author of *Feminist Film Theory*, “cinema is taken by feminist to be a cultural practice representing myths about women and femininity, as well as about men and masculinity” (Smelik 2007, p. 491). Early feminist analyzed stereotypical images of women in Hollywood films (Haskell, 1973) and noted the “objectionable distortions that would have a negative impact on the female spectator” (Smelik 2007, p. 491). They discovered that even with a new influx of more positive female characters combating those enhancing the male gaze, little repair could be done. Smelik roots a number of her arguments in the Claire Johnston’s findings. She states, “the important theoretical shift here is from an understanding of cinema as reflecting reality, to a view of cinema as constructing a particular, ideological, view of reality” (Smelik 2007, p. 491). Both Johnston and Smelik claim that women on the screen are merely stereotypical images produced by men to enhance their ego and play on their fantasies.

Laura Mulvey employed a psychoanalysis approach in her book “Visual Pleasure and Narrative Cinema” in which she explored the fascination with Hollywood’s stereotypical leading characters. She argued that cinema capitalize on *scopophilia*, which is one’s desire to see something. The stereotypical female images entice men’s scopophilia (or the male gaze) by embodying their sexual fantasy, not through the notion of being a reflection of society (Mulvey

2003). “Because the structures of Hollywood cinema are analyzed as fundamentally patriarchal, early feminists declared that a woman’s film should shun traditional narrative and cinematic techniques and engage in experimental practice: thus, women’s cinema should be a counter-cinema” (Smelik 2007, p. 492).

Gertrud Koch continues to build on the idea of the male gaze in her article “Ex-Changing the Gaze: Re-Visioning Feminist Film Theory.” She states that feminist film theory is built upon the idea of the “cinematic orchestration of the gaze” and that the spectator, typically the male spectator, is held captive by the moving pictures (Koch 1985 p. 141). While the issue of gazing is prevalent in feminist film theory, some scholars have chosen to shift their focus to the patriarchal hierarchy that the theory also exposes and analyzes.

In her journal article, “Christine Gledhill on ‘Stella Dallas’ and Feminist Film Theory,” Christine Gledhill argues that Hollywood’s female stereotypical characters cannot exist successfully outside of the elitist male dominated hierarchy. She suggests that because men dominate society and Hollywood and are leaders in both arenas, they have the resources to both create and sustain these stereotypical roles in order to generate profit and to satisfy their fantasies. Through this, Gledhill contends, men have the opportunity to construct that, which is feminine and masculine in the society (Gledhill 1986).

Both Jungian theory and feminist film theory will be intricately woven in this qualitative analysis in order to determine whether the characters are either archetypal or stereotypical. Both theories are crucial to understanding the television female four’s dynamics, specifically the maiden and whore characters, and how they are able to be successful. “The Golden Girls,” “Designing Women,” and “Sex and the City” have left their mark on television history and it is

important to the field of mass communication to understand these characters, their relationships, and their positive, negative, or neutral presence.

## Literature Review

Before examining “The Golden Girls,” “Designing Women,” and “Sex and the City,” it is necessary to have an understanding of the role female characters have played in television, how previous studies have contributed to the field, and how this study will bridge a gap in published research. A general knowledge of women on television is necessary to understand the foundation of their presence, the progression, if any, that has been made in regards to stereotypical roles, and how the three chosen shows garnered such success. An investigation into previous similar studies is vital in knowing what research has found thus far and what uncharted territory is left to explore.

### **The History of Television’s Female Characters**

“Television is one of our most powerful cultural institutions” claims Andrea L. Press, “In a society in which more people have television sets than indoor plumbing, where children spend more time in front of the television set than in any other activity, few would deny televisions symbolic power” (Press 1991 p. 8). Technology has advanced so much allowing for a large array of media outlets. For this study, television was chosen because it has been a media icon for decades and continues to be influential in Western civilization, particularly in the United States.

In her book *Defining Women: Television and the Case of Cagney and Lacey*, Julie D’Acci claims “TV depictions...may have a very real correlation to our conceptions of what ‘woman’ (as a notion produced in language and discourse) and ‘women’ (as historical human beings) are and can be...[it] may take an active part in fashioning our social, sexual, and gendered possibilities and positions, as well as our behaviors and our very bodies” (D’Acci 1994).

Portrayals of women during television's earliest years showed them as docile, timid, and domesticated (Chaudhuri & Strobel 1992). With iconic figures such as Lucille Ball and Vivian Vance of *I Love Lucy* and Barbara Billingsley of *Leave it to Beaver*, women were constantly portrayed as the heiresses of housekeeping and the divas of dishes and dinners. Segueing out of the 1950's and 1960's era, television began portraying women as fantasies by highlighting their sexuality. Women were also seen more often in the work place rather than in the home – a stark contrast to their earlier portrayal (Pribram, 1988). David Atkins suggests that these female portrayal trends are rooted social culture claiming, “[they] point to a hegemonic ideology that stresses traditional values, although conservative media may occasionally incorporate nontraditional characterizations” (Atkins, 1991 p. 518).

### **Previous Studies and Their Findings**

Ginia Bellaffante, in a 2002 interview with Bob Garfield explained, “the relationship among the four [*Sex and the City*] women, and many single women living in cities across American are very, very dependent on those kinds of female tribes to get through things...What women relate to in *SATC*, I think predominantly is the friend group as family” (Garfield 2002). These female “friend families” have been the subject of numerous academic studies and continue to be the highlight of numerous feminist works. This study will also seek to comprehend how three sitcoms successfully bring to life friendships that serve as families and will bridge that gap between studies that have focused on them individually.

Jane Gerhard, in her study *Sex and the City: Carrie Bradshaw's Queer Postfeminism*, discusses the solid friendships the women of *Sex and the City* build throughout the series. She observes that each episode highlights an issue or a triumph that shows how the four women have built such a solid relationship.(Gerhard 2005) Each woman brings a unique quality to the

friendship that keeps it balanced. Gerhard goes as far as to describe the women's solid, balanced relationship as an elected family structure. "What made *SATC* different was that it regularly suggested that this family of four could be enough to make up a life, a life still worth living without the husband and baby, a life outside the historic feminine and feminist script" (Gerhard 2005 p. 46). This family of four was able to succeed because it reflected the Jungian archetypes that promoted stability. "The Golden Girls," "Designing Women," and "Sex and the City" serve as examples of how the "family of four" is able to survive during troubling times and how they grow stronger and flourish. The characters also show that archetypes are time specific and change according to a particular era.

Gail Markle's study looks at "Sex and the City" and the universal question that is the highlight of numerous episodes: can women have sex like a man? In her quest for the answer to this question, Markle closely examines the characters on the hit television series to understand why they behave so unconventionally in regards to men, husbands, children, and a number of other items women often long for. (Markle 2008) "The highly valued relationships the women have with each other are the foundation of the series," Markle explains, "Feminine discourse provides a safe space among women where they can speak freely, where listeners validate their perceptions, and their opinions are respected" (Markle 2008 p. 49). This level of intimacy and closeness is not achieved without balance. The female characters are able to build such a strong "foundation" because they understand their individual roles and the importance of them to the success of the whole. (Kaler 2004)

Bonnie J. Dow also discusses the interactions of female characters focusing on "Designing Women." She argues that each of the four female characters on the show has an individual voice that is valued because it offers something different from the others. The

individual differences join to make a balanced whole which is a reflection of Jungian archetypes theory. (Dow 1996) “‘Designing Women,’ by virtue of its focus on a group of women rather than a single lead character, offers a multiplicity of viewpoints. Each character is a distinct personality, and the perspective offered by each is valued within the program” (Dow 1996 p. 118).

In her 2004 study, Anne Kaler discovered that “the success of a show is often based on the right mix of archetypal patterns which the viewers may recognize only subconsciously but which the producers have consciously planned” (Kaler 2004 p. 49). Kaler observed a number of “women shows” including the *Mary Tyler Moore Show*, *Cagney and Lacey*, and most importantly “The Golden Girls.” Kaler claimed that the show was such a success because it followed the quaternity archetype pattern. Kaler does admit that the idea of a television show about four aging women does not sound appealing to America’s technology generation; however, “The Golden Girls” reaped such success because it closely mirrored the Jungian archetypes that formed the quaternity. This balance allows most people to find some connection with the show either because one part of the whole is a reflection of her or because there is a character that she secretly wishes to be more like. (Kaler 2004)

Kaler’s study continuously builds on the Jungian archetypes and closely relates it to the show’s success. “The easiest way to categorize [“The Golden Girls”] is through the Greco-Roman triad of Dorothy as the Athena/Minerva figure, Rose as the virginal Kore/Artemis/Diana, Blanche as the Aphrodite/Venus, and Sophia as the dual Sybil/Hecate figure” (Kaler 2004 p. 52). She further explains each character’s importance to the balance of the quaternity. Kaler gives vivid examples from the show that depicts each woman living out the unique qualities that both she and her paired Greco-Roman goddess embody. (Kaler 2004)

In her 2008 study, Belinda Southard researches female situation comedies and postfeminism. “Sex and the City” is one of many television shows that she studies to understand the importance of female friendship depictions and how viewers relate to the characters. She finds that the characters’ individualism is valued because it provides a different perspective and set of beliefs that viewers can identify with. The characters’ individualism is also valued because it provides a balance from the others that make up the whole (Cramer 2007; Southard 2008).

Arvind Singhal and Kant Udompim studied archetypes shown in the hit Japanese television soap opera *Oshin*. The show followed the life of Oshin, an Asian woman who lived during the early 1990’s. The series documented Oshin’s life from the age of seven to 83, showing her hardships and achievements. The show highlighted Jung’s four main female archetypes (the quaternity) as being embodied in this one woman. The authors found that the show was an international success for a number of reasons, one being the familiarity of archetypes (Singhal & Udompim, 1997). Jung stated that archetypes are “[independent] of meditation in each individual [and are] identities of experience” (Jung 1958 page 130). These common “life experiences” are embodied in Oshin, a contributing fact to the show’s incredible success.

In her 2008 doctoral dissertation, Deborah Ann Macey studied the importance of archetypes in television shows “The Golden Girls,” “Living Single,” and “Sex and the City.” She argued that “the most pronounced group of characters [she saw] recurring on television involve[ed] a quartet of women. Within this grouping, there is ‘the smart one,’ ‘the sexy one,’ ‘the naïve one,’ and ‘the motherly one’... [and that] the similarities among characters are no accident and are important to understanding our culture, not only because of their prevalent re-productions, but also because the variations among these representations point to significant cultural differences in society” (Macey, 2008 p. 14). Macey argues that the archetypes found in these three

particular shows are not by coincidence; rather they are representative of ancient, Western archetypal patterns of women. The four female archetypes repeatedly occur in a vast array of mediums including music (Meredith Brooks 1996 song *Bitch*), film (*The Sisterhood of the Traveling Pants*), books (*Little Women*), and television (“The Golden Girls,” “Living Single,” and “Sex and the City”) (Macey 2008).

These previous studies support the notion that the characters on the three chosen shows bring to life the Jungian archetypes. They are not stereotypical characterizations of Western society’s expectations of womanhood rather they are neutral, relatable embodiments of the female gender. Other studies have come to a very different conclusion regarding these characters.

In her 2002 study *Developing Media Literacy Skills to Challenge Television’s Portrayal of Older Women*, Harriet L. Cohen of the University of North Texas works with focus groups to learn how they feel about “The Golden Girls.” She studies how the media portrays older women, but also how in this particular television series, each character embodies a different part of the stereotypical woman. Cohen writes, “The Golden Girls” challenges and reinforces stereotypes about older women. Through dialogue and action, the program attempts to interrupt negative attitudes about older women in this society...In addition, each of the four female characters portrays various attributes of women with diverse personality and qualities.” (Cohen, 2002 p. 605). Cohen continues by explaining how the four characters “represent the four phases of a woman’s life from virgin, to spouse, to mother, to wise woman=crone” (Cohen, 2002, p. 606). Cohen finds that her subjects in the focus group found four main stereotypes about older women, yet a key finding is that the four women continuously work together in a harmonious balance to overcome different altercations. By recognizing the necessity of having each other, the women

work to remain balanced in order to survive in their old age. She discovers that there is a unique balance that the four protagonists work to maintain, but their individualities are steeped in stereotypes.

In their book *Rereading Sex and the City*, Kim Akass and Janet McCabe discuss the four protagonists and the images they portray. They particularly harp on the women's fashion sense in one section of the book and note that it supports Mulvey's notion that cinema female characters are not reflections of society but over exaggerated images employed to entice men and their sexual desires. Akass and McCabe set up their argument by using an example from the series. When Charlotte throws her engagement party, Carrie, Samantha, and Miranda all arrive wearing attire that reflects their individuality while still harping on enticing the male gaze. Carrie is dressed in a short, flowing dress, Samantha is wearing a tight red ensemble that shows off her breasts, back, and legs, and Miranda is wearing a spaghetti strap dress. Charlotte stands apart from the four because she is dressed more conservatively. Nevertheless, the four women are dressed differently not just to reflect their individuality, but also to play on the diverse male sensual fantasies (Akass & McCabe 2006).

Dr. Bonnie J. Dow studied the women of "Designing Women" in her 1992 article "Performance of Feminine Discourse in 'Designing Women.'" After observing the women and finding them to be both empowering to women and disappointingly playing to their male audience's needs, Dow writes, "by generally performing their status as objects of heterosexual appeal, the characters of "Designing Women" do little to challenge the belief that 'femininity as spectacle is something in which virtually every woman is required to participate' (Bartky 1990 p. 73)" (Dow 1992 p. 139).

The fine line between archetype and stereotype can be seen throughout all three shows and is the topic of numerous academic works. This study seeks to determine under which category the characters fall into specifically the maiden and whore characters.

This thesis will explore a cultural studies framework because it highlights subcultures and how they are maintained within the mainstream. It works to understand how particular phenomena thrive in cultural settings (Best & Kellner 2001). As noted before, television centered on the lives of women was a relatively new wave of entertainment at the time these shows first aired. Specifically, this study focuses on how the phenomena of four female characters become beloved by fans worldwide yet are portrayed as generic Westernized women. Kellner argues that a culture's ideology is crucial to cultural studies and that those notions pertaining to gender are at the root of how women specifically are portrayed in the media (Kellner 1995).

In order to successfully come to an ultimate decision regarding the characters in these television shows, I plan to answer the following four research questions.

Research Question 1: How do the maiden characters' outward appearance and body language differ from the whore characters in their respective shows?

Research Question 2: How do the maiden characters' language and conversation etiquette differ from the whore characters in their respective shows?

Research Question 3: How do the maiden characters' sexuality and views on romantic relationships differ from the whore characters in their respective shows?

Research Question 4: Are the maiden and whore characters in these three shows archetypal or stereotypical?

## Methodology

According to Sardar's *Introducing Cultural Studies*, textual and discourse analysis examine subject matter in terms of cultural practices and their relation to power. It has the objective of understanding culture in all its complex forms and of analyzing the social and political context in which culture manifests itself (Sardar 2001). Employing this approach through textual analysis required an evaluation of the culture's moral stance and how it was manifested in the studied material. This segued into the overarching issue at hand: are the women of these three shows portraying archetypes in which there is neither a positive nor a negative reflection of morality or are they embodying and ultimately encouraging stereotypical images of women that often have negative stigmas?

In order to better assess the characters in the three shows, it is crucial to gain an understand historical facts of the time. During the 1980's production time of "The Golden Girls" and "Designing Women," America was a time of great opportunity for women. The government reevaluated the Equal Employment Opportunity Commission prohibiting sexual harassment, which was another shield of protection for women as they continued building their careers. Sandra Day O'Connor was sworn in as the first female Supreme Court justice, Geraldine Ferraro became the first female to be nominated for Vice President by a major party, and *The Oprah Winfrey Show* began airing nationwide (Heinemann 1996). Just as the lives were changing for American women, the characters of "The Golden Girls" and "Designing Women" reflected that. We see the characters going to work, taking charge of their sexuality, and voicing their feelings. The maiden and whore characters in the shows simply took on different parts of actual womanhood, but did not exaggerate or degrade women's reality. We see similar representations of women in the maiden and whore roles in other television shows from this time such as Pamela

Anderson's sexy character in "Baywatch" and Tyne Daly's maiden like character on "Cagney and Lacey." As the decade turned, the 1990's also proved to be full of advancements for women as the female characters of "Designing Women" and "Sex and the City" portrayed. Alanis Morissette describes the shows as "just a really integrated view of what women could be without apologizing for it" (Sex and the City: A Farewell 6:26-6:29).

Similar to the 1980's female characters, the series of the 1990's continued to reflect women in society. As America became more technologically advanced with the invention of the internet and e-mail, women stormed the nation with the help of the Glass Ceiling Commission, which eliminated barring women from excelling in their career field. Madeleine Albright became the first female U.S. secretary of state, the Women's National Basketball Association (WNBA) debuted, and spousal rape finally became illegal in all 50 states (Heinemann 1996). Women continued to excel in different ways during this decade as shown in "Sex and the City." The maiden and whore characters in "Sex and the City" are more brash than the earlier archetypal figures, but they are not stereotypical because the role of women within society had become bolder.

To assess the maiden and whore characters in the three shows, this study used two approaches: a textual analysis and a discourse analysis of the television shows "The Golden Girls," "Designing Women," and "Sex and the City." It employed a psychoanalytical perspective. Textual analyses work to examine implicit and explicit societal ideas manifested through, in this case, television characters. Discourse analyses examine written or spoken language and conversation observing fundamental social cues that are either consciously or subconsciously embedded.

In order to get a representative sample, I looked at 10 randomly selected episodes from the second season of all three shows on DVD excluding both the premier and finale. “Golden Girls” had a total of 26 episodes during the second season. “Designing Women” had 22 episodes while “Sex and the City” had 18 episodes. I did not feel that it was necessary to observe every episode from the three shows in order to observe the characters because a representative sample would provide an accurate portrait of the characters. I chose to watch episodes from the second season of all of the television shows because by this time, the characters have had one full season to develop themselves. The second seasons gave a more complete picture of the characters and their fictional selves, however I do realize that the results are not representative of the show in its entirety. In addition, writers also had time to settle into the series and become solidified with the characters. I watched each of the randomly selected episodes from season two multiple times in order to accurately observe each character and understand her connection with the Jungian archetype theory and feminist film theory. The randomly selected television episodes from the three shows were the primary sources for this study. Interviews with the actresses and directors, scholarly journal articles, and books were not analyzed, but used to support arguments drawn from the selected episodes.

“The Golden Girls,” which first aired on July 14, 1985 and lasted until 1992 on CBS, is a sitcom highlighting the life of four older women living in Miami, Florida. Blanche Devereaux (Rue McClanahan), Rose Nylund (Betty White), Dorothy Zbornak (Bea Arthur), and Sophia Petrillo (Estelle Getty) were the protagonists whose different personalities brought unique insight to the situations the women often found themselves facing (Kaler 2004). The second season of *The Golden Girls* had 26 episodes. They are listed chronologically by their first airdate in Table 1.1 but also below. The 10 following episodes were randomly selected to serve

as a sample for this study: 3 (Take Him, He's Mine), 4 (It's a Miserable Life), 6 (Big Daddy's Little Lady), 13 (The Stan who Came to Dinner), 15 (Before and After), 17 (Bedtime Story), 18 (Forgive me, Father), 20 (Whose Face is This, Anyway?), 22 (Diamond in the Rough), and 23 (Son-in-Law Dearest).

“Designing Women” first aired on CBS on September 29, 1986 and lasted until 1993. Set in Atlanta, Georgia, the show follows the lives of four women working at Sugarbaker Design House, an interior design firm. Julia Sugarbaker (Dixie Carter) and Suzanne Sugarbaker (Delta Burke) are sisters and co-owners of the firm. Mary Jo Shively (Annie Potts) and Charlene Frazier Stillfield (Jean Smart) are eventually hired to help around the firm. The show follows the four women as they develop an interesting friendship while trying to balance work and a social life. The second season of “Designing Women” had 22 episodes. They are listed chronologically by their first airdate in Table 1.2 but also below. The 10 following episodes were randomly selected to serve as a sample for this study: 3 (Anthony, Jr.), 5 (Half an Air Bubble Off), 7 (Heart Attacks), 11 (Howard the Date), 14 (Second Time Around), 15 (Oh, Brother), 16 (There's Some Black People Coming to Dinner), 17 (The Return of Ray Don), 19 (The Incredibly Elite Bona-Fide Blue-Blood Beaumont Driving Club), and 21 (Ted-Bare).

“Sex and the City” first aired on HBO on June 6, 1998 and lasted until 2004. The show was based on the *Sex and the City* book written by Candace Bushnell. The series is centered on Carrie Bradshaw (Sarah Jessica Parker), a New York column writer who focuses on sex and relationships in the Big Apple. Bradshaw often gets her inspiration for story features from her three friends Charlotte York (Kristin Davis), Samantha Jones (Kim Cattrall), and Miranda Hobbes (Cynthia Nixon). “Sex and the City” shows the strong bond these four girlfriends share and how it is challenged, weakened, and strengthened by their experiences with men, work, and

the single life. The second season of “Sex and the City” had 18 episodes. They are listed chronologically by their first airdate in Table 1.3 but also below. The 10 following episodes were randomly selected to serve as a sample for this study: 3 (The Freak Show), 4 (They Shoot Single People, don’t They?), 5 (Four Women and a Funeral), 6 (The Cheating Curve), 9 (Old Dogs, New Dicks), 12 (La Douleur Exquise!), 13 (Games People Play), 15 (Shortcomings), 16 (Was it good for You?), and 17 (Twenty-Something Girls vs. Thirty-Something Women).

During my first observation, I watched each of the 10 randomly selected episodes from season two of each show blindly in order get acquainted with the characters. The second observation allowed me to follow the maiden and whore characters in the chosen episodes and see how they aligned with Jungian archetype theory’s definitions of the two archetypes. During the third viewing, I observed the maiden and whore characters again but analyzed them according to the definitions of female stereotypes posed by feminist film theory.

The maiden and whore characters under analysis are Rose and Blanche (“The Golden Girls”), Charlene and Suzanne (“Designing Women”), and Charlotte and Samantha (“Sex and the City”). The other characters which are classified as mother and crone characters are Dorothy and Sophia (“The Golden Girls”), Julia and Mary Jo (“Designing Women”), and Carrie and Miranda (“Sex and the City”).

From this study, I hope to gain a deeper understanding of these women and to determine whether the characters many American viewers have come to adopt and love are portraying neutral archetypal images or negative, damaging stereotypical ideas.

## Results and Discussion

Jungian theory suggests that female characters are archetypal representations of society's neutral ideologies about women. These representations are neither positive nor negative; rather they serve as a reflection of womanhood defined by a particular society (Jung 1978). Feminist film theory holds that the characters described by Jung as neutral are instead glamorized, negative stereotypes that exist to please and satisfy the male gaze. The women in these roles are exaggerated icons made by men for their selfish fantasies with total disregard to the female gender (Doane 1991).

Rose, Charlene, and Charlotte assume the role of maiden in their respective shows. The three women represent the maiden at different life stages and in different times in American history. Rose is the eldest maiden featured during the middle and late 1980's. Charlene serves as the middle-aged maiden featured also during the middle and late 1980's debuting one year after Rose. Lastly, Charlotte is the youngest maiden and is featured from the late 1990's through the new millennium. Though none of the three is physically a virgin, the three women are still classified as maidens because they embody a whimsical essence of innocence and hope. American society, at the time of the shows' productions, no longer demanded virgin brides, therefore it is acceptable that the maiden characters are not physical virgins but as long as they serve as the voice of morality and grace, they are considered maidens. The modern American maiden is not judged based on the lack of sexuality, rather her morality and judgment.

Blanche, Suzanne, and Samantha assume the role of whore in their respective shows. Like their maiden counterparts, these three represent the whore character at different life stages and in different times in American society. Blanche is the eldest, followed by Suzanne, and lastly Samantha. The women's vain personalities and hyper-sexuality is often eluded as being

ridiculous, but is accepted nonetheless. At the time of the shows' production, American society condoned women owning their sexuality and embracing and engaging it more freely than ever before in the nation's history.

There are three major areas of focus in "The Golden Girls," "Designing Women," and "Sex and the City" that help develop the individual characters and set them apart from each other. The first three research questions were drawn from the three themes from the television shows. The first area of focus is the emphasis of outward physical appearance. Fashion is one of the most obvious focal points in all three shows. The individual's clothing is an outward, visible representation of her inner self. The four characters, specifically the maiden and whore characters' wardrobes are blatant, visible distinctions between the women. The second area of focus is conversation. The three shows follow the characters' relationships with each other. Their relationships are established through verbal communication; however, their individual personalities shine through how they interact in conversation. Observing the characters' choice of words and conversation etiquette allows for an audible representation of her inner self. The maiden and whore characters' communication styles give an audible distinction between who they are and what they embody. The third area of focus is sexuality. Sex is at the forefront of many conversations in these three shows and illustrates a distinction between the characters' morality. In the shows, sex or the lack thereof is often tied to a character's morality and perception. By observing the characters' sexual pattern, it will give insight into that individual and highlight any differences. The three major focal points all work together to answer the overarching question of whether the characters are archetypal or stereotypical.

## **Outward Appearance: The Theme of Subtlety and Modesty in Comparison to Flamboyance and Allurement**

Research Question 1: How do the maiden characters' outward appearances differ from the whore characters in their respective shows?

The maiden characters' outward appearance is more subtle and modest in comparison to the whore characters. The whore character is more flamboyant and noticeable in both her dress and in the way that she carries herself in comparison to her maiden counterpart.

### "The Golden Girls"

Rose and Blanche are repeatedly placed side by side in order to show their outward appearance distinctions. According to Kaler's 2004 study, "As fits her role, Blanche dresses in the extreme of fashion. Where Dorothy is dramatic and Rose is conservative, Blanche is seductive; her clothes emphasize her breasts and pelvic areas with flashy textures and slinky drapes. Her nightclothes especially are intended for seduction with their see-through fabrics and daringly low cut designs" (Kaler 2004, p. 54). Kaler continues by describing the maiden character. "{Rose's} clothing differs from the other three. Her dresses are usually shirtwaists with trim bodices and full skirts to emphasize her all-American housewife image; their pastel colors enhance her innocence and her blond fairness" (Kaler 2004, p. 55). The images from the chosen episodes show that there is a distinction between Rose and Blanche's outward appearance and that they follow what Kaler suggests.

In the episode, The Stan Who Came to Dinner, Blanche has invited Dorothy out to dinner with twin brothers. Rose is unable to attend because she is baking. However, when the twins arrive, Blanche confidently struts into the living room in a peach, flowing ensemble that is low cut and accents her curvy hips. She has a large sparkling ring on her finger and an oversized necklace around her neck that hangs into her bosom highlighting her chest. While Blanche

makes herself comfortable flirting with the brothers at the front door, Rose walks into the living room through the kitchen door – opposite of where Blanche is positioned. She is clothed in a flower-patterned shirt, a cream-colored skirt and an apron. Her shirt is completely buttoned covering her neck, her skirt hangs well below her knees, and she is accessorized in modest, simple jewelry including stud earrings and a simple ring band.

This first scene in this episode is a perfect example of the difference in the two characters' outward appearance and body language. Blanche's peach-colored dress is symbolic of her native Georgia's state fruit. The color hints at her southern state's roots; however, the cut of the dress exemplifies her need to be sexy. The flowing nature of the dress material represents Blanche's free spirit and open-mindedness. It is also symbolic of an aging whore who is unable to wear more form fitted outfits due to her body changing, but still longs to give the illusion of vibrant sexuality. Throughout the season, Blanche repeatedly discusses her bosom and hints that it is one of her most valued body parts. The low cut of the dress allows her to market her best assets in order to maintain the façade of sexiness. She strategically wears the oversized sparkling necklace to draw even more attention to her bosom. Her flashy accessories represent Blanche's need for attention. Blanche often wears jewelry that are family heirlooms, however, in this scene she is accessorized in costume jewelry. The fact that Blanche is wearing fake, sparkling costume jewelry hints that she is an actress. She uses her attire to put on a show in order to lure men into her sexual trap. Rose, on the other hand, is the complete opposite of Blanche. Her mostly pastel attire is also representative of where she comes from. Rose repeatedly describes her hometown of St. Olaf as a peaceful, calm place, which she embodies in her attire. Rose's outfit does not highlight her curves as obviously as Blanche's attire. Though she has been baking in a warm kitchen during the Miami summer, modesty is still a priority for Rose, which she exemplifies in

having her shirt completely buttoned up to her neck and wearing a skirt that falls below her knees. Rose's more traditional, conservative approach to accessorizing attests to her dainty delicateness and innocence.

This trend of opposition in outward appearance continues throughout the chosen episodes. In the episode entitled Son-in-Law Dearest, Blanche invites Rose to join her for an "I Love Lucy" marathon. As the women prepare to stay up all night watching television, they prance around the house preparing food and blankets and Blanche and Rose once again display outward differences in their wardrobe choices. Blanche is wearing a floor length cream-colored silk nightgown with lace cut outs near her bosom. The gown has a very high split that shows her legs when she walks and it is covered by a floor length green satin robe that is completely open. She completes her night attire with a pair of cream heels and a gold chain around her neck. Rose is wearing a pastel yellow-colored, cotton nightgown that is floor length and buttoned to cover most of her neck. There is nothing sophisticated or necessarily attractive about Rose's nightgown besides the subtle floral pattern that is barely noticeable. It has a few pleats in the front, a collar that sits high on her neck, and she has rolled up the sleeves to show her forearms. She is wearing white fuzzy house shoes. As in the previous example, both characters continue to allow their wardrobe choices, whether for daytime or nighttime activities, to serve as visible representations of their inner selves.

Blanche's night attire is provocative, though there are no men in the scene. The lace cutouts are a visible tease that shows off her breasts. The gold necklace lies right above her breasts to draw even more attention to that area of her body. The nightgown's high split flashes Blanche's leg up to her thigh while her heels make her legs look longer and slimmer. Her nightgown exudes sexual innuendos as she confidently struts around the house preparing for the

marathon. Rose's night attire is plain and modest to match her personality. The cotton material is symbolic of her modest character. She is not a fancy, flamboyant person like Blanche rather she embodies a simpler elegance. Her white, fuzzy slippers are somewhat childlike and represent her innocence and naivety.

### "Designing Women"

Charlene, a naïve romantic often sees good in everyone she meets. Her naivety and hopeful outlook on all situations often leads her to offer seemingly childish advice and suggestions. Her outward appearance reflects who she is on the inside as she is the most modest in dress and personality of the women. She is often flabbergasted by Suzanne's outlandish behavior and provocative ensembles. Suzanne loves being the center of attention and her outfits often attest to this fact. She believes that beauty is her only asset and often says that winning beauty pageants was the highlight of her life. Whenever she is amidst a crisis, she becomes a stronger sounder woman, but after it is over, she quickly returns to her selfish ways, which is evident in the episode, Anthony, Jr. Similar to the relationship between Blanche and Rose, Charlene and Suzanne also display direct differences in their outward appearances. While Charlene's reserved and modest personality is reflected in her simple, ordinary visible appearance, Suzanne's aureate dress testifies to her large, unavoidable personality. Throughout the episodes, instead of being placed side by side like Blanche and Rose, Charlene and Suzanne are often wearing the same color. By wearing outfits that look completely different but are the same color and often the same material, the visible distinction is undeniable.

In the episode Anthony, Jr., Suzanne is hosting a small dinner party at her home. She is dressed in a royal blue dress that cuts low across her chest, stops above her knees, and is form fitted to her figure. She is accessorized in a large gaudy necklace that accents her chest area and

a large ring on her finger. She completes her ensemble with high heels and dark makeup that accents her eyes. On the other hand, Charlene is dressed in a royal blue suit that seems to hide her curves. She is wearing panty hose, low-heeled shoes, stud pearl earrings, and very little makeup. The suit's skirt falls below her knees while the jacket is cut low, it is still modest and not nearly as low as Suzanne's dress. She is not wearing a necklace, so there is no added emphasis to her chest area.

This dinner scene comes just after Suzanne has been in a serious car accident and only sustained minor injuries. She claims that she has been living a sinfully frivolous life and promises God and the other women that she is going to start living a life full of charity and good deeds. She claims to put away her selfish, vain habits and to become more modest and wholesome. It is evident through Suzanne's attire choice for the evening that she is unable to change her inner self as she claims to have done. She vows to live a life more befitting of Charlene, but her attire still hints at who she really is at her core. With her tight fitting, revealing ensemble, Suzanne flaunts her inner self through her risqué attire. Her entire outfit along with her big hair and dramatic makeup resembles a typical, experienced beauty queen but her gracious, catering behavior is unbecoming to her true self. Suzanne's struggle with her forced inner change is made visible through her outfit's color. It is not ironic that Suzanne's dress color matches Charlene's outfit. Suzanne's dress represents her losing inner battle to shun her old ways which shines through due to the cut and fit of the outfit versus trying to become more like Charlene which is made visible with the dress's color. Charlene on the other hand remains true to herself in her modest apparel. Unlike Suzanne, Charlene's royal blue ensemble is plain and unnoticeable. Her soft demeanor is illustrated in her subtle appearance. Her modest hairstyle

and jewelry choices testify to her contentment with not being the focus and center of attention – a stark contrast to Suzanne.

The same color scheme is often used in the show to highlight differences between Charlene and Suzanne; however, at times their choice of attire is so blatantly opposite it is not necessary. In the episode entitled Return of Ray Don, the two women's attire could not be more befitting of their polarized personalities. When the Atlanta police department calls the Sugarbaker office in search of Suzanne, the women become worried for her safety. Just as the tension is rising, Suzanne storms into the office in a bright red, skin tight dress that falls above her knee covered by a floor length fur coat, red high heels, and an oversized black leather purse. Her theatrical entrance into the room forces all eyes on her, as she stands in the entry ready to melt in devastation. She falls onto the couch and into Mary Jo's lap as she informs the women that her trusty accountant has stolen all of her money and that she will now have to live as a lowly, poor woman thrust out of high Atlanta society by cruelty and injustice. Suzanne's situation is devastating, but even amongst tragedy she remains frivolous. She explains to the women that she will have to sell her home, clothes and other belongings in order to survive. In her dramatic monologue, she tells her friends that she hopes they like her outfit because it is the only one she will be wearing after she sells her other items. She often confesses to the women that winning beauty pageants was the highlight of her life; therefore, it is logical that if she were forced to keep only one outfit, it would hint at her glory days of yesteryear.

Suzanne's red dress symbolizes her sex appeal and need to be desired. Her fur coat represents her flashy personality and sense of style. It is a flamboyant symbol of her belief that she is better than many of the people around her. In the episode There's Some Black People Coming to Dinner, Suzanne says, "I'm better than a lot of people I know. Better lookin', better

hair, better dressed” (Designing Women Season 2, Episode 16, 14:44-14:56). She is often explaining to the women how she is superior to others; therefore wearing a fur coat is a visible demonstration of Suzanne’s train of thought and perception. Her red heels, large hair, and dramatic makeup are all expected trademarks of Suzanne, but her large purse is ironic. A woman’s purse is used to hold beauty items such as a hairbrush or makeup and usually their wallet. If this is the case with Suzanne, it is the ultimate irony symbol because she has no use for a wallet because she has no money. However, it is befitting her personality to wear the largest handbag she is seen with throughout the chosen episodes in the one scene where she is revealing one of her darkest secrets. Her large handbag is a symbol of her frivolous nature because her wallet is empty; therefore, the enormous purse is most likely full of beauty products. Even in the midst of her crisis, she must still give the illusion that she is a perfect southern woman unfamiliar with the difficulties of everyday living.

On the other hand, Charlene is wearing a sky blue, loose fitted dress that falls below her knees with a high neck and long sleeves. Once again, she is accessorized in modest jewelry including stud earrings and a bracelet. Her outfits consistently demonstrate her lack of desire to be the focus of attention. Just as she is charming and quaint, Charlene’s attire is befitting to her calmer self. In this scene, she is everything that Suzanne is not. Charlene is modest while Suzanne exudes sex. She is calm while Suzanne behaves as though she were in a Broadway musical. She is soft spoken while Suzanne is loud. In addition, she is content with blending into the background while Suzanne forces her way into the spotlight.

Charlene’s blissful naivety and innocent outlook on life shines through her whimsical attire. The flowing movement of the dress is similar to a fairy or ballerina’s outfit. She embodies the very essence of the daintiness of womanhood. She unknowingly draws attention to

herself because she is a refreshing sight in comparison to the vivid sex symbol, Suzanne. This is befitting of the women's outfits as well. When Suzanne makes her dramatic entrance into the office, Charlene is sitting next to the doorway at her desk. Her sky blue dress balances the scene and is a visible representation of Charlene's gracious behavior amidst Suzanne's drama.

### "Sex and the City"

Samantha and Charlotte are the last pair that continues the trend of outward distinctions representative of inner differences. Charlotte enjoys art, shopping, and searching for her soul mate. She believes that she will one day find her prince charming and often scoffs at Samantha's lustful views towards men and how she sometimes treats them as disposable toys. Samantha is the oldest of the four friends, but refuses to let her age dictate how she should behave. She is a loyal friend, savvy public relations practitioner, and a sex fanatic. She rarely censors her emotions and often disregards societal appropriateness especially in conversation with her friends (Gerhard 2005; Brasfield 2006). The two women's different personalities continue the trend of polarized outward appearances that Kaler suggests.

In the episode, Four Women and a Funeral, a popular fashion designer has passed away and the women have been invited to attend his funeral. When Samantha arrives at Carrie's apartment, she is dressed in a light blue suit with a cream fur coat. She completes her outfit with white gloves, a cream purse, and high white heels. Carrie is shocked by the unique wardrobe selection but lets the issue go when Samantha defends her choice claiming it is appropriate because it was designed by the dead man. When Charlotte arrives in an all black modest dress covered by a black calf length coat, she too takes issue with Samantha's ensemble but is unwavering in her opinion despite Samantha's justifications. In this scene, Charlotte and Samantha's different personalities radiate in their outward appearances.

Charlotte's simple, modest ensemble attests to her traditional and meek personality. The color black is accepted by western tradition as a symbol of grief and has been deemed the appropriate color choice for persons attending sad events such as wakes and funerals. By Charlotte following western etiquette, it demonstrates her preference of tradition rather than new wave ideas and options. The dress's high neckline and long length reflects her modest and prudish personality. Charlotte completes her look with pearl earrings and a fashionable handbag. The pearls serve as a visible sign of her embodying the delicate side of womanhood while her expensive handbag represents her being accustomed to being well taken care of with little worry to her finances. Samantha, on the other hand, completely disregards western tradition and embarks on making a statement in her pastel ensemble while being unmoved by her friends' comments that she is dressed inappropriately. The low cut suit top shows off her ample bosom and she wears her fur coat off her arms so her top is completely exposed. Her blatant disregard to the color black is symbolic of her free spirit and her habit of not heeding society's definition of appropriateness.

When the women arrive at the funeral, it is Charlotte and Carrie that stand out amongst the attendees as nearly everyone else is in an ensemble similar to Samantha's outfit. During the funeral, Charlotte asks Samantha if she may borrow her hat so she can fit in with the other attendees. Samantha reluctantly says yes and after Charlotte places it on her head, a gust of wind blows it away. After chasing the hat through the graveyard, Charlotte finally retrieves it and ultimately returns it to Samantha. This scene is ironic because it shows Charlotte taking Samantha's style and being unable to maintain it. It represents the women's polarized styles and how the balance maintained by their differences can be interrupted when one tries to act outside

of character. Charlotte looked ridiculous in Samantha's hat and once it was returned to its rightful owner, the balance was restored as both women fell back into their polarized roles.

Later in the season in the episode Shortcomings, Charlotte's brother comes for a visit to escape the stress of his pending divorce. She is excited for her friends to meet him but worried that Samantha will entice him into her web of allurements and sex. Unfortunately, for Charlotte, her worries become a reality. The following morning, as she walks into her kitchen for breakfast, Charlotte, dressed in a modest, frilly nightgown finds Samantha making coffee in her brother's college t-shirt. As the only two people in the kitchen scene, Charlotte and Samantha could not be more different. Charlotte is wearing a light pink nightgown that stops right at her knees. Her hair is brushed down and looks rather kept for someone just getting out of bed.

Charlotte's outward appearance is symbolic of her always being prim and proper. Regardless of a given situation, she always acts accordingly and it shows in her feminine tailored attire. Even after waking up, when most would be disheveled and discombed, Charlotte waltzes into her kitchen as though she had just walked out of a fairy tale book instead of rolling out of bed. As Charlotte stands to confront her friend in her all white kitchen, Samantha, dressed in a dark navy blue Duke t-shirt looks like a stark contrast to the all-pastel scenery. The t-shirt only stops in the middle of her upper thigh exposing most of her legs. Her hair is a tangled mess and she looks as though she has just survived a serious ordeal. In comparison to the all white background and Charlotte's light pink nightgown, Samantha stands out as something that does not belong in the scene. Her attire is symbolic of her loose and immature sexual nature. The color of the t-shirt is symbolic of her opposition to Charlotte, but the word "DUKE" represents her immaturity. Samantha, at the time of the scene, is approximately 44 years old. With a

woman of her age in her given situation wearing a college t-shirt, she stands as a symbol of immaturity and it highlights her longing for her younger years as an explanation for her behavior.

The stark contrast between the maiden and whore characters' outward appearances spans over all three television shows. It is clear from these examples and numerous others that there is a trend of the characters' outward appearances being a visible representation of who they are on the inside. It is also a reoccurrence of the maiden characters dressing more modestly and traditionally while being balanced by the whore characters' sexual, enticing attire.

### **Language and Speech: The Theme of Westernized Feminine Etiquette in Comparison to Unapologetic Verbal Brazenness**

Research Question 2: How does the maiden characters' language and conversation etiquette differ from the whore characters in their respective shows?

The maiden characters' choice of language and conversation etiquette is more soft spoken and befitting of a proper western civilized woman of her time in comparison to the whore character who often disregards appropriateness. The whore characters' choice of language is often harsher and more raw and vivid in comparison to her maiden counterpart.

#### "The Golden Girls"

Just as Rose and Blanche showed the different inner selves through their attire, they also continue the trend in their speech. In the episode, Forgive me, Father, Dorothy has invited a love interest over for dinner. The women ready the house and prepare dinner but upon the dinner guest's arrival, they are all shocked to discover that he is a priest. Nevertheless, the women and Father Frank enjoy dinner and while drinking coffee afterwards they begin discussing the priest's decision to join the church.

Blanche: Oh, so first you were a teacher and then you decided to become a priest.

Priest: Well, actually at first I went to medical school for a year and then I quit and became an assistant basketball coach, then became a teacher, then came the priesthood.

Rose: What do you think you'll do next?

Dorothy: Would anybody care for more coffee? I have another pot brewing.

Blanche: Oh, yes, let me give you hand, Dorothy. Excuse me (talking to the priest). (Blanche and Dorothy exit living room set)

Rose: You know, black is your color! Did that influence your decision to enter the priesthood?

Priest: Looks confused and bewildered by the question, but does not respond.

(Change scene. Blanche and Dorothy in the kitchen getting more coffee)

Blanche: Well, it wasn't exactly the evening I'd planned, but turned out to be pleasant enough.

Dorothy: Frank is a very special person. Isn't he?

Blanche: Yes, he certainly is and he obviously thinks the same about you.

Dorothy: Of course he does. We're friends.

Blanche: Dorothy, I hesitate to say this, but something in Frank's eyes says to me he thinks of you as more than just a friend.

Dorothy: Blanche, the man is a priest!

Blanche: The man's a man!

Dorothy: I'm not going to listen to this!

Blanche: Look, I know what I'm talking about because I was in a very similar situation once and he was a man of the cloth! Oh, totally dedicated to his vocation or so he said, but his eyes told me he was dedicated to me. Now, we both knew it was wrong and we fought our feelings with every bone in our hot, longing, and thriving bodies, but finally it was just too much for us and we gave up and checked into a Best Western.

Dorothy: You had an affair with a priest?

Blanche: Priest? I didn't say he was a priest! I said he was a man of the cloth. He was a fabric salesman. You know, we never made love after that, but he did cover my lazy boy for free.

Dorothy: Wonderful, Blanche!

Blanche: The point is something in his eyes says he wants you and I think he means it in the biblical sense.

Dorothy: I will not listen to this!

Though the conversations are short, both Rose and Blanche's language and conversation etiquette are blatantly different. How they engage in conversation reflects who they are on the inside and they could not be more different. Rose does not speak as much as Blanche in these scenes, but that is testament to her more demure nature. When she does speak, regardless of how ridiculous it may sound, she does so in complete sincerity. For example, after Father Frank tells the women about his various occupations before joining the clerk, Rose is so engaged that she asks what his next job will be. While this might have sounded sarcastic coming from Sophia, Rose is very sincere in her question and is so focused in the conversation that she is unable to see the issue with her question even while it annoys the other people in the room. This is

representative of Rose's child like behavior. She is not childish in an immature sense; rather she processes conversations as a young child. She understands people's statements literally and is unable to decipher or use outside knowledge to respond as an adult. In Rose's mind, Father Frank had alluded to be a wandering man quickly leaving one occupation for another. It was reasonable to ask what he was considering for his next occupation because, like a child, she did not realize the finality of joining the priesthood. Later, Rose continues with paying the priest a compliment claiming that he looks good in black and inquiring if that was a factor in his decision to join the church. Because this is the father's first encounter with Rose, he is unable to respond. He sees an elderly woman, but she continues to ask questions befitting of a young child. He is unfamiliar with such a level of innocence in a person Rose's age. She means no harm in her questions, as one can see in how engaged she is, but her naivety is often mistaken for dumbness because of how old she is. Rose's comments and questions reflect her pure nature. While they are often ridiculous and humorous, her sincerity and purity in conversation is a reflection of her true self.

Blanche, on the other hand, also uses conversation to show her personality; however, it is very different from Rose. During the conversation in the kitchen, Blanche suggests that Father Frank is interested in Dorothy. She is appalled, but Blanche continues by justifying her claim with a story about a sexual encounter she had with "a man of the cloth." As Blanche describes her needs, desires, and ultimate affair, Dorothy stands in horror as her friend reveals details of an ungodly sexual encounter. Finally, Blanche suggests to Dorothy that a man has needs regardless of his profession and that she is convinced of Father Frank's affections towards her. In this short conversation, Blanche reveals a lot about herself. Her story confirms her promiscuous behavior and her belief that others should live a life similar to hers in suggesting that Dorothy should

behave as she did. She disregards the sanctity of the church and society's rules of appropriateness in order to fulfill her sexual needs. Unlike Rose's childish innocence, Blanche is the most experienced woman in the house and loves to brag about her endeavors to her friends. In this scene, Blanche seems to be bragging that she was able to have the man she wanted regardless of his profession because she knows Dorothy's character will not allow her to do so. Despite knowing her friend's stance on the situation, Blanche continues to press the issue revealing her boss like temperament.

Blanche and Rose continue to let their polarized personalities infiltrate their conversation and language throughout the selected episodes. In the episode entitled Whose Face is This Anyway?, Rose is filming a documentary about her roommates for a class she is taking at the local junior college. She is walking throughout the house with a large video camera practicing her recording skills when the following conversation takes place.

Dorothy: Oh, Rose! You nearly scared me to death! What are you doing?

Rose: Getting a close up of your face, but I think I'm too close! Did you have a poppy seed bagel for breakfast?

Dorothy: Will you put that thing down? What do you think you're doing?

Rose: Well, I'm making a video for my class at the junior college.

Dorothy: Oh, really? Gee it sounds like fun!

Rose: Oh, I'm glad you think so because I want you to be one of the stars!

Dorothy: Oh, Rose I don't think so. Now, you know how uncomfortable I am in front of a camera. Besides, I always come out looking like Fess Parker.

Rose: Don't worry! This is a documentary. It's ok if you're not good looking.

Dorothy: Rose, stop trying to appeal to my ego. The answer is no!

(Sophia enters)

Rose: Oh, Sophia! How would you like to star in my video?

Sophia: Are there any nude love scenes involved?

Rose: No!

Sophia: Because if it's integral to the plot I'll be more than happy to do it!

Rose: You see, Dorothy! Sophia wants to be in my video. Why won't you?

Sophia: Dorothy's always been a little camera shy! You'd be too if you looked like Fess Parker in heels!

(Blanche enters)

Rose: Oh, Blanche! How do you feel about performing in front of a video camera?

Blanche: I think it's alright as long as you've already had at least three dates!

Rose: It's for my video class. My final project is "A Day in the Life of my Roommates." What do ya say?

Blanche: Oh, sure honey that sounds like fun!

Rose: Oh, thank you, Blanche! You're a real friend - you and Sophia. I'll just shoot around Dorothy.

Dorothy: Oh, alright! Alright, Rose I'll do it, but just don't shoot from too low. Stan used to do that in our home movies and I always looked like someone from another planet.

Sophia: She looked like Fess Parker from another planet.

Blanche: Girls, guess what I just got! An invitation to the reunion for my college sorority, the Alpha Gams!

Rose: I belonged to a sorority when I was in college – the Alpha Yams. It was an agricultural college.

Blanche: Well, I cannot wait to see my sorority sisters. Scarlett and Melanie and all the rest of the girls. It's going to be exactly like old times. Oh, well maybe not just exactly. The other girls will all have grown old and wrinkly and saggy through the years while I have remained unbelievably devastating! I cannot wait to go back there and rub their noses in it!

Rose: Isn't it wonderful how you make life long bonds when you join a sorority?

Dorothy: I never belonged to a sorority. I was blackballed.

Rose: Oh, I think that is so cruel! The Alpha Yams didn't have blackballing. We believed that any girl who wanted to help her community and foster a feeling of sisterhood should be allowed to join.

Dorothy: That's very commendable.

Rose: As long as she could castrate a sheep.

Sophia: It was a service organization in Sicily with similar membership requirements except instead of a sheep, it usually involved a major from a neighboring town.

Dorothy: Ma!

Sophia: Hey! Some of Italy's finest sopranos were former mayors!

This scene gives an accurate portrayal of all four women's personalities, however, the trend of polarization continues specifically between Blanche and Rose. Rose's childish behavior once again shines through her conversation as she asks each roommate to be in her film. It is representative of a young child asking older children to play with her. Dorothy is not interested in "playing," so Rose resorts to begging and pleading while trying to convince her to be a part of her documentary. While doing so, Rose does not realize that not only is she annoying Dorothy who is trying to focus on maintaining the houseplants, but she is also insulting her. When Dorothy engages Rose asking what she is doing with the video camera, Rose answers by explaining her assignment from class. It is not ironic that Rose is the only woman in the group who is taking a class. The idea of a student is symbolic of youth, innocence, and inexperience.

By Rose being enrolled as a student and explaining her assignment to her roommates who are all elderly women it suggests that she has the mind of a young schoolgirl. Rose asks Sophia to be a part of her documentary after being unsuccessful with Dorothy. When Sophia is easily persuaded, Rose rubs the fact that she now has a “playmate” in Dorothy’s face who is still unconvinced to join in. Lastly, Rose asks Blanche to be a part of her assignment. During this section of the conversation, the two women’s different personalities become very clear. Rose, being portrayed as a student asks Blanche, the whore how she feels about performing in front of a camera. Rose believes she has asked an innocent enough question; Blanche immediately translates it into a sexual connotation and responds in a manner that is bewildering to her counterpart.

Blanche’s answer is a complete embodiment of who she represents. She is a highly sexually active person who fails to consider who is asking her such a question, but responds in a manner that reflects her train of thought. For Rose to ask if a person would feel comfortable performing sexual acts while she records it is completely out of her character. Blanche, on the other hand, is so enwrapped in sex and men that she is unable to interpret the question based on who is asking it. The notion of performing sexual activities in front of a camera with a man one has only seen three times is also reflective of Blanche’s inner self. She is a sex crazed, man devouring woman and her comments in this section of the conversation reflect that. As the scene continues, Blanche shows another side of her in the conversation. She informs the women that she has received an invitation to attend her college sorority’s reunion. At first, she is very excited to see her old friends again, but then her true colors show when she reveals that she is looking forward to seeing how old they have become while she has defied time and has maintained her youthful look.

Blanche is always trying to teach the other women how to be more like her in some form or fashion. She often claims to be younger, more beautiful and more sophisticated than the other three, so it comes as no surprise to see that she confesses to not being wholeheartedly happy to reunite with old sorority sisters but more so thrilled at the opportunity to flaunt that she is still better looking than them even decades later. Though Blanche's comments are humorous, they hint at her insecurity towards her aging body. She often claims to be in her early 40's, which is untrue. When she is rejected by men, she blames her age and she refuses to celebrate her birthday and even becomes depressed around the big day. Blanche telling the women that she is looking forward to seeing her sorority sisters is a reflection of her thinking she is better than other women are, but it is also a way to mask her inner doubts about the toll age is taking on her physical beauty.

Rose concludes the scene by completely disregarding Blanche's shallow comments and explaining how her sorority, the Alpha Yams, did not discriminate against other women wanting to join the organization. Just as it seems Rose has finally made a descent, sensible comment, she adds that the women wanting to join had to castrate a sheep. Though the comment is outlandish, it suggests that Rose is not like Blanche in the sense that she does not judge on outward appearances, but holds people by another standard. For Rose's sorority to require its incoming members to castrate a sheep seems unpractical, but it serves as a reminder that she is very different from her counterpart. She does not judge people, friends, or potential sisters based on the outward appearance, but by what they can contribute to the greater good of the relationship or organization, something that seems foreign to Blanche.

## “Designing Women”

Charlene and Suzanne continue to show their differences in their conversation etiquette and language just as they did in their outward appearances. While Charlene is soft spoken, Suzanne is overly confident in her speech and often adds outlandish comments. In the episode Second Time Around, Charlene is smitten with a colonel, but is disappointed when she returns from errands and has no messages from him. The women come together to offer their advice.

Charlene: Hi! Any messages?

Suzanne: Oh, yeah there on the desk.

Mary Jo: (singing) Let it please be him! Oh, dear God it must be him, it must be him or I shall die!

Charlene: Mary Jo, cut it out. (looking through the messages) Suzanne, he didn't call?

Suzanne: I just said they were messages. I didn't say they were from your colonel.

Charlene: Oh, I can't believe he hasn't called!

Mary Jo: Oh, well don't feel too bad! We can always double with Bubba and Dwayne.

Suzanne: Who's Bubba and Dwayne?

Mary Jo: Oh, just some guys who told us they loved us at the stop light. They were in a big red truck, gun rack in the back, duck hunter hats on, playboy key hanging from the rear view mirror. I mean isn't it just incredible that those people are still out there floating around? I mean it's like that Japanese soldier that stumbled out of the forest eight years after World War II. I mean I just wanna shake them and be like Bubba, Dwayne, it's over!

Suzanne: Isn't it funny how you and Charlene always attract that redneck element, but I never have any problems with it myself? I wonder why that is.

Mary Jo: No, you don't.

Charlene: Julia, are you sure you were here the whole time?

Julia: Yes, Charlene I am. I remember because I was trying to work and Suzanne was talking.

Charlene: I don't understand it. We had the best time the other night. Now, I know y'all think I say that all the time, but this is different. As far as I'm concerned, Bill's the last guy on my dance card.

Suzanne: Well Charlene you better wise up and start playing a little more hard to get!

Charlene: Oh, come on, Suzanne. I told you I don't like to play games.

Suzanne: I don't care! Men like a little challenge. Like Hyatt! I went to visit him in intensive care today. Well, he forgot to tell his secretary to send me flowers this week so I just let him know that I didn't appreciate it. When he stuck that little hand out from under that oxygen tank, I didn't take it! I'da shook my finger at it. He grinned! He loved it!

Julia: Suzanne, you are playing hard to get with a man in intensive care?

Suzanne: Oh, come on! It's not like it's the first time he's been in there! All I'm saying is, Charlene is way too accessible! I mean every time your colonel calls you're right on top of the phone. You go out with him every time he asks. You have to learn to play these things out, to advertise what you have and then withhold.

Mary Jo: You know Suzanne, you belong with Bubba and Dwayne! You're obviously from the same glacier! Women don't do that anymore.

Julia: Oh pooey! They do it! They just do it behind Gloria Steinem's back!

Charlene: Anyway, what do you mean advertise and then withhold?

Suzanne: I mean, you should greet them at the door in something seductive and skimpy, then don't let anything happen that night and when he asks you out for the next time, tell him you're busy. It never hurts to hurt them a little in the beginning.

Julia: Or why not just go all the way? Would it be more civil and direct and greet them at the door completely naked and then slam his hand in it?

Suzanne: Ok! I'm just trying to be more helpful!

The women's personalities shine in this humorous conversation. As the maiden character, Charlene is unfamiliar with men. She is the least experienced and is unsure of how to win over her love interest, so she turns to the others for help. In this conversation, her input and comments make her sound like a teenage girl with a crush rather than an adult woman seeking a mature relationship. She has a whimsical fairy tale hope of her crush marrying her, which she alludes to by saying he's the last man on her dance card. Years ago, men would write their names on women's dance cards after they had asked them for a dance. The last man on a woman's dance card was the man she danced with her for the remainder of the evening meaning he had won her over. Charlene hints at the romantic age of courtship as she describes her feelings for the colonel. This reflects her innocent and hopeful personality. Being at a lost for what to do, she turns to her three friends. Suzanne, of course having the most experience with men, offers a majority of the suggestions.

Suzanne's advice is tried and true. She explains to Charlene that although she does not like the games that come along with modern dating, she is going to have to learn to play them if she wants to win the ultimate prize – the colonel. By Suzanne offering a personal example, she is letting the women know that she has played this game numerous times and knows how to win. Her example seems ridiculous because she is playing hard to get with a man who is very ill, but that does not deter her from sticking with what she knows. Later, she tells Charlene that she

must advertise what she has and then withhold. Charlene, being completely unaccustomed to the woes of dating, does not understand what Suzanne is suggesting which once again highlights her maiden characteristics. This trend of opposition continues throughout the season in other episodes.

In the episode Half an Air Bubble Off, Mrs. Clifton, an old friend of the Sugarbakers, stops by the office to share some exciting news. She has been selected to represent her retirement home in a senior beauty pageant. Upon her arrival, the following conversation occurs highlighting differences between Charlene and Suzanne.

Mrs. Clifton: Yoo-hoo! Anybody home?

Charlene: Well, hi Mrs. Clifton!

Mary Jo: Mr. Tyson and Mrs. Clifton in the same day! There must be a full moon!

Charlene: Aw, let me take your coat.

Mrs. Clifton: Alright, dear. So long as you promise to give it back. Well, I just got the most exciting news. I had to come right over. Maybe you all had better come over here and sit down. I mean this is big!

Suzanne: It's mother. She's met someone in Europe and their getting married?

Mrs. Clifton: No, but I do wish she'd hurry up and come back home. Everything is just dead. All I do is sit in front of the television set and since it's broken, there's no pictures so now I can see myself on every channel. But, just as alert this morning, I went to a senior citizen's meeting at the community center and that's where it happened!

Mary Jo: What happened?

Mrs. Clifton: I was nominated to represent our complex at in the Mrs. Senior Citizen Beauty Contest!

Charlene, Julia, Mary Jo: Oh, Mrs. Clifton that's wonderful!

Mrs. Clifton: Oh, please call me Bernice! Anyway, I was hoping that maybe Suzanne would be my coach.

Suzanne: Oh, I'm sorry. I-I-I would just love to but you see I'm busy planning this fundraiser here for the symphony and well maybe I could take a rain check.

Julia: Suzanne, could I speak to you over here for just a minute?

Suzanne: What for?

Julia: I want to show you something in the refrigerator.

Charlene: Show her that stuff on the fur with it. It's hers!

(Side conversation between Julia and Suzanne)

Julia: Suzanne, I cannot believe you cannot find time to help Mrs. Clifton.

Suzanne: Oh, it's not just the time, Julia. Well she drives me crazy! I mean she's calling me up every night as it is!

Julia: She does?

Suzanne: Well yeah! Doesn't she call you?

Julia: No. What does she want?

Suzanne: Oh, it's just goofy stuff ya know? Like don't I think that dance Bill Cosby does right before his show starts is just a little bit silly.

Julia: Well I don't care. Mother would be appalled if we don't help her.

Suzanne: Oh, alright. I don't know where you get this we stuff from though. I'm the one that has to put up with it.

(Julia and Suzanne rejoin the group)

Suzanne: Oh, well Bernice, it looks like there's been a change in my schedule and I'll be able to help you out after all.

Charlene: And I would love to do your hair and makeup!

Mrs. Clifton: Oh, that's swell because I do want to beat that O'Lita Daniels so bad. She's Ms. Lucy Lee Retirement Villas and she's always putting me down. Like today, when everyone was deciding what to do for their talent, O'Lita spoke up and said that for my talent maybe I could say something that made sense for a change.

Charlene: (Helping Mrs. Clifton into her coat) What is your talent?

Mrs. Clifton: Eating fire.

Though there is an added voice in the conversation, Charlene and Suzanne still manage to let their conversation accurately depict who they are. As soon as Mrs. Clifton arrives, Charlene is gracious and hospitable offering to take her coat and usher her into the room. She is actively engaged in Mrs. Clifton's exciting news while Suzanne is disengaged and annoyed. After Mrs. Clifton makes her big announcement, all of the women verbally congratulate her while Suzanne offers her a forced grin and a nod. Suzanne's lack of communication reveals her selfish side. She is not interested in elderly woman's excitement because she is not involved in the commotion. However, Charlene is the loudest of the group to congratulate Mrs. Clifton on her nomination showing her sincerity and kindness.

When Mrs. Clifton asks Suzanne to be her beauty coach, she immediately finds a reason to decline the offer. Her older sister sees through answer and asks to speak to her in private. Suzanne, although selfish is very intelligent. She knows that Julia is going to convince her to work with Mrs. Clifton, so she tries to deflect the confrontation. During the sisters' side conversation, Suzanne reveals her frustrations with the elderly woman and why she does not want to be involved in the pageant, but after Julia almost demands she help, she gives in. This

intimate talk between the sisters reveals that Suzanne is very selfish and has a low tolerance of those she does not particularly care for, but does have a good heart. She at times, when forced, is willing to put her vanity aside for the sake of others.

After Julia and Suzanne reunite with the other women, she reluctantly announces that will be able to help with the pageant. Charlene does not have to be convinced as she happily offers to do Mrs. Clifton's hair and makeup. This scene shows a clear distinction between selfish, self-centered Suzanne and gracious Charlene. Though it is a relatively short scene with no direct dialogue between Charlene and Suzanne, the two characters' inner personalities continue to reveal their inner selves and reflect their true personalities.

### "Sex and the City"

Like the previous maiden-whore duos, Charlotte and Samantha's conversation and language choice continue to show their differences. In the episode, Was it Good for You?, Charlotte is disheartened after a lover falls asleep while making love to her. The topic comes up while the women are sitting at a diner having breakfast.

Carrie: I'm gonna have a Spanish omelet, hash browns, some more coffee, and an orange juice. Oh! And um, can I have some rice pudding for later? Thanks.

Samantha: Storing up for winter?

Carrie: No, I'm starving! Patrick and I...all last night and I'm just...

Charlotte: No, don't stop. It's ok. I mean just because I'm bad in bed doesn't mean everyone has to be.

Miranda: Ok. One more time. You are not bad in bed!

Charlotte: Oh really? Has a man ever fallen asleep making love to you?

Samantha: No, but I once fell asleep when a guy was doing me. It was the loot.

Charlotte: It's ok. I'm mature enough to realize that while I may be good at some things like accessories, I might need help in others like...

Samantha: Fucking?

Charlotte: Making love! So, I'm taking a class.

Samantha: A fucking class?

Charlotte: No! A tantric sex workshop.

Carrie: Well just don't drink any suspicious kool-aid or put on new Nikes.

Charlotte: Oh, it's not like that! It's taught by this very well respected woman psychologist. It's called "How to Please a Man."

Miranda: I know how to please a man. You just give away most of your power.

Charlotte: Look, I have a trainer for the gym. I can have a trainer for...

Samantha: Fucking!

Charlotte: Please stop saying that!

Carrie: Are you actually going to do this?

Charlotte: Yep! And, um, seating was limited so I signed you guys up. Please! Please? I can't go alone. And if Brim ever falls asleep on me again, I will die! Please? Pretty please! Pretty please with sugar on it!

Carrie: Christ, I'm in.

Miranda: What the hell. I don't exactly have the hanging from the rafters.

Samantha: "How to Please a Man!" I could teach the damn class! Alright!

In this scene, Samantha and Charlotte's different characters shines through in the topic of conversation and their specific language choice. While Charlotte is sulking because her lover fell asleep while they were having sex, Samantha disregards her feelings and tries to comfort her by saying that she once fell asleep on a man. While Samantha's encouragement technique is not very comforting to Charlotte, it is very typical of her. Samantha is proud of her sexual experience and because no man (or woman) has ever fallen asleep while in bed with her, she uses a personal example that fits the situation the closest. Charlotte's maiden character allows her to accept being "bad in bed." While Samantha claims to be extremely talented and would consider it a devastation to be bad in bed, Charlotte seems to be more disappointed that she was not able to satisfy her lover but is mature enough to take the necessary steps to improve. Her hopeful outlook that her new class will improve her love life is commendable and reflective of her hopeful and optimistic personality.

The most defining difference between Charlotte and Samantha in this scene is their word choice referencing sex. While Samantha chooses to refer to it as "fucking," Charlotte finds the word appalling and distasteful and uses the more appropriate phrase "making love." As the conversation continues, Charlotte becomes so uncomfortable with Samantha's frank use of the word that she pleads with her not to say it again. These word choices are symbolic of the two distinct characters. While Samantha has no reverence for behaving and speaking politically

correctly, Charlotte respectfully bows to society's level of appropriateness. Charlotte's approach that is more modest forces her to speak out in regards to Samantha's language. This is reflective of the two women's polarized characters. The women's differing conversation styles continues throughout the season.

In They Shoot Single People, Don't They? the friends gather at Carrie's apartment to go see a movie. While Carrie is in the bathroom, Miranda and Samantha are making martinis and waiting for Charlotte to arrive. The following conversation takes place.

Samantha: What is this thing that guys have these days about wanting to shave your pubic hair?

Miranda: It's obvious! They want a little girl.

Samantha: Well actually, in Forest's case, it was more like being branded.

Miranda: What are you talking about?

Samantha: He shaved me into a shape. A lightning bolt!

Miranda: Where do you find these guys? Carrie are you listening to this? That very personal trainer of Samantha's shaved her crotch in the shape of a lightning bolt!

Carrie: Oh! Really? That's very creative. It's sorta like X marks the spot.

Samantha: You know it's a very neglected area, but people are really starting to pay attention.

Miranda: Uh huh.

Samantha: You can't just let it grow wild anymore. There's an entire business these days devoted to the upkeep and management of pubic hair. It says as much about you as your shoes.

Miranda: Congratulations! It sounds like you've found yourself a very talented stylist. Carrie, what are you doing in there?

(Knock on the door. Charlotte enters)

Carrie: You know what? Um, could somebody get that? I'll be out in a second.

Charlotte: Hey! Sorry I'm late.

Samantha: Wow! You didn't have to get all dressed up for us. (Referring to Charlotte's outfit).

Miranda: Why not? You did your hair.

Charlotte: Well, it's not for you guys. I'm meeting Lydia and her friends later on tonight.

Samantha: Lydia? Who's Lydia?

Miranda: Haven't ya heard? Charlotte's a lesbian!

Charlotte: I am not a lesbian. I've just have some new lesbian friends.

Miranda: She's been out with them three times in the past week.

Charlotte: So! They're cool and they buy art and their lives aren't complicated by men.

Miranda: I was a major lesbian in the fourth grade. Wendy Kirsten. We kissed. It was nice.

Samantha: They know you're straight. Right?

Charlotte: Oh, I'm sure they do, but we don't even talk about sex. Believe me, it's a non-issue.

Miranda: You have to tell them. Otherwise, you're just leading them on.

Samantha: That's right! You're nothing but a big clit tease.

Charlotte: What are you saying? That a straight woman and a gay woman can't be friends?

Samantha: Of course they can, but you can't expect to move to wonder woman's island and not go native.

Charlotte: Where's Carrie?

Miranda: If she doesn't get out of the bathroom soon we're gonna miss the movie.

Samantha: Is everything ok in there?

Carrie: Actually, no. I need help. It's embarrassing, but I got a new diaphragm and it's stuck.

Miranda: How long has it been in there?

Carrie: Um...since last night.

Miranda: You mean while you were out getting your teeth cleaned this morning it was...

Carrie: Yep! Now, listen. I'm either gonna have to make an emergency visit to my gynecologist or one of you is gonna have to give me a hand.

Miranda: I would help you, but I'm not ambidextrous. You're the lesbian! Go in there! (Referring to Charlotte).

Charlotte: No!

Samantha: Go! Uh! And I just had my nails done!

Samantha's freedom of expression regarding sex allows her to discuss numerous private topics publicly with little or no embarrassment. When she begins the conversation with Miranda about her latest adventure with her personal trainer, she is very open minded and willing to reveal her intimate moments to her girlfriends with no hesitation. She does not fear being judged or looked down upon because she is so comfortable with the subject. Charlotte often shies away or contributes very little to conversations regarding sex, but Samantha, as shown here, discusses it with ease. This reflects her sexually liberated personality and her habit of engaging in sexual acts casually with a number of different people. As Samantha, Miranda, and a much occupied Carrie engage in the discussion regarding the new trend with pubic hair, Charlotte arrives last and late to the conversation. Charlotte being the last to arrive is not ironic. It is symbolic of how uncomfortable she is with the topic.

### **Relationships and Sexuality: The Theme of Orthodox and Traditional Approaches towards Companionship and Physical Intimacy in Comparison to Unbridled Lust and Indulgence**

Research Question 3: How does the maiden characters' sexuality and views on romantic relationships differ from the whore characters in their respective shows?

The maiden character is a prude and views sex as a sacred act between lovers. She perceives romantic relationships as being important in life and places a high value on monogamous relationships and the sanctity of marriage. The whore character does not place a high emphasis on the importance of sex; rather she is accustomed to having many partners. Although she will commit, she prefers the freedom of having a large number of beaux to choose from instead of tying herself down to one in particular.

#### “The Golden Girls”

Blanche constantly reminds the audience why she is classified as the whore character. Her seductive flirting, provocative body language, and growing list of sex partners are a testament to her personality. Rose, however, also reminds the viewers of her maiden characteristics by not engaging in as many sex adventures. Although she does engage in the act, Rose is always in a committed relationship with men she sleeps with – a key factor in the modern perspective of virginity. The women’s sexuality is often revealed through their conversations when they discuss details of their affairs. Very rarely are the women shown having sex, so they must rely on each other to reveal their views and sexual activities through discussions and suggestive behaviors.

“[Blanche’s] promiscuity (or the appearance of it) fits...her sultry voice and walk speak of seduction while her fleeting beauty and coy ways portray the decay of the American south” (Kaler 2004 p. 54). Throughout the series, Blanche expresses her sexuality and views towards relationships the most of the four women. She is often linked to more than one man and usually brags about her latest sexual encounters. In the episode, It’s a Miserable Life, the four women are working to convince their neighbors to sign a petition that will save an old oak tree. As they file back into the house after hours of work, they begin to marvel over how many names each has

obtained. When Blanche comes home, she proudly hands Dorothy her slip of paper. The following conversation occurs.

Dorothy: Um, Blanche. You've been gone for three hours and you only got one guy to sign this petition?

Blanche: Well give me a chance to freshen up and change clothes. I'll get you another one!

Blanche's history with men and her coy looks suggests that she did much more than converse with her one signee. The other women are flabbergasted by her sexually charged response, but merely shake their heads because they have grown accustomed to her habit with men. Later, in the same episode, the friends arrive at the courthouse to argue their case to save the oak tree when Mrs. Claxton, a mean elderly woman who has voted to chop the tree down, passes the four friends in the court lobby. The following conversation occurs.

Blanche: Sophia, we live in the greatest country in the world! A country founded on the principles of honesty, truth, and fairness! I am certain that once we present our petition, the democratic system will prevail and our noble endeavor to save that mighty oak will prove victorious!

Sophia: You certainly sound pretty confident.

Dorothy: Well she slept with two of the commissioners!

Sophia: That works in Sicily and New York!

Rose: Girls, I've got great news! I've just come from Mrs. Claxton's and she says she wants to save the tree!

Dorothy: You're kidding!

Blanche: How did you manage that?

Rose: With persistence! I've gone to her house every day this week with a variety of homemade Danish begging her to listen to reason. Well, she didn't want the apricot and she didn't want the cheese, but today the prunes seemed to do the trick!

Sophia: Always does for me!

Rose: Anyway after she snarfed down two of them she said she'd save the tree!

Sophia: Speak of the devil! Here comes the miserable old witch now!

Blanche: Sophia! Sophia! (Mrs. Claxton enters) Well Mrs. Claxton! How lovely to see you again.

Mrs. Claxton: Who are you?

Blanche: I'm your neighbor, Blanche Devereaux.

Mrs. Claxton: Oh, yeah. I didn't recognize you with your close on.

Blanche: I beg your pardon.

Mrs. Claxton: With my binoculars, I have a terrific view in your bedroom window. I think some of the stuff you do is illegal. I'm looking into it.

Blanche: Why, you miserable old...

Dorothy: Now, let's try to get along. Mrs. Claxton, I don't know if you remember me. Dorothy Zbornak.

Mrs. Claxton: Sure, I know you. You're the one with nothing going on in your bedroom.

Dorothy: Why, you miserable old...

Though this scene is very humorous, it offers serious insight into Blanche's sexuality.

Earlier in the episode, it is suggested that she has been sexually involved with a neighbor who she convinced to sign the petition, now Dorothy reveals that she has slept with two of the commissioners. Within the first five minutes of the episode, communication has revealed Blanche has slept with at least three men in recent weeks. Mrs. Claxton capitalizes on this fact when she confronts Blanche on the questionable legality of what she does in the privacy of her bedroom. Though Mrs. Claxton does not blatantly say she is referencing sexual acts, it is implied through Blanche's history and Dorothy's lack of activity. It is a running trend throughout the show that Dorothy rarely has a date. Therefore it is implied that Mrs. Claxton is referencing sexual encounters when confronting Blanche, who is usually always in the company of a man and is highly sexually active and Dorothy who rarely has a date and is usually the target of many "single woman" jokes. To strengthen the implication, Mrs. Claxton claims not to recognize Blanche with her clothes on. This suggests that the activities she is partaking in are sexual in nature and shocking to an elderly woman who has probably not been in the company of a man in years since the passing of her husband.

Later, once all of the women are in the courtroom, the commissioners ask both parties to share the views on the matter regarding the oak tree. The following conversation occurs.

Mrs. Claxton: Let me save everyone a lot of time here. My name is Frieda Claxton. The tree is on my property and I could care less if the city wants to cut it down.

Dorothy: Look! Sixty people live on that block and all of them have signed this petition to save the tree.

Mrs. Claxton: Concrete's cleaner! They'll get used to it.

Rose: Mrs. Claxton, please!

Dorothy: I also have pictures of the tree that I'd like you all to take a look at.

Mrs. Claxton: You wanna look at pictures? I've got pictures of her roommate - the human slinky!

Blanche: Shut up, Claxton!

Commissioner Ed: Were there any other faces recognizable in those pictures?

Blanche: You shut up too, Ed!

Mrs. Claxton continues revealing Blanche's hyper-sexuality through suggesting that she will reveal pictures that she has taken. However, this scene also offers an insight into the men Blanche often attracts. The commissioner is more concerned about his face and image being tied to Blanche's raunchy reputation through the compromising photographs, than in protecting her honor as a woman. Instead of inquiring as to how or if Mrs. Claxton obtained the pictures legally or requesting she not show them, the commissioner is only concerned about himself and tries to clarify if Blanche's face is the only one recognizable in the photographs. The commissioner's selfishness and disregard for Blanche reflects the true nature of her sexual habits. Very rarely is love involved between Blanche and her said lover because she often says that George was her one and only true love. This court scene and the commissioner's approach to the pictures suggest that Blanche and her stream of lovers are involved with each other purely for lustful satisfaction. As they tire of each other after a short while, they show no loyalty for each other because their primary objective was fulfilled and there was no relationship to hold together or reason to remain close to one another afterwards. This cycle is repeated continuously throughout the chosen episodes as a representation of Blanche's sexual habits and views on relationships.

In the episode Bedtime Story, the women have invited relatives to come visit, but do not have enough room to accommodate all of them. As they deliberate as to how to manage the situation, they begin discussing each other's sleeping habits. The following conversation occurs.

Dorothy: Everything will work out fine, just as long as I don't have to sleep with Rose!

Rose: Me! Why don't you wanna sleep with me?

Dorothy: Well, honey, for starters you talk in your sleep.

Sophia: And let's face it, you're no (inaudible) while you're awake!

Rose: I do not talk in my sleep!

Blanche: Oh, yes, you do too! And you snore!

Rose: No I don't! Dorothy snores.

Blanche: Oh, that's right. Honey, I swear you snore louder than a sailor at an adult motel after a night of unbridled passion while I had to call a cab to take me home! Never mind, the point is you snore!

This short scene once again highlights Blanche's hyper-sexuality. As the women are calmly discussing each other's sleeping habits, she is reminded of a situation involving a snoring sailor after a night of passion. After Blanche laughs off her mindless tangent, the women continue conversing and eventually begin reminiscing about old memories when they had to bunk with each other. Blanche eventually comments that no sleeping arrangement is more difficult than, "sleeping on a hard wooden bench in the middle of a railway station" (The Golden Girls Season 2, Episode 17, 18:21- 18: 26). Though she is referring to another memory she has when the women were caught in a compromising traveling arrangement, Sophia is not familiar with the occasion and responds, "Boy, you do it any place. Don'tcha Blanche?" (The Golden Girls Season 2, Episode 17, 18:26 – 18:29). Because Sophia is unfamiliar with the story Blanche is referring to, but is familiar with her friend's whorish nature, she immediately assumes that she is going to begin telling a story regarding another one of her sexual affairs. This short dialogue between the two women suggests plenty regarding Blanche's character. Although Sophia is regarded as sarcastic, the seriousness and disgust in her voice suggests that she is asking a serious rhetorical question. Blanche has already revealed an awful sleeping situation with one of her previous lovers, now her friend mistakenly believes she is beginning another exposing rant. Blanche's hyper-sexuality and frivolous approach to relationships reveals her inner self and verifies her whore classification.

During this last scene of the episode, the women go on to discuss the story Blanche was alluding to regarding sleeping on hard wooden benches. The memory involves Dorothy, Blanche, and Rose missing their train returning to Miami from a friend's funeral. When the train station manager informs them that the next train does not leave for Florida until five the following morning, they resort to making themselves comfortable on the wooden benches. Blanche begins to open up about how she feels regarding her friend's funeral. She explains, "You know being at her funeral today made me start thinking about how quickly life can pass you by. Maybe I ought to be more adventurous in my life" (The Golden Girls, Season 2, Episode 17, 20:44 – 20:53). Dorothy immediately confronts Blanche by exclaiming, "More adventurous! The Kama sutra had to publish a supplement because of you" (The Golden Girls Season 2, Episode 17, 20:44 – 20:58). Dorothy's response to Blanche's ideas how extreme her lucid sexual habits are and the reputation it has awarded her. Comparing Blanche's sexual nature to outshining the Kama sutra is illustrative of her hypersexual nature. To suggest that an ancient text about human's sexual behavior does not sufficiently cover Blanche's raunchy sexual activities is a testament to her not placing a sufficient emphasis on having an important relationship or connection with her sex partners. It exemplifies her preference to having many beaus and her weariness of committed monogamous relationships.

Just as Rose embodies polarized characteristics in the previous examples, so she is the opposite of Blanche in her approach to relationships and sexuality. Rose is "not a physical virgin because she was married, she embodies the essence of modern virginity in her integrity and her apparent unworldliness. Her view of the world may be limited, but it is self-limited; if she does not participate in evil, she acknowledges it occasionally by succumbing to temptation" (Kaler 2004, p. 55). During the selected episodes for this study, Rose is never shown or suggested to be

in a relationship. The only time she hints at how she feels regarding relationships is during the episode entitled Diamond in the Rough.

The women are planning a banquet when they meet a very handsome caterer named Jake. Dorothy, Rose, and Blanche all flirt with him, but ultimately Blanche wins a date. When Blanche reveals that Jake's unrefined style will not be suitable for the black tie banquet, the women are dismayed to learn that she is taking another one of her beaux in his place. Rose is so distraught by Blanche's disregard for Jake's feelings that she presses the issue in the following conversation.

Rose: Is Jake going to be able to take you to the banquet or will he be catering the affair?

Blanche: Well, he might be able to take me, but my date for the evening is Hunter McCoy.

Dorothy: But what about Jake?

Blanche: What about him?

Rose: Well, Jake has to take you to the benefit! You'll be there, he'll be there. He'll expect you to be there with him. How could you do this?

Blanche: Well, Rose you make it sound so terrible. It's not. Jake just doesn't belong with certain people. He's a blue jeans kinda guy! This a black tie affair. We wouldn't have any fun.

This conversation highlights Rose's emphasis on the importance of romantic relationships. While Blanche is willing to throw away love because of man's appearance, Rose insists on the opposite. Rose rushes in to the conversation to save Blanche's relationship because of her sense of what is good and just. She is able to decipher between her friend's shallow habits and what seems like a potentially blossoming relationship. Rose, who is usually more reserved and demure, explodes with passion as she stands up for the loving relationship. While Blanche carelessly tosses the idea of monotony aside and replaces Jake with another beau, Rose's polarized character demonstrates a different approach one in favor of salvaging the relationship.

Later during the same episode, Sophia, Dorothy and Rose are discussing Blanche's breakup with Jake. Rose's wholesome approach is verbalized as she reveals her thoughts for a potential second chance at love.

Blanche: Well, what's everybody doing up?

Dorothy: Well, we were just talking about how dumb you were to give up Jake.

Blanche: I'm still so upset about it. I can't sleep.

Rose: Well then why don't you give him a call?

Blanche: Oh, honey I can't do that. He'd just try to persuade me to see him again and that's out of the question.

Rose: I don't understand what's wrong with Jake! I think he's wonderful and you're miserable without him.

Blanche: Well that may be but in some ways and in some very important ways we're just not compatible.

Dorothy: You mean he's not good enough for you.

Blanche: No, I don't.

Dorothy: Blanche?

Blanche: No, I don't, but I mean if we were to stay together, our differences would turn us against each other and I care too much for him to let that happen.

Sophia: You're lucky you have a choice. My marriage was arranged. I had no say in the matter.

Dorothy: You mean you didn't pick Pop?

Sophia: He didn't pick me either! We learned to love each other. Thank God, but it wasn't our idea. There were eight unmarried girls and eight unmarried boys in the village that spring.

Blanche: How'd they decide who went with who?

Sophia: Height! If I hadn't stood on that rock, I'da ended up with Luigi, the pig boy.

Rose: If I ever had a chance for a second Mr. Right, I'd want someone entirely different from Charlie.

Dorothy: But I thought you were crazy about him.

Rose: I was! I am! I mean we had a wonderful life together, but I'd like somebody really wild. Somebody impulsive who'd sweep me off my feet. He'd pick me up in his convertible Porsche and whisk me off to the airport and we'd fly to his villa in the south of France where we'd blindfold the orchestra and dance until dawn. And then we'd watch the sun come up over to steaming cups of hot cocoa.

Sophia: Cocoa?

Rose: With little marshmallows!

During this scene, Rose continues to be the voice of hope and love. She questions

Blanche, hoping that she will change her mind about not contacting Jake. She finds it

unfathomable that Blanche has the opportunity for a second chance at love and is unwilling to

explore it. This is testament to her maiden characteristics. Because Rose is rarely seen in a

relationship, she cannot comprehend why her counterpart does not willingly fall into love or why

she actively shies away from good men. This demonstrates Rose has limited experiences with

men but her willingness to flirt with the idea of engaging them, but only on few occasions.

Later, after Sophia scolds Blanche telling her that she should be grateful for another chance at

love, Rose reveals her thoughts regarding her second Mr. Right. Her fantasy is very modest and asexual. Unlike Blanche who is often telling her friends about her risqué sexual fantasies and affairs, Rose's love dreams resemble innocent fairytales. She describes a girlish date – a far fetch from the sexually charged rendezvous Blanche often discusses.

Rose does not mention anything sexual when she reveals her hopes for a second love. Although she dreams of going to France, the home of the city of love, she does not seem to want to relish in the act. Rather, she reveals a more modest love fantasy, one that is childish and innocent. It reflects her reverence for the act of sex and her respect and high value she places on making love. The innocent fantasy is also reflective of Rose's emphasis on the importance of monotony. Unlike her counterpart who has repeatedly fantasized about being with more than one person, Rose describes an intimate setting with only one man. She is satisfied and content with having one true love rather than a string of lustful beaux. This reflects her more traditional approach to romantic relationships and reveals her true maiden characteristics.

Rose reveals information about her sexuality during the episode, Son-in-Law Dearest. Dorothy's daughter, Kate comes to the friend's home after she informs them that her husband has had an affair. While Kate is resting, Rose and Blanche console Dorothy.

Rose: Kate seems to be handling things pretty well.

Dorothy: Well, that's tonight. She's still in shock! Ugh! I remember when Stanley told me he was having an affair. It was at least twenty-four hours before I cut the crotches out of all of his slacks.

Blanche: You didn't.

Dorothy: Well I was teaching English Lit at the time. Symbolism was my life.

Rose: I understand what you went through, Dorothy. I remember what I felt like when I thought Charlie was cheating on me.

Blanche: Charlie?

Rose: We'd been married for eighteen years and up until then, everything had seemed so perfect and then one night it happened. He came home, had dinner, walked upstairs and went to sleep. I went in the bathroom and cried my heart out!

Dorothy: Rose, I don't want to encourage long stories but in this story it seems like you left out the...ugh...

Blanche: The story!

Dorothy: That's the word!

Rose: Well, Charlie went right to sleep! We didn't...well...you know...

Blanche: Oh! And he promised?

Rose: No, that was just the first time that had ever happened in eighteen years of married life.

Blanche: Get outta here!

Dorothy: You mean to say that every night for eighteen years without fail. You and Charlie...

Rose: Yes, of course! Right after dinner!

Blanche: Well, no wonder you never heard of "I Love Lucy."

Rose: Well of course, as it turned out I was just overreacting. I mean it was a freak one time thing. By the next morning, everything was back to normal.

Blanche: By morning? You mean to tell me...every morning?

Rose: Charlie said that we didn't have headaches and we both had really shiny hair.

Blanche: Listen Rose, no offense, but I find that story a little hard to believe. You don't even like to talk about sex.

Rose: Well, it's been my experience that the people that talk about it a lot don't do it very often.

This discussion proves Kaler's point of the modern maiden sometimes succumbing to temptation. Rose embodies the modern maiden because she not a physical virgin, but stays within society's moral and appropriate boundaries. She discusses having sex very often but only with her husband. Unlike Blanche who has slept with numerous men, Rose reveals that she has slept with her husband excessively while they were married. Rose continues to highlight maiden characteristics when she reveals that she cried when Charlie went to bed after dinner. Her weeping symbolizes the sanctity and high level of importance she placed on the bond of marriage and how she felt when she believed he had broken his commitment to her. Unlike Blanche, who previously dismissed lovers with little dismay, Rose finds herself distraught and inconsolable until Charlie explains himself.

Rose embodies the modern maiden not because of her lack of sexuality, but because of her modest approach to sex and relationships. She is a committed lover rather than an unmanageable whore. Her views on sex and relationships reflect perspectives of yesteryear and she embodies her beliefs in the way she carries herself with men.

## “Designing Women”

Charlene and Suzanne show incredible differences in their sexuality and views on relationships. Their polarization continues throughout the chosen episodes highlighting their personalities. For example, in the episode Heart Attacks, Julia’s boyfriend, Reese, has a heart attack. Suzanne tries to comfort her sister as the following conversation takes place.

Suzanne: Julia, Reese is gonna be alright!

Julia: How do you know?

Suzanne: Because I was over there saying a little prayer by the candy machine and I just have a feeling. Actually, it’s more than a feeling. I made a deal!

Mary Jo: What kind of a deal?

Suzanne: Well, ya know usually I’m not this unselfish, but I just got to thinkin’ on how you’ve only loved two men your whole life and here I’ve had all of these boyfriends. So, I just told God, if he let Reese live he could take three of mine.

Julia: Thank you, Suzanne. I don’t think it works that way.

Though Suzanne’s deal with God seems foolish, she is being very sincere. This scene highlights two parts of her personality. The first aspect is that she is a very selfish person, but in times of crisis, she shows a stronger, more sounds side. However, the scene also highlights her disposable view of men. As Julia sits and grieves, Suzanne anxiously thinks of what she can do to ease her sister’s woes. She figures bargaining off three men that she is finished with is the best and seemingly only solution. Suzanne is often making deals with God and believes wholeheartedly that He will follow through on his end of the agreement. By her casually offering three of her old flames in exchange for her sister highlights her disengagement and carefree attitude towards her beaus.

Later, during the same episode as Reese is recovering, Julia and Suzanne stop by to check on him. Julia refuses to be intimate with him while he heals and the following conversation occurs.

Julia: Reese Watson! You are not going back to work!

Reese: Yes, I am! I have to! They’re getting ready to close that merger.

Julia: Yes, and Sheffield and Mertin are perfectly capable of handling it. Here's a man who just had a heart attack three weeks ago and now he is up pouring himself a drink like it was New Year's Eve?

Reese: Julia, I'm not pouring myself a drink, I'm just using a little scotch to wash down these pills you keep pushing on me.

Julia: You look pale! Don't you think he looks pale?

Suzanne: Oh, no, I think he looks cute. Kinda tassled sexy.

Reese: Well, uh, I am obviously messing around with the wrong Sugarbaker sister!

Julia: Reese Watson, you're gonna have a chance to change that tonight. I'm going with Sheffield while Suzanne keeps you company.

Reese: What! Again? You people go to dinner every other night! What are you in some kind of eating club?

Julia: Reese, there's no way that I would be leaving you, but you said he gets on your nerves. I'm just trying to be helpful.

Reese: Look, don't do me any favors. If you enjoy Sheffield's company just say so. I mean I'm not stupid ya' know? The old blood supply is still rushing to the brain. Maybe not as fast as it used to, but it's still getting there. And while we're on it, the bottom half of me is still operational just in case you're ever again interested.

Julia: Reese Watson! And right in front of Suzanne.

Reese: Oh, horse feathers! Suzanne knows all about the bottom half of men. Don'tcha darlin'?

Suzanne: Well, I don't like to brag...

Reese: Yes, you do!

Suzanne is not verbally engaged in this conversation very much; nevertheless, it still speaks volumes about her sexuality and relationships. Although Reese is teasing Julia about being with the wrong sister, it is interesting that he only mentions it once Suzanne calls him sexy. Once the conversation turns towards sexuality, Reese begins claiming he is dating the wrong sister because he knows Suzanne is highly sexual and would not allow a man's health condition steer her from sleeping with him. This suggests that Suzanne's hypersexual reputation is known outside of the family hinting that she is popular because of her nature.

Reese complains that he has not lost his mind due to the heart attack, but does not include Suzanne in that part of his rant. However, when he begins discussing his lower half, he claims she is very familiar with that side of men. These clear distinctions between a man's top and bottom half and Suzanne's connections with only the lower side testify to her personality and character. She is uninterested in men's minds, their intellect or character, rather she is zoned into

the physical aspect of the relationship thus the reason she is more familiar with that half of the body.

Suzanne continues to reveal her personality through her sexual and relationship behavior in the episode entitled, Return of Ray Don. The women are at Suzanne's home helping her wrap valuable items she plans to auction for money after her accountant steals all of her money.

Suzanne describes how she plans to find her accountant and torture him when the following conversation takes place.

Mary Jo: You've given this some thought haven't you?

Suzanne: Yes, I have because I want him to suffer for what he's made me do! Having to get married to someone I don't even love!

Julia: Having to get married? Have you lost your mind, Suzanne? What are you talking about now?

Suzanne: Wilmot Oliver.

Julia: Wilmot Oliver? This is a person you have been dating for six weeks. Why on earth would you want to marry Wilmot Oliver?

Suzanne: Because he asked me!

Julia: The man is 150 years old! Plus, he is the meanest man in Atlanta!

Suzanne: Yes, but he is also one of the richest! That's why I've decided to accept!

This conversation exemplifies Suzanne's perspective on relationships. She has an unhealthy need for men to fill voids in her life. She runs to them for a fast solution to life's problems with very little thought of consequences or the future. While Julia and the other women stand astonished that she is even considering marrying a man for his money, Suzanne seems unaffected and views it as something that must be done. In her statements, she devalues the sanctity of marriage and she discusses her decision to marry Wilmot because he is one of the wealthiest men in Atlanta. She admits to not loving him, but is willing to look past his old age and cruelty in order to maintain financial security. She is in a desperate situation and like usual, she turns to a man to come to her rescue. The entire scene testifies to Suzanne's unhealthy views on relationships and her whimsical views of men.

Charlene, on the other hand, is the complete opposite of Suzanne. Throughout all of the chosen episodes, Suzanne is linked to numerous men, while Charlene is only seen with one. In the episode, Second Time Around, Charlene is smitten with a colonel. After a romantic evening, the two discuss their growing feelings and hopes for a future together. Though the colonel cares for Charlene, he is still struggling to get over the passing of his wife and is torn between the two women. He eventually breaks up with Charlene leading her to become depressed. The following conversation occurs when Suzanne, Mary Jo, and Julia visit Charlene after her relationship ends.

Charlene: I appreciate y'all comin' over. I really do, but I'm fine. I just need some vacation time.

Julia: Vacation my foot! Is that what you call sitting out on the balcony in your bathrobe?

Charlene: I was there to think.

Mary Jo: Yeah, what do you think about?

Charlene: Mostly I think about why y'all keep drivin' by.

Julia: Charlene, we're worried about you. I understand this man has hurt you. You have a right to want some time alone, but my word you have just completely given up! I mean you've always been so (inaudible), but now you don't go out. You don't care anything about your appearance.

Charlene: Julia, I seem to remember when you thought Reese didn't want to marry you. You locked yourself in your room for four days.

Julia: Yes, but I kept myself up. I wore a different bed jacket every day. I ate bonbons. I watched a couple soap operas. It was all very innocent. I mean you're eating out of food cans and calling the home shopping club!

Charlene: So!

Mary Jo: So, you're beginning to look like Shelly Winters in "Bloody Mama" and we want you to knock it off!

Charlene: Well, if I offend y'all then just don't come over.

Suzanne: Charlene, can I ask you something? How did you get through on that home shopping program?

Mary Jo: I got a better question. Why were you ordering a man's wedding ring and a power saw?

Charlene: I ordered the wedding ring for my brother O'Dell because he lost his and the power saw is for my daddy's birthday. Ok? Look, y'all don't have to monitor my every move. I'm not gonna do myself in, but right now I just don't care about anything. I haven't exactly had good luck with men in the past. This was different. Bill was different.

Suzanne: Anthony would like me to ask if you would like him beaten up.

Charlene: That's so sweet. Tell him thanks, but maybe some other time.

Earlier, Charlene's girlish ideals regarding the colonel were discussed as a testament to her personality in conversation, but this scene captures her views on relationships. Unlike Suzanne who carelessly tosses men aside, Charlene's devastation highlights her beliefs in the importance of relationships. Because the colonel is the only man she is romantically involved with during the chosen episodes, her grief over her one boyfriend exemplifies her wholesome, more traditional views towards monogamous relationships. Similar to Rose, Charlene embodies an innocent hope and a modest approach to love as she discusses how dismayed she is over the failed relationship. It highlights her polarized views on the issue in comparison to Suzanne.

### "Sex and the City"

Charlotte and Samantha continue embodying their polarized personalities when revealing their sexuality. Throughout the sexually charged series, the women often discuss their sexual preferences, their latest bedroom adventures, and their feelings towards men. The two women continue to display their differences in this part of the show as well.

In the episode, The Cheating Curve, Charlotte brings a date to one of her art shows and is devastated when she finds him kissing another woman in the back of the gallery. The following day while shopping with her friends, the following conversation takes place.

Charlotte: I can't believe he had the nerve to stand there kissing that woman and still pretend he wasn't cheating on me.

Carrie: Well, maybe he doesn't consider kissing cheating.

Samantha: Oh, come on. It was only your second date.

Charlotte: So, doesn't that still guarantee me fidelity until the end of the evening?

Miranda: Do you remember Ron? The married guy with two kids on Park Avenue? He didn't consider fucking below 23<sup>rd</sup> street cheating.

Charlotte: Well, that's insane!

Samantha: Men cheat for the same reason that dogs lick their balls! Because they can! It's part of their biology. Instead of wasting all of this energy condemning it, maybe it's time we all got in line with the reality of the situation.

Carrie: Well, that sounds very empowering, but you're forgetting one important detail.

Miranda: God, I hope so!

Carrie: Women cheat!

Charlotte: Yeah, but it's completely different.

Samantha: How?

Charlotte: Because we don't go around randomly attacking any man that we're attracted to!

Samantha: Speak for yourself!

Charlotte: We're not driven by testosterone.

Carrie: Then what does drive us according to you?

Charlotte: Emotions!

Samantha: You mean hormones!

Charlotte: No, I mean that little voice inside of me that says, "Mate for life! Mate for life!"

Samantha: Sweetheart, you can't go listening to every fucking little voice that runs through your head! It'll drive you nuts!

Carrie: The problem is that you two have very different definitions of what constitutes cheating.

Charlotte: Well, I don't tolerate it!

Samantha: And I'm more forgiving and realistic about human nature!

Miranda: That's because you cheat!

Charlotte's maiden tendencies seem heightened in this conversation in contrast to Samantha's whorish nature. While Samantha condones cheating and claims it is natural and expected, Charlotte is heartbroken by her date's actions claiming she will not tolerate it. Her sensitivity and wholesome nature prevents her from understanding why someone would consciously hurt a lover. She is dismayed and unable to see the situation from Samantha's more forgiving point of view. It is ironic that Charlotte is upset because her date was kissing another woman. Kissing, although passionate and intimate, is not as sexually charged as other forms of displaying affection. Her disappointment is parallel to a maiden's character because she is anxious, heartbroken, and confused as to why her lover would behave in this fashion, while she was essentially wedding herself to him, even if it was for just the evening. Later in the conversation, Charlotte is confronted with the fact that women cheat. She claims that it is different because it is based off emotions rather than the physical connection. She explains that women cheat because they are actively searching for a "mate for life." It is interesting that Charlotte shies away from suggesting that women cheat because of the physical connection, but seems to accept their cheating if it is in search for their "mate" – or soul mate. This highlights

the notion of maidens not partaking in physical connections with the opposite sex, but rather wanting to connect in a more spiritual manner.

Samantha, on the other hand, disregards spiritual connections or the notion of soul mates rather she accepts cheating wholeheartedly. She seems disengaged with the notion of a spiritual, intimate connection with the opposite sex while preferring the physical contact. Samantha claims to be more forgiving, but the women quickly bring to her attention that she herself cheats. By Charlotte being dismayed over her partner's infidelity and Samantha actively participating in the act, it highlights their differences. Samantha's whorish ways allow her to have sexual relations freely and have the ability to easily forgive a partner if he cheats on her. Her promiscuity is so extreme that she is unable to demand fidelity like her counterpart because she is unable to commit unwaveringly. Samantha's cheating reflects her repeated disposal of men and

In a later episode entitled, Old Dogs, New Dicks, Charlotte and Samantha continue to display differences in their sexual habits and their perceptions of men. In this scene, Charlotte is seeing a new man and discovers that he is uncircumcised. She is shocked and explains her feelings to the other friends the next day. The following conversation occurs at the diner.

Charlotte: There was so much skin! It was like a shar pei!

Carrie: You've never seen an uncircumcised one?

Charlotte: I'm from Connecticut.

Miranda: Reminder! You're dating the guy not the penis!

Charlotte: Aesthetics are important to me.

Samantha: It's not what it looks like! It's what they can do with it.

Charlotte: Well, I don't need one that comes with its own carrying case.

Samantha: Personally, I love an uncircumcised dick. It's like a tootsie pop. Hard on the outside with a delicious surprise inside.

Miranda: I don't like surprises. I like it all out there where I can see it.

Charlotte: Same here. I'm sorry, but it is not normal.

Carrie: Well, actually it is. Something like 85% of men aren't circumcised.

Charlotte: Great! Now they're taking over the world!

Carrie: Honey, it's a penis not Godzilla.

Miranda: Hey, if 85% aren't circumcised, that means I've only slept with 15% of the population tops!

Carrie: Wow! You're practically a virgin.

Charlotte: You know, he's a nice waspy guy. What went wrong?

Carrie: Well maybe his parents were hippies and they just didn't believe in it.

Miranda: I am so circumcising my kids.

Carrie: I think you can pay people to do that now.

Miranda: I don't ever want to know there is a woman out there calling my son a shar pei!

Samantha: All I'm saying is uncut men are the best. They try harder! I should know. I've slept with five of them!

Charlotte: Out of how many?

Carrie: Infinity!

In this final example, the polarization between Charlotte and Samantha continues throughout the conversation. While one embraces men who are uncircumcised, the other is appalled and shocked. This is representative of Charlotte and Samantha's different perspectives on sex and men. Samantha, who finds satisfaction with men who are not circumcised, explains that she has had numerous successful relations with them. She claims that they are the best. Though Carrie suggests that most men are not circumcised, in western culture it is believed to be a popular practice. By Samantha accepting the atypical, an uncircumcised man, it alludes to her untraditional and more open-minded approach towards sex and men. Charlotte, on the other hand, is shocked and unsatisfied. She is completely dismayed because she claims it is not normal. Charlotte's voice in the conversations reflects her submission to accepted etiquette in western civilization even regarding sex and men. Her traditional approach is uncomfortable with anything atypical, therefore her feelings towards her lover's uncircumcised penis is expected.

***Archetypes and Stereotypes: Using Western Society and Theory as Determining Factors in Concluding the Characters are Archetypal***

Research Question 4: Are the maiden and whore characters in these three shows archetypal or stereotypical?

The maiden and whore characters in “The Golden Girls,” “Designing Women,” and “Sex and the City” are archetypal reflections of women of a particular age during a specific time in American society.

Jungian theory holds that the female characters are archetypes that are neutral and they exist to embody or represent a particular viewpoint society holds of women. They are neither positive nor negative; rather they exist as neutral reflections of how society defines womanhood. Though stereotypes can at times have a positive connotation, feminist film theory states that these female characters are negative stereotypes and exaggerations created by men to validate and fulfill the male fantasy. According to these two definitions and this study’s findings, the maiden and whore characters in “The Golden Girls,” “Designing Women,” and “Sex and the City” are archetypes because they do not fulfill the requirements of a stereotype held by the feminist film theory rather they are reflections of women during a particular decade in American history.

To disprove the feminist film theory, one must first understand certain key terms. According to Dr. Laura Mulvey, the male gaze in cinema, or in this instance television, is when the audience is presented with entertainment with the perspective that a heterosexual male would have. For example, if a female character is getting dressed in a particular scene, her body language or facial expressions may appear heightened in sexuality as to appeal to a heterosexual male. The male gaze objectifies women in order to satisfy men’s fantasies which are often sexual in nature (Mulvey, 2003). Another key term is stereotype. According to the Merriam-Webster dictionary, a stereotype is “something conforming to a fixed or general pattern; especially a standardized mental picture that is held in common by members of a group”

(Merriam-Webster 2010). Feminist film theory takes this definition and regards the female characters in the television shows as negative stereotypical images.

The maiden and whore characters, although they may bring pleasure to a male audience member, were not created to fulfill that specific role. Behind the scenes, women who expressed the need to make shows about themselves for their female friends and other women having similar experiences mainly ran the three shows. Susan Harris was the creator and primary executive producer for “The Golden Girls.” Linda Bloodworth-Thomason who served as a writer and executive director created “Designing Women.” “Sex and the City,” although Darren Star created the television show, originated as a novel by female author Candace Bushnell and of the ten executive producers, seven were women. The women behind the scenes wanted to create television shows that accurately portrayed women, how they felt, their needs, wants, desires, fears, relationships, and lives.

The shows’ writers and producers’ visions are the first argument against the characters being negative stereotypes. Michael Patrick, an executive producer on “Sex and the City” explains, “I am surrounded all day long by six fabulous, sexy, single women. We talk all day long about their lives and how it can be used to funnel in a truth” (Sex and the City: A Farewell 22:19- 22:30). He reveals how he and the other writers take their actual experiences and turn them into episodes for the show. This idea of taking snapshots of reality and molding them into the different television shows continues in both “The Golden Girls” and “Designing Women.” The television shows were not created by men for the enjoyment and pleasure of other men, which feminist film theory suggests in its definition. The producers, actresses, and others associated with the shows repeatedly express the reason for the series as wanting to please and identify with a female audience.

The maiden and whore archetypes are not exaggerated characters, rather they are accurate reflections of womanhood during their era. The three shows' production time is an important factor in the decision that the characters are archetypal because it accounts for the society's state of mind towards women during a particular moment in history. The era offers explanation as to why a particular archetypal character is able to act in an extreme behavior in later years of production in comparison to the same archetypal character years before. The evolving opinion of womanhood allows for the maiden and whore characters in these three shows to have the same appeal while in later dates being extreme in her individual archetype without being considered stereotypical.

The production networks also played a role in determining the characters as archetypal because of the different regulations regarding appropriateness. For example, "Sex and the City" being the latest of the three to air, was produced for 1990's cable television. Therefore, not only had society's view of womanhood become more lax in regards to how American's viewed womanhood during the 1980's, but it aired on HBO, a cable network known for its raw and blunt language and features (FCC 2000). These factors and the findings in this study all suggest that the maiden and whore characters in "The Golden Girls," "Designing Women," and "Sex and the City" are not stereotypical images, but archetypal reflections of American womanhood.

## Conclusion

This study proved that the maiden and whore characters in “The Golden Girls,” “Designing Women,” and “Sex and the City” were archetypes. This project serves as a rebuttal to the harsh criticism of feminists and others these shows have received throughout the years for being stereotypical and negative reflections of women.

As the results suggest, Rose, Charlene, and Charlotte do possess qualities befitting a maiden archetype of their time while Blanche, Suzanne, and Samantha hold true to their whore archetypes. This study is important because it suggests we view female characters in a different, but more accurate light. It is essential that scholars and television audiences look closely at the differences between archetypal and stereotypical characters as to not arrive at the wrong conclusions. The maiden and whore characters in these three television shows were fearless in their archetypal embodiments as they stood as uncompromising representations and reflections of the aspects of western womanhood.

Though this thesis decided whether the maiden and whore characters in “The Golden Girls,” “Designing Women,” and “Sex and the City” were archetypal or stereotypical, there were some limitations to the study. One of the primary limitations was the inability to interview the producers and actresses that played the specific roles. While previously recorded interviews and transcripts were beneficial, none of them focused on the idea of the characters as neutral representations or negative stereotypes. Another limitation was the racial homogeneity of the characters throughout all three shows. Because all of the characters were white women, it offered no reflection of the perception of womanhood in different races.

There is still more research to be conducted regarding female television characters and determining whether they are archetypal or stereotypical. For example, future studies could focus on the mother and crone archetypes that were excluded from this thesis in order to determine whether they are neutral or if they are more stereotypical. Important demographics such as race and sex could also be studied in television shows such as “Girlfriends” or “The Parkers.” Scholars have yet to discover why television shows such as the three studied in this thesis are easily repeated with white characters, but not so with characters of minority races or if the same underlying idea of four could be successful with men. Just as this study sought to determine which category the maiden and whore characters fell into and to rebut the inaccurate perceptions that they were stereotypical, so future studies should also do the same in hopes of reclaiming and justifying the positive and powerful reflections of western womanhood on television.

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Appendix A: Episode Lists

Table 1.1

Episode Number:	Original Air Date:	Episode Title:
1	7/27/1986	End of the Curse
2	10/4/1986	Ladies of the Evening
3 *	10/11/1986	Take Him, He's Mine
4 *	11/1/1986	It's a Miserable Life
5	11/8/1986	Isn't It Romantic
6 *	11/15/1986	Big Daddy's Little Lady
7	11/22/1986	Family Affair
8	11/29/1986	Vacation
9	12/6/1986	Joust Between Friends
10	12/13/1986	Love, Rose
11	12/20/1986	'Twas the Nightmare Before Christmas
12	1/3/1987	The Sisters
13 *	1/10/1987	The Stan who Came to Dinner
14	1/17/1987	The Actor
15 *	1/24/1987	Before and After
16	1/31/1987	And Then There Was One
17 *	2/7/1987	Bedtime Story
18 *	2/14/1987	Forgive me, Father
19	2/21/1987	Long Days Journey into Marinara
20 *	2/28/1987	Whose Face is This, Anyway?
21	3/14/1987	Dorothy's Prized Pupil
22 *	3/21/1987	Diamond in the Rough
23 *	4/11/1987	Son-in-Law Dearest
24	5/2/1987	To Catch a Neighbor
25	5/9/1987	A Piece of Cake
26	5/16/1987	Empty Nests

\* Denotes episode serves as part of the sample for this study.

Table 1.2

Episode Number:	Original Air Date:	Episode Title:
1	7/14/1987	101 Ways to Decorate a Gas Station
2	7/21/1987	Ted Remarries
3 *	7/28/1987	Anthony, Jr.
4	10/5/1987	Killing all the Right People
5 *	10/19/1987	Half an Air Bubble Off
6	10/26/1987	Dash Goff, the Writer
7 *	11/9/1987	Heart Attacks
8	11/16/1987	Cruising
9	11/23/1987	I'll be Seeing You
10	12/7/1987	Stranded
11 *	12/14/1987	Howard the Date
12	12/21/1987	I'll Be Home For Christmas
13	1/4/1988	Great Expectations
14 *	1/11/1988	Second Time Around
15 *	1/18/1988	Oh, Brother
16 *	1/25/1988	There's Some Black People Coming to Dinner
17 *	2/1/1988	The Return of Ray Don
18	2/8/1988	High Rollers
19 *	2/15/1988	The Incredibly Elite Bona-Fide Blue-Blood Beaumont Driving Club
20	2/22/1988	How Great Thou Art
21 *	3/21/1988	Ted-Bare
22	3/28/1988	Reservations for Eight

\* Denotes episode serves as part of the sample for this study.

Table 1.3

Episode Number:	Original Air Date:	Episode Title:
1	6/6/1999	Take me out to the Ballgame
2	6/13/1999	The Awful Truth
3 *	6/20/1999	The Freak Show
4 *	6/27/1999	They Shoot Single People, don't They?
5 *	7/4/1999	Four Women and a Funeral
6 *	7/11/1999	The Cheating Curve
7	7/18/1999	The Chicken Dance
8	7/25/1999	The Man, The Myth, The Viagra
9 *	8/1/1999	Old Dogs, New Dicks
10	8/8/1999	The Caste System
11	8/15/1999	Evolution
12 *	8/22/1999	La Douleur Exquise!
13 *	8/29/1999	Games People Play
14	9/5/1999	The Fuck Buddy
15 *	9/12/1999	Shortcomings
16 *	9/19/1999	Was it good for You?
17 *	9/26/1999	Twenty-Something Girls vs. Thirty-Something Women
18	10/3/1999	Ex and the City

\* Denotes episode serves as part of the sample for this study.

Appendix B: Archetype and Stereotype List

RQ1: How does the maiden characters' outward appearance and personality differ from the whore characters in their respective shows?

Show/Episode	Character	Notes:	Category
GG/ 3	Blanche	Dorothy convinces Blanche to go out with Stan by offering to introduce her to Navy men who are returning from a long stay at sea. She agrees to go.	Archetype
GG/ 3	Blanche	Blanche goes out with Stan like Dorothy had asked her, but makes plans to see him again and stays out all night.	Archetype
GG/ 3	Blanche	Dorothy thinks Blanche is sleeping with Stan because she has never spent the evening with a man and not been intimate with him.	Archetype
GG/ 3	Rose	Sophia becomes frustrated with Rose when she gives lunches away for \$2.00 when the clients claim to only have \$100 bills. She collects "I-owe-you" notes, but doesn't realize that she is being scammed by clients who are cashing in on her naivety.	Archetype
GG/ 4	Rose	Rose is the only one of the group who is nice to mean Ms. Claxton (until she is fed up in court and tells her to drop dead). Instead of treating her badly, Rose attempts to win her friendship by offering her danishes, company, and juices. It is only after Rose confronts Ms. Claxton about going back on her word regarding the tree is it revealed to Rose that she never had any intention on being Rose's friend, rather she wanted the treats she was getting.	Archetype
GG/ 13	Rose/Blanche	Rose dressed in a modest light pink robe  Blanche dressed in a low cut hot pink robe	Archetype

		with flower cut outs	
GG/ 17	Rose	Rose is afraid to sleep alone because prisoners have escaped from a Georgia state penitentiary. She decides to sleep in Blanche's bedroom and asks her to tell her a story so she won't be scared to go to sleep. Blanche tells her a scary story.	Archetype
GG/20	Blanche	She feels like she's losing her beauty to age; she is considering plastic surgery	Archetype
GG/ 20	Blanche	Claims that she will have plastic surgery regardless of the risk	Archetype/Stereotype
GG 22	Blanche	Blanche flirts her way to a cheap deal for a fancy room for the banquet the ladies are planning	Archetype
GG/ 22	Blanche/Rose	Rose is upset that Blanche is too shallow to invite her new boyfriend Jake to the banquet. She thinks Blanche is wrong for only inviting him to certain events	Archetype
GG/ 23	Rose	Rose claims to not know what "I Love Lucy" is	Archetype/Stereotype
GG/ 23	Blanche/Rose	Blanche dressed in green open satin night gown Rose dressed in light yellow cotton night gown	Archetype
DW/ 3	Charlene/Suzanne	Charlene dressed in a modest royal blue dress Suzanne dressed in a low cut royal blue dress	Archetype
DW/ 3	Suzanne	Comments on her improved behavior. "I'm not looking at myself in the mirror half as much as I used to" – Suzanne	Archetype
DW/ 3	Charlene	Dressed modestly	Archetype
DW/ 3	Charlene	Charlene comments to Suzanne on her struggle to be a better person and keep her promise to God. "If you were meant to spend	Archetype

		your life doing good deeds, you wouldn't have been so shallow" – Charlene	
DW/ 5	Charlene/ Suzanne	Charlene dressed in modest royal blue dress Suzanne dressed in low cut red dress	Archetype
DW/ 5	Suzanne	An elderly woman is competing in a local beauty pageant and asks Suzanne to be her beauty coach	
DW/ 5	Charlene	She is tricked by the neighbors to open and close doors so others would think they were sleeping together	Archetype
DW/ 7	Charlene	During a conversation, Charlene misses the big picture regarding the issue surrounding the prom date	Archetype
DW/ 7	Suzanne	Julia's boyfriend jokes with her after his heart attack. "I'm obviously messing around with the wrong Sugarbaker sister" – Julia's boyfriend. He is referring to Suzanne.	Archetype
DW/ 11	Charlene	Charlene is upset when she discovers a northern magazine has published negative stereotypes about the south. She calls the magazine in search for the editor to set the record straight.	Archetype
DW/ 11	Suzanne	Suzanne thinks a man that followed the women around a cruise boat on their last vacation is searching for her. (In actuality, he is really searching for Mary Jo). "I'll tell ya what he wants. He's looking for me!" – Suzanne	Archetype
DW/ 11	Charlene	The women are having a conversation and Charlene continuously answers their questions literally instead of seeing the connection between the question and the topic of discussion.	Archetype
DW/ 11	Suzanne	(Falls under RQ 1 and RQ 3) She is thinking about making an appearance at an event and	Archetype

		describes her welcome. “I can already feel the wives getting mad at their husbands for starring at me.” – Suzanne	
DW/ 15	Suzanne	“Well excuse me for being so beautiful!” – Suzanne	Archetype
DW/ 15	Suzanne	Suzanne and Julia’s brother Clayton comes to visit.  “Suzanne, how ya been? You still collecting men, plucking off their wings, and keepin’ them in jars?” – Clayton describing Suzanne’s views and habits towards men.	Archetype
DW/ 16	Suzanne	“I’m better than a lot of people I know. Better lookin’, better hair, better dressed.” – Suzanne	Archetype
DW/ 16	Charlene	Charlene commences to telling dumb, pointless anecdotes to fill the silence.	Archetype
DW/ 17	Suzanne	Suzanne makes a dramatic appearance in a red dress and fur jacket	Archetype
DW/ 17	Suzanne	Suzanne is invited to join an exclusive, elite club, but is eventually rejected while they accept Julia.	Archetype
SATC/ 4	Samantha	The women are discussing men’s inability to please them. “If I had a son, I’d teach him all about the vagina.” – Samantha	Archetype
SATC/ 4	Charlotte	Charlotte is forcing herself to fall for her fix-it man because she doesn’t want the opportunity to pass her by for true love. “He is strong and masculine and he can fix things around the house!” – Charlotte	Archetype
SATC/ 4	Samantha	Samantha is supposed to meet a man for dinner, but when he doesn’t show, she becomes increasingly self-conscious and uncomfortable at the dinner table by herself.	Archetype

SATC/ 5	Charlotte/ Samantha	Charlotte (dressed in black) tells Samantha (dressed in a lightly colored ensemble) that her outfit is inappropriate for a funeral.	Archetype
SATC/ 5	Charlotte/ Samantha	Charlotte dressed in a modest suit. Samantha dressed in a low cut suit.	Archetype
SATC/ 6	Charlotte	Charlotte hangs out with lesbians without realizing that they like her. She is intrigued by their lifestyle without an attachment to men and how they are able to be friends after a relationship, but doesn't realize she is being invited to their events because they are interested in her.	Archetype
SATC/ 6	Samantha	Samantha helps Carrie fix her diaphragm birth control.	
SATC/ 12	Charlotte/ Samantha	Samantha does the public relations work for a new restaurant. The employees are dressed in highly sexually charged outfits. The invitation requests "kinky" attire. She's disappointed when her friends arrive and they are not dressed as sexually as she would like.  "What are you wearing? The invitation said kinky!" – Samantha  "I kinked my hair!" - Charlotte	Archetype
SATC/ 12	Charlotte/ Samantha	Charlotte is dressed in all white with a headband.  Samantha is dressed in a bright red ensemble.  Later Charlotte changes into a pink and white outfit.	Archetype
SATC/ 13	Charlotte/ Samantha	Charlotte dressed in a floral printed dress. Samantha dressed in a red suit.	Archetype
SATC/13	Charlotte/	Charlotte wearing a red low cut dress.	

	Samantha	Samantha wearing a blue shirt with khaki skirt.	
SATC/ 15	Charlotte	Charlotte is dressed in all white in her all white kitchen baking muffins for her brother who continues to ask for vodka to make him feel better about his marriage failing. Charlotte claims that muffins will help him feel better and explains that she doesn't have any vodka.	Archetype
SATC/ 15	Samantha	Carrie discusses Samantha.  "Samantha was the general patent of sex!" – Carrie	Archetype
SATC/ 15	Charlotte/ Samantha	Charlotte is upset with Carrie because she brought Samantha with her to meet her brother. She claims Samantha sleeps with all the men and that she doesn't want her to sleep with her brother.	Archetype
SATC/ 15	Charlotte/ Samantha	Charlotte explodes on Samantha for sleeping with her brother.	Archetype
SATC/ 15	Charlotte	(Falls under RQ 1 and RQ 3)Charlotte is upset with her brother for sleeping with Samantha.  "You don't know Samantha! She has so many notches on her bed post it's almost widdled down to a toothpick!" – Charlotte	Archetype
SATC/ 16	Charlotte	(Falls under RQ 1 & RQ 2)Charlotte is upset and crying because her boyfriend fell asleep while having sex.	Archetype
SATC/ 16	Samantha	(Falls under RQ 1 & RQ 2) Samantha says it's Charlotte's fault that her boyfriend fell asleep on him because of her bad performance on the stair master	Archetype
SATC/ 16	Charlotte	Charlotte is taking notes in her sex class.	Archetype
SATAC/16	Samantha	(Falls under RQ 1 & RQ 3) Samantha is upset and offended when her gay male friends decide	Archetype

		not to have sex with her	
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RQ2: How does the maiden characters' language and conversation etiquette differ from the whore characters in their respective shows?

Show/Episode #:	Character	Notes:	Category
GG/ 4	Rose	After being nice to Ms. Claxton, she eventually explodes telling her to shut up and drop dead. Ms. Claxton then kills over.	
GG/ 13	Blanche	"Flirting keeps you in shape! (It) keeps your buttox firm." – Blanche	Archetype
GG/ 15	Blanche	Blanche buys herself and Dorothy gifts to cheer them up after Rose moves out. Most of the gifts are for herself and she buys Dorothy edible panties.	Archetype
GG/ 18	Blanche/ Rose	Blanche suggests Dorothy simply ask out the man she is interested in. Rose suggests maybe he's not into her because he hasn't asked himself. "Maybe he just doesn't like you" – Rose	Archetype
GG/ 18	Blanche	"Blanche, the man is a	Archetype

		priest!” – Dorothy “The man is a man!” – Blanche	
GG/ 20	Blanche/Rose	Rose is filming a documentary. “Blanche, how do you feel about performing in front of a camera” – Rose “I think it’s ok as long as you’ve been on three dates” – Blanche	Archetype
GG/20	Rose	Blanche is considering plastic surgery and turns to the girls for advice. Rose tells a dumb plastic surgery story that is irrelevant to Blanche’s situation	Archetype
DW/ 3	Charlene/Suzanne	Charlene adding in dumb comments to the conversation, but seems engaged Suzanne applying make-up during the serious conversation and doesn’t seem intrigued	Archetype
DW/ 3	Suzanne	Discusses her life in a deal with God while promising to be good. “My life is frivolous and sinful” – Suzanne	Archetype
DW/ 5	Charlene	Engaged in the	Archetype

		conversation but continuously adding dumb comments	
DW/ 7	Suzanne	Comments on a man. "I think he's been with too many women. He's starting to get that used look."	Archetype
SATC/ 3	Charlotte/Samantha	Charlotte doesn't like the word pussy and asks Samantha to stop using it.  Samantha bluntly uses the word pussy during the conversation.	Archetype
SATC/ 3	Charlotte/Samantha	Charlotte is heartbroken over her relationship with Mr. Pussy not working out.  Samantha continues her discussion regarding bad plastic surgery. She disregards Charlotte's sulking behavior because she tried to warn her.	Archetype
SATC/ 4	Samantha	The women are having a discussion and Samantha has the foulest mouth.	Archetype
SATC/ 6	Samantha	Samantha discusses pubes during a discussion.	Archetype
SATC/ 13	Charlotte/Samantha	Charlotte pretends to care what Carrie is	Archetype

		<p>saying.</p> <p>Samantha blatantly shows that she is not interested in Carrie's problem.</p>	
SATC/ 13	Samantha	<p>Samantha discusses her sex schedule.</p> <p>"I only get laid unless they win!" – Samantha</p>	Archetype
SATC/ 16	Charlotte	<p>(Falls under RQ 1 &amp; RQ 2) Charlotte is upset and crying because her boyfriend fell asleep while having sex.</p>	Archetype
SATC/ 16	Samantha	<p>(Falls under RQ 1 &amp; RQ 2) Samantha says it's Charlotte's fault that her boyfriend fell asleep on him because of her bad performance on the stair master.</p>	Archetype
SATC/ 16	Samantha	<p>Samantha explains to the ladies that it doesn't matter what one's sexual orientation is.</p> <p>"It's the new millennium. No one cares if you're straight or gay. Only if you're good in bed." – Samantha</p>	Archetype
SATC/ 16	Charlotte/Samantha	<p>Charlotte uses "making love" during the conversation.</p>	Archetype

		Samantha uses “fucking” during the conversation.	
SATC/ 16	Charlotte	Charlotte asks Samantha to stop saying “fucking.”	Archetype
SATC/ 16	Samantha	(Falls under RQ 2 & RQ 3) Charlotte asks the ladies to go with her to a sex class.  “How to please a man. I could teach the damn class!” - Samantha	Archetype

RQ3: How does the maiden characters’ sexuality and views on romantic relationships differ from the whore characters in their respective shows?

Show/Episode #:	Character	Notes:	Category
GG/ 4	Blanche	The women are working to get signatures to save an old oak tree. Blanche is gone for three hours and only has one man’s signature. When confronted, she tells the other women to relax, let her freshen up, and she’ll get them some more.	Archetype
GG/ 4	Blanche	Blanche reveals that she has slept with 2 of	Archetype

		the commissioners.	
GG/ 4	Blanche	Ms. Claxton spies on the women in their bedrooms. She claims not to recognize Blanche with her clothes on and informs her that she believes some of the things she does are illegal and that she is looking into it.	Archetype
GG/ 13	Blanche	Blanche fantasizes about being with twins	Archetype
GG/ 15	Blanche	Blanche whines that she doesn't have a date for the evening	Archetype
GG/ 15	Blanche	Blanche brags about dating Tony Bennett. "He might've left his heart in San Francisco, but he left his shorts on my radiator!" – Blanche	Archetype
GG/ 17	Blanche	The women discuss each other's bad sleeping habits. "You snore louder than a sailor drunk and passed out after a night of unbridled passion. And I had to call a cab to take me home...nevertheless, you snore!" – Blanche	Archetype
GG/ 17	Blanche	"My bed's never been so cold, especially on a	Archetype

		Saturday night!” – Blanche	
GG/ 17	Blanche	“Boy, you do it anywhere. Don’t ya, Blanche?” – Sophia	Archetype
GG/ 17	Blanche	“The Kama sutra had to publish a sequel because of you!” - Dorothy	Archetype
GG/ 18	Blanche	Blanche hints that she has slept with a priest before	
GG/ 22	Blanche	Blanche flirts and ultimately wins a date with the banquet caterer despite knowing that both Rose and Dorothy are interested in him as well.	Archetype
DW/ 7	Suzanne	Suzanne gives advice to Charlene regarding men. “There’s nothing wrong with letting men fight over you.” - Suzanne	Archetype
DW/ 7	Suzanne	Suzanne encourages her sister Julia regarding her boyfriend’s heart attack. “Usually I’m not this un-selfish, but I made a deal with God. Since I’ve had loads of boyfriends, I told him he could take three of mine so you could keep yours.” – Suzanne	Archetype

DW/ 7	Suzanne	<p>Julia’s boyfriend comments on Suzanne’s expertise on men.</p> <p>“Suzanne knows all about the bottom half of men” – Julia’s boyfriend</p> <p>“Well, I don’t like to brag...” – Suzanne</p> <p>“Yes, you do!” – Julia’s boyfriend</p>	Archetype
DW/ 11	Suzanne	(Falls under RQ 1 and RQ 3) She is thinking about making an appearance at an event and describes her welcome. “I can already feel the wives getting mad at their husbands for starring at me.” - Suzanne	Archetype
DW/ 14	Suzanne	<p>Suzanne gives Charlene advice on playing hard to get with men.</p> <p>“Advertise what you have and then withhold.” – Suzanne</p>	Archetype
DW/ 17	Suzanne	Suzanne plans to marry an old, crippled man for his money after her accountant steals her fortune.	Archetype
SATC/ 3	Samantha	Carrie describes Samantha. “Samantha didn’t believe in the	Archetype

		first date, but she did believe in sex afterwards.” – Carrie	
SATC/ 3	Charlotte	Charlotte claims she is falling in love with Mr. Pussy. Samantha tells her to stop and set him free so that he can bring pleasure to other women. Charlotte disregards Samantha’s advice claiming he could be the one and that she feels a connection between them.	Archetype
SATC/ 4	Samantha	The ladies are sulking because they are single. Samantha offers advice. “Go through life like I do. Enjoying men and not expecting them to fill you up...except...well...” – Samantha	Archetype
SATC/ 4	Charlotte	Charlotte’s male friend she has come to rely on to fix things around her apartment plans to leave New York. She decides to explore a relationship with him because she claims she doesn’t want to let potential pass her by.	Archetype
SATC/ 5	Samantha	Samantha claims to have slept with every man in New York and	Archetype

		Brooklyn	
SATC/ 6	Charlotte/Samantha	The ladies discuss men cheating.  “Women don’t go around attacking every man!” – Charlotte  “Speak for yourself!” – Samantha	Archetype
SATC/ 6	Samantha	Samantha sleeps with her trainer	Archetype
SATC/ 9	Samantha	The ladies are discussing penises when the topic of uncircumcised men comes up. Samantha explains that she likes uncircumcised men and confesses she has slept with five of them.	Archetype
SATC/ 12	Charlotte/Samantha	Charlotte denies having a fetish while Samantha openly embraces hers	Archetype
SATC/ 13	Samantha	Samantha sleeps with a man from sports bar two hours after meeting him	Archetype
SATC/ 15	Samantha	Samantha claims to have had sex with a boy at 13 because he had a pool and she wanted to swim in it and lay out	Archetype/Stereotype
SATC/ 15	Charlotte	(Falls under RQ 1 and RQ 3)Charlotte is upset with her brother for	Archetype

		<p>sleeping with Samantha.</p> <p>“You don’t know Samantha! She has so many notches on her bed post it’s almost widdled down to a toothpick!” – Charlotte</p>	
SATC/ 16	Samantha	Two of Samantha’s gay male friends want to have sex with her because they think she’ll be good in bed.	Archetype/Stereotype
SATC/ 16	Samantha	<p>(Falls under RQ 2 &amp; RQ 3) Charlotte asks the ladies to go with her to a sex class.</p> <p>“How to please a man. I could teach the damn class!” – Samantha</p>	Archetype
SATC/ 16	Samantha	(Falls under RQ 1 & RQ 3) Samantha is upset and offended when her gay male friends decide not to have sex with her	Archetype/Stereotype

## Vita

Crystal Jackson is a native of Dallas, Texas. After graduating high school from The Hockaday School, she began studying communication studies and Spanish at Southwestern University in Georgetown, Texas. After receiving her Bachelor of Arts in May 2009, she enrolled in the Master of Mass Communication program at Louisiana State University focusing in public relations. Ms. Jackson was advised on this thesis by Professor Danny Shipka, Professor Craig Freeman, and Professor Meghan Sanders. She is grateful to these three incredible professors for their unwavering support, enlightening advice, and for giving her the green light to graduation!