

THE INTERCULTURAL TRAVEL OF AN ARCHETYPAL CHARACTER ON MEDIA:

UGLY BETTY AS THE CASE



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Abstract

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Lei Chen

Under the Supervision of Dr. David Gillota

The study on archetypes can be widely found in Psychology and Literature. As based on the commonalities of different cultures, archetypes are easily accepted in intercultural communication. Meanwhile, archetypes evolve with the developing of social factors besides culture. Therefore, archetypes are the special perspective in intercultural communication studies.

This paper adopts two versions of TV series *Ugly Betty* in China and America, compares the representations of archetypes of beauty, and explores the interactions among culture, consumerism and feminism. It critically analyzes the logic liaison of social thoughts and social action in the context of social development, and concludes that the destination of intercultural communication studies rest in the construction of harmony society and the realization of individuals' liberation and freedom. Specifically, this paper takes 24 episodes in Chinese and 40 episodes in English as the texts, uses critical discourse analysis on the perceptions on beauty in series. It is found that significant differences exist between Chinese and American discourses on power distance and individualism, but not on uncertainty avoidance. It indicates that the social psychology is changed, both preferring explicit directions. Moreover, it is found that American emphasizes family supports, while Chinese stress friends' assistant on the aspect of individualism, which indicates that in China, friends are more accessible for the young generation as the result of consumerism and social reality of family planning.

The limitation of this paper is the lack of literature supports as the research focus shifts, and the future research should place the emphasis on new challenges from the internet.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	i
TITLE PAGE	ii
ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
LIST OF TABLES	vi
CHAPTER	
I. INTRODUCTION	1
Statement of the Problem	2
Definitions of Terms	3
Purpose of the Study	4
Significance of the Study	5
Delimitation of the Study	5
Methodology	6
II. REVIEW OF LITERATURE	7
Archetypes in TV stories	7
Consumerism and feminism in the perception of beauty	8
Culture works: adjustment or distortion	10
The counteraction of industrial and social forces	11
Summary	12
III. METHODOLOGY AND DISCUSSION	14
Method	14
Data Analysis	15
Discussion	8
IV. CONCLUSIONS AND RECOMMENDATIONS	20
REFERENCES	22

LIST OF TABLES

The interaction model of “beauty” understanding	5
Cultural difference significance	17

Chapter I Introduction

Mass entertainment products brought by mass media are replacing the traditional fairy tales, forming another imaginary world to meet the public's spiritual needs. TV series thus create new myths reflecting human emotions. Based on the human common psychological scheme, archetypes or stereotypes exist in literature works of different cultures, which have been discussed and kept as the crux to reveal cultural differences and social construction principles in intercultural communication. Therefore, it is possible and necessary to study TV series, like the analysis on fairy tales, under the frame of archetypal research, to explore the developing track of cultural studies.

The archetype of beauty varies in characters like mother, princess, or queen in tales, but the standards of beauty are seldom defined, insofar as they are influenced by social factors. Besides biological appearance and sexual attraction, they are formed as fashion with public major preferences. In modern era, moreover, they are strongly shaped by consumerism and feminism. But most important of all, cultural factors root in the perception of beauty, and the archetype of beauty can be the perspective through which to compare cultural performances.

Ugly Betty is a popular TV series originated in Colombia and then prevailed in America, Europe and China. *Yo soy Betty, La fea*, originated in Colombia, was not only popular in Latin America but reached 80 countries. 15 countries adapted the telenovela. It displays astonishing cultural diversity. It has achieved the same level as *Dallas* (both are criticized as the symbols of American cultural imperialism). One of the successful paths is to create cultural proximity. The audiences have the common sense towards the themes in the series: intelligence, humor, family, beauty, love and no violence (Bianca Lippert, 2009). Such success could be reflected from many angles, even the professional field, like decoration (Bob Morris, 2009). It could be a pattern of

“duckling to swan”, or Cinderella to princess. But in a broader sense, it reveals the perception of beauty. When China imported the series in 2007, it was adjusted to meet the market demands and cultural requirements, which led to the final success in audience rating. It is worthwhile to compare two series in America and China, and find variations of the archetype of beauty. The literature indicates that social media have effects on young women’s body image and self-perception and bring eat disorders (Richard M. Perloff, 2014); and the media products acted as the vehicles for some social movements (Julee Tate, 2014). Thus the popularity of the TV series provides research significance to intercultural communication studies.

Cultural differences can be found by many dimensions in intercultural communication studies. Hofstede’s approach is widely adopted in research. (Musambira, G. & Matusitz, J, 2015; Alexander I. Naumov, 2000; A. A. Tavakoli et al, 2003) For this paper, three dimensions are selected as the standards to frame the TV series’ discourses on beauty, namely, power distance, uncertainty avoidance and individualism.

Statement of the Problem

With popularity of the telenovela in the Latin world, America introduced *Ugly Betty* in ABC in September, 2006. The commercial promotion requires effective measures to fit the need of the local market. The telenovela was reformed into a weekly TV series. It succeeded again; the American version was sold in 130 territories with a globalized feature. The exception is German, in which, for example, they dislike the pilot when Betty is humiliated during a photo-shoot (Bianca Lippert, 2009). The success of *Ugly Betty* verified the influential power of the combination of consumerism and cultural legacy.

Hunan Satellite TV in China bought the copyright to reformat *Ugly Betty* and used the title “Invincible Ugly Woman.” *Ugly Betty* became *Ugly Wudi*. It was cast in September 2008, and the

setting was an advertising agency, in which some popular brands were embedded into every episode. Li Xinru, a well-known beauty in other TV series, played Ugly Wudi, but finally became attractive again at the end of story, by the using of Dove soap. She discards her heavy spectacles, and uses contact lenses from Bausch & Lomb instead. Such commercialization of content is not new in China. Many live programs and TV series rely on such subsidy income.

Both American and Chinese versions have succeeded in commercial broadcasting by the same strategy to reform the original version. But in the different cultural context, how did this video product conquer almost the global market, especially for China, which is different from Latin culture? How did it get across the cultural blocks? Such inquiries lead to the research questions of this paper. The problem addressed is “how do cultural factors influence the presentation of the archetype of beauty?” This question could be interpreted as the following more specific ones:

1. With what storyline does the image of the heroine change in American and Chinese TV series “*Ugly Betty*”?
2. How do the factors of consumerism and feminism influence the discourses of beauty?
3. How do consumerism and feminism decrease the culture’s influence on the perception of beauty?

Definition of Terms

Archetype

Archetype refers to humans’ fixed perceptive structure to understand meaning, which is presented as some images and exists in the unconsciousness. On the perspective of subjectivity, it influences human behavior; on objectivity, literature works and other intelligence products contain archetypes to transmit a writer’s intentions, and systematic cultivation in the broader sense.

Archetype, as first revealed by Jung (1981), could be regarded as the parts of the collective

unconsciousness that existed in the psyche and helped individuals deal with the common life experiences. Archetypes are impersonal, inherited from the cultural tradition and could be the representations of ancient motifs and unconscious culture patterns. This paper regards archetypes as the joint part of understanding two different cultures.

Beauty

Beauty refers to the public preferred appearance of women, which includes the internalized standards by outsiders, as well as the personal choice to self-evaluation. It reflects the trace of feminism, first male-defined, then female-decisive. It is also influenced by consumerism for the purpose of business profits.

Consumerism

Consumerism describes the social thoughts in capitalistic world, which supports the equality brought by commercial consumption, but emphasizes more on the compulsory consumption because of inner confusion and emptiness under the pressure of the outside society.

Feminism

Feminism is defined as to fight against sexism, sexual exploitation, and sexual oppression. It stands for the principles of equality to different genders, and is broadened to expose the hidden inequality in all sorts of social structures.

Purpose of the Study

The purpose of this paper is to figure out the interactions among culture and consumerism and feminism in the perception of beauty through archetypal analysis on the TV series *Ugly Betty*. It is hypothesized that cultural preferences are the dominant factors towards public perception, compared with consumerism and feminism, while the latter two may decrease the influences of cultural factors. The research structure could be set as the following:

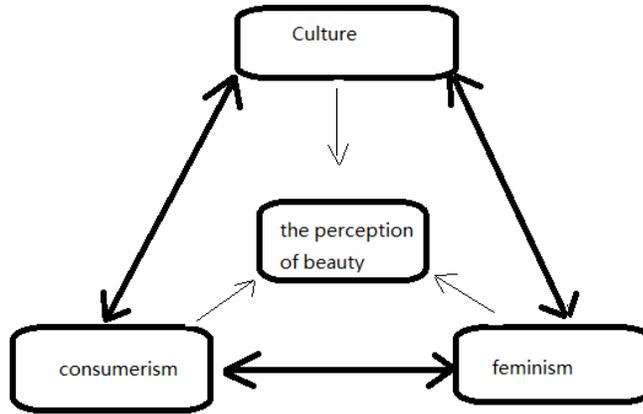


Table 1 the interaction model of “beauty” understanding

Significance of the Study

With the fading of fairy tales in the mediated society, TV series, somehow on audience’s cellphone screens too, are the popular way to convey social thoughts for the purpose of directing, educating and regulating the public. This paper chooses the practicable perspectives to avoid pure theoretical argumentation. Intercultural communication studies generally focus on the interpersonal or organizational level. This paper may broaden the research horizon to communication content analysis. Furthermore, the presentations of research themes are regarded as the discourse to be studied, which brings methodological significance. The studies on archetype prevail in psychology and literature criticism, and this study combines media studies and cultural studies so as to seize the interdisciplinary sparks.

Delimitation of the Study

This paper chooses TV series as the research objects, which may contain subjective bias for the author’s knowledge limits. Moreover, TV series, as works of art, are not reality. They are part of virtual reality and need more consideration in interpreting the actual world. The principles

to compare cultural differences adopted here are three dimensions, namely, power distance, uncertainty avoidance and individualism; extracted from Hofstede's 5 dimensions by the author, which need further check and trials. On data selection, this study only chooses two versions, American and Chinese ones, and may omit other cultural facts. Lastly, this study takes the presentation of beauty in the TV series as the discourse in a macro sense, which needs more literature supports.

Methodology

This paper extracts Hofstede's dimensions on cultural differences as the analyzing frame; it compares the different presentation of beauty on American and Chinese TV series *Ugly Betty*, taking them as the discourse for discussion. The method used in this study is essentially discourse analysis, different from the text studies; the focus is on issues in the terms of power distance, uncertainty avoidance and individualism. To make the research object clear, literature review is adopted to reveal the archetype of beauty. Then, different standards of beauty and their deciding factors are reviewed, especially for the sake of cultural study. All the steps aim to answer the research question and realize the study significance.

Two versions from American and Chinese are the data sources, which provide discourses as the data. The data-extract standards are the perceptions of beauty in both versions. The data-analysis frames are the mentioned three dimensions from Hofstede's model. Under such structure, 64 episodes are extracted in this paper: 24 in Chinese and 40 in English. The discourses are dealt with based on the research questions.

Chapter II Review of Literature

Archetype is the frequent topic mentioned in Psychology and Literature Studies, and

could be used in media study. In a broader sense, archetypes are connected with other social factors like consumerism and feminism besides culture. It may explore the interactions of those elements on a macro level, and reflects social development more than discourse analysis.

Archetypes in TV stories

Jung firstly raised the concept “collective unconsciousness” to explore the connection between mythology and psychology based on his own observation of his patients, which suggested that all the human beings’ personal psyche had a hidden unconsciousness that influenced their behaviors. Such mind existed universally as the identical biological features of human beings. Archetype was raised to conclude the inherent scheme of recognition to the outside world, as the component of unconsciousness. Archetypes are impersonal and determine some human behaviors. Different from Freud’s indication towards sex and aggression via dream interpretation, Jung referred to myths and fairy tales, which provided indexes to reveal the unconsciousness perception and behavior modes. He found that archetypes could be represented as some images in discourses, like “hero” or “mother” (Jung, 1981). Those images were formal and structured, but the representations were not inherited identically in different cultures. Archetypes affected consciousness by the communicator’s ability to organize and interpret images and ideas; they are the nucleus of different individuals’ behavior modes, which are culture-determined. Somehow, archetypal symbols are kinds of knowledge that shape our worldview towards the physical world (Huang-Ming Chang & Leonid Ivonin, 2013).

Archetypes evolve in literary works, which could be traced in a long period, for the literature dominated the spiritual world. But when mass media entered the public world, the developing paces sped up, and they narrowed the intervals of collective memories. Superficially, the quantity of art products has increased, while the depth of such works has decreased; those arts products are

criticized as a kind of empty prosperity. With the increase of communication channels, content is scarce. With the need for more rapidly-fed products to fill in, then, the pursuit of quality is neglected. Such changes above led to a fact that archetypes are widely used in mass communication era for its convenience of unconsciousness influences.

Moreover, the mediated society emphasizes interaction between arts products and audiences, while interpersonal communication gradually has been taken over by their involvements with mass media. Even the family communication, schooling or other intimate communicative activities have been greatly influenced and changed by mass media. To conclude, mass media are shaping the public social cognition. But the important role of archetypes does not bring more insights in its developing. The prosperous contents own vivid consumerism for its smooth and hidden access to audience.

Consumerism and feminism in the perception of beauty

With the continuous social movements, like the women's movement in 1950s, the developing trace of feminism reflects the changing focus on female's self-conception. The characterization of the princess has definitely developed into more independent, strong, self-sufficient female characters. The changing of the characterization begets the change of the media. The media and society create a symbiotic relationship, in which they influence each other (Jena Stephens, 2014).

From the enlightenments of feminism, the image of beauty emphasized independence, strong character, and discarded the tenderness, intuitiveness and even sexy attraction, which showed the intention of differentiation to the traditional female image, but moved close to masculinity for the sake of gender equality. The followed trend was that the beauty image was back to female characteristics again, but without the male-defining features any more. The figure of "the sleeping beauty", for instance, was stepping out the male-rescuer archetype in literature and media products.

Female rescuers, self-liberation and even the homosexual trends were added to attract audiences, or it might be described to meet the developing of social minds. (Carolina Fernandez Rodriguez, 2002) Such change is pushed by the social development, rather than the instinct of human nature. It even moved beyond the contrast with males and built a totally self-reliant image as the more radical movements, like LGTB callings. The social practice is the base and source of art works; conversely, the works could lead the social development only based on the reflection of social realities. In consequence, the archetypes are not unchanged in the social developing.

The focus of consumerism is the pursuit of profits in commercial marketing activities. The essence of all methods is the stimulation of purchase through different perspectives of “value correctness” ideas to encourage consumers’ instant satisfaction. Moreover, it suggests the acquisition of liberty, equality and respect by purchases and daily consumptions. Taking the perception of beauty as an instance, the woman-as-doll had a long history on the feminine subjectivity in the west, which promoted the visually plastic, and Barbie doll-like corporeality and plastic industry (Jennifer Dawn Whitney, 2013). The body-shaping industries shock all the developing and developed countries, from Venezuela to France, from South Korea to China. For instance, TV and magazines portrayed an unrealistically thin standard of body attractiveness for women leading to eating disorders. Such inclination continues until now (Brett Silverstein, 1986). The essence of such capital feasts was to encourage females to spend money to fit some standards close to them, afar as well. The existence of consumerism should not be regarded as the simple excuse to criticize the public’s low quality, but to reflect the social thoughts behind those actions from multi-dimensional perspectives.

Culture works: adjustment or distortion

The regulating force of culture has been influencing citizens from the beginning of our society,

as individuals could not live in a vacuum context. Even considering the different standards towards beauty in cultures, dominant beauty images stem from the western world, which could be interpreted as the more prosperous beauty industry developed well there. European women were more dissatisfied with their weight and appearance and compared themselves more often with the media figures and internalized the western beauty standards more than African women (Deana L. Jefferson, & Jayne E. Stake, 2009).

However, with the deepening of intercultural communication, the fixed cultural boundary has been reshaping; the cultural interaction momentum has been shocked by the hybrid cultural forces. Under the joint influences of cultural factors, the effective elements are the common parts among different cultures, which are the base of possible communication. The phenomenon of kitsch could be understood as a simulation of beauty, goodness and truth, which are traditionally integrated. But kitschification also presents another approach. *Ugly Betty* became the beautiful Betty through her compassion and true understanding of life (Cilliers, J, 2010). Such forces make the universal values prevailed after the process of “otherness”, or “cultivation”, which aims to achieve the total development of humanity. There are tensions between ethnic “otherness” and cultural assimilation on media. It could be interpreted that *Ugly Betty* endorsed a new conceptualization of Latino identity in America (Guillermo Avila-Saavedra, 2010). Media representation is the partial influence factor to identity. Latina, Black and White women responded to different standards of beauty. The concepts are reformed as a racial cultural experience. In terms of culture, Black and Latina are more influenced by the White-defined “otherness” idea, their ambiguity and politicized outsider awareness (Maya A. Poran, 2002).

To sum up, the adjustment and variation of cultures are the natural evolvement of cultural development. And the research objects on cultural studies could focus on the reaction to value

influences among different cultures.

The counteraction of industrial and social forces

Consumerism, as the means of profit-making for interest groups in a society, acquires its inborn deceptive and profit-oriented nature. But consumerism is the simplest and most accessible measure for the public to resist interest groups and protect themselves. Although consumerism started to construct society from the beginning of the capitalist system's establishment, it affected society just when the market economy system became the social norm, and the service industry became the pillar of the social structure. The practice of media franchising could be traced back to 1930s, but boomed quickly around the 21st century, which provided the emerging field of global television format studies (Albert Moran, 2013). Essentially, consumerism is the interest re-allocation from the commercial consumption. But the formal representation is the prevailing of all sorts of social thoughts, which is determined by social movements. The notion of deviant beauty identity moves from ageing and non-adherence to commercial regimes. Self-care had been concluded in public discourse as "rational citizenship" rather than a feminized false consciousness. As the late modernity indicates, the cultural capital framework provides angles to observe how social actors utilize their physical appearance as symbolic power in social movements (Anoushka Benbow-Buitenhuis, 2014).

The development of mass media makes the monopoly more difficult than ever. The uncertainty has been reinforced with the outspreading of text. Such situation provides channels and driving force for individuals to participate in the culture's development, which carries the individual's spirits appealing. Furthermore, the momentum of individuals to participate in the social movement could be their appeal, which creates market demands, modifies the social productivity, and realizes their subjective initiatives. Even *Ugly Betty* has negative presentations

in popular culture; it still holds sympathetic attitudes towards immigrants.

Such ‘spunky girl’ is the contemporary version of the archetypical figure of modern European literature, the young man from the provinces who climbs the social ladder, ambitious and relentless. She just confirms and refreshes that favorite American good-night story, the American Dream (Bernard Beck, 2008:152).

The prevailing of feminism is the sign of individuals’ subjectivity, which starts the series actions, including questioning, protesting and modification towards culture regulation, while calling for equality simultaneously. The influence of TV products is not contemporary, but with continuous effects. American media seemingly embraces Spanish-language TV formulas. After *Ugly Betty*, *Dora*, another Latino image, gained success in American media; even it is just designed for preschoolers (Erin L. Ryan, 2010). The influence of TV products is not limited within its contents and images left, but the shape and construction of social perception. The sexually objectified female targets were dehumanized. The motivations to look attractive to men are linked with their tendency to internalized sociocultural beauty standards (Elisa Puvia & Jeroen Vaes, 2012).

Summary

Culture covers all aspects of society, but with a different extent of influences. As two social forces, the confrontation of consumerism and feminism is the process of adaptation and adjustment, which includes regulation obedience and conflict struggles. Such interactions push culture forward. The more we probe heterogeneity, the more likely we will encounter the sameness. (Simone Knox, 2013) Only with the interaction of heterogeneity and sameness, does society turn more colorful and multi-dimensional.

Chapter III Methodology and Discussion

Method

Hofstede categorized culture into three levels: universal, collective and individual. The individual level was the base for human behaviors, regulated in the collective level and carried the

universal cultural elements. Culture definitely influences human social communication. Moreover, it works on the unconsciousness mind and extends to value and worldview construction, which provides the complexity of academic research. Hofstede (1980) theorized that there were four primary dimensions, which could differentiate the cultures of our world. They are classified as power distance, uncertainty avoidance, individualism, and masculinity. Later Bond and Hofstede (1988) in a smaller scale study added a fifth dimension, which they refer to as "Confucian Dynamism".

Power distance is "the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally" (Hofstede, 1997:28). Organizations within a large power-distance culture centralize power; employees are given instructions and are expected to comply. The organizational structure is quite high and comprehensive. Any contact between management and employee must be initiated by management. "Superiors are entitled to privileges" and any visible indication of status increases their authority. (Hofstede, 1997:35). In contrast, organizations within a small power distance culture are more decentralized. Supervisors and employees are considered equal in status. The role a person plays in the organization can be temporary, and is established more for convenience than an indication of superiority. The organizational structure tends to be flat and horizontal. Employees expect that they would get involved in decision-making.

Uncertainty avoidance is the degree to which people feel anxiety toward unknown or uncertain situations, in which how far the organization structure is predictable and interpretable. A culture with strong uncertainty avoidance, or named low context culture, prefers rules and procedures to govern the situation, while little is left open to subjective interpretation. If such rules exist, the members of a culture are more comfortable, for they need rules emotionally. Conversely,

a culture with weak uncertainty-avoidance are less likely to establish rules and procedures unless absolutely necessary. They believe problems solved by subjective efforts, but not the formal rules.

Individualism refers to the extent of identity in an organization. In an individualistic culture, people regard themselves as isolated and independent single entities, keeping loose tie with others, in which personal ability and achievements are valued, and self-interest is emphasized. While in a collective culture, people are one union, individuals are the components of an organization, and share the common resources and work for the same goal, so management decision is based on membership and group-interest.

Data Analysis

Two similar storylines tell different stories for the local market needs. In *Ugly Betty*, the heroine works at a fashion magazine, *Mode*, in Manhattan. She is not attractive, either sophisticated. At home, she lives with her father Ignacio; her sister, Hilda; and her nephew, Justin. At office, she works as an assistant to editor, Daniel Meade; deal with her sister, Alexis; director, Wilhelmina Slater; her gay assistant Marc; receptionist, Amanda; Daniel's father, Bradford Meade; and his mother, Claire. She has only two friends in office; a seamstress, Christina; and accountant, Henry. While in the Chinese series, the relationship is more complicated. Lin Wudi works in an advertisement company as an assistant for her boss, Fei Denan. She has to deal with Fei's fiancée, Li Anqian, and another assistant, Pei Na, Li Anqian's undercover; the former CEO, Li Anrui, Li Anqian's brother, rival of Fei; vice president, Chu Guoliang. She joins in a gossip group including four ladies, Su lei as a rich girl, a receptionist, a cleaning worker, and a secretary. The family relationship in Chinese series was comparatively simple, only Lin Wudi's parents. But one figure was more important than family member, Tang Yajun, Lin Wudi's intimate male friend. It is meaningful to find that Chinese culture is thought to

family-oriented, but in the characters setting, Lin Wudi's parents were much less focused than Betty's family members. Only Tang Yajun, with her family's permission to involve into her business for Tang was the son of Lin's parents' former colleague. This may suggest that the occupation relationship, or social network, is increasingly taking the place of kinship, and become the center of Chinese interpersonal communication. Another reason could be the family planning policy has changed Chinese family structure. No more members could be arranged logically into the story.

For power distance, Chinese culture is supposed to respect vertical hierarchy structure, while America would be more horizontal. In Chinese series, almost every figure with power had a subordinate as the agent to carry out their orders, and those subordinates accepted naturally. Lin was so loyal to her boss, Fei, that she betrayed her own honesty and found many excuses to help Fei. Pei Na worked for Anqian; Chu Guoliang worked for Li Anrui. In American series, Betty was braver and more independent. Everyone had the chance to express his or her own thoughts and shared the decision-making power to some extent. Lin's obedience to Fei appeared in almost every episode in the Chinese series, while Betty might express her own thoughts even in a private channel.

The dimension of power distance is also mixed with individualism. The more individually stressed the character is, the more democratic the executive environment is. As the figures on TV, everyone is supposed to obtain the unique quality, so as to attract the audience. Lin is intelligent and diligent; Pei Na is a material girl; Su Lei is arrogant for her rich family. In American series, Betty is totally independent, not like Lin always gets Tang Yajun's help. Betty takes responsibility facing challenges; for example, she would resign to make up the fault of photo leaking. It is unusual again that Betty could get support from family, while Lin is only dependent on Tang.

Uncertainty avoidance was applied in order for the purpose of risk avoidance or escaping responsibility. Li Anrui in Chinese series always answers with ambiguity to show his authority, like “I may check my agenda”. For Daniel, ambiguity is the way to cover the awkward embarrassments, like he might say “Could you get some cream cheese for that?” to stop Betty make comments.

The three dimensions could not be separated totally to study. The storytelling needs comprehensive climax presentations to attract audiences. The cultural differences could be summed like Table 2.

	<i>Ugly Wudi</i>	<i>Ugly Betty</i>
Power distance	+	-
Uncertainty avoidance	-	-
individualism	+	-

Table 2 cultural difference significance

To dig out the deeper reasons behind such differences, feminism and consumerism could be found easily. The setting of Chinese series was an advertisement company, named *Concept*. But it did not provide new concepts, but the natural liaison to embedded ads in the plays. Hunan Satellite TV has been criticized for its commercial appealing with cheap mass entertainment. *Ugly Wudi* introduced more than 20 commercial brands into the play; the critics satirized it as “successful ads series”. Even some ads were crammed into the screen; the intentionally focused elite environment still attracted young audiences, besides those popular stars.

Both Fei Denan in Chinese series and Daniel Meade in America are playboys, who neglect the existence of females. They cannot remember the girls’ names even they have the affairs. Daniel lost his watch because he slept with too many girls that he forgot where he was last night. Feminism is used to fight against such discrimination in the office executive. The girls have their own group

to control business beyond gossip.

More than the cases collection, this paper calls the relation of feminism, consumerism and culture as Ternary Interaction. Consumerism has the inborn essence of profit-making, which provide the excuses to consumption for females; but it also provides equalities through consumption, which fits feminism equality-seeking requirements. Culture, especially the fixed part, put the foundation and regulation towards consumerism and feminism developing, while the latter's growing complements and pushes culture forwards.

Discussion

In cultural difference comparison, the items, power distance and individualism, showed significance, which indicates that Chinese culture focus the collective power and obedience to upper leaders, while American culture stresses more on individuals' independence and initiatives. It highlights individual's respect, so as to seek equality in the hierarchy structure. It is interesting to find out that on uncertainty avoidance, not much significance was presented between Chinese and American works. Both presented clear directions, with little ambiguous lingual expressions. For Chinese TV play, in the so called high context culture, the few parts were more like conversational skills, rather than the uncertain expression.

The perception of beauty could be generalized under the regulation of culture. Although two TV plays both highlighted the "ugliness" of heroines with the first impression, it was their qualities, including problem-solving, considerateness and kindness, lead the drama climax developing. Still for cultural differences, the definitions of beauty were contrastive in two plays. The beauty in Chinese one preferred cooperative, considerate and endurable, while capable, courageous and independent. Such differences meet the local cultural standards, and it is a kind of localization. Audiences from different cultural contexts may decode the global television format through similar

patterns of localization within the context of audience reception. This could be regarded as translocalization (Miriam Stehling, 2013). The archetype of beauty could also be presented by the supporting figures; even their shortcomings like envious and vainglorious were amplified. But their attractive and sexy appearance is the primal archetype of beauty.

An intercultural art work does not achieve only for business profit. Take *Ugly Betty* as the example, the archetypal symbols and their proposed meaning in English and Germany speaking samples are tested positively, which suggests the significant effect on learning language and culture (Milena Sotirova-Kohli *et al*, 2013). Furthermore, different genre TV programs present the varied extent of vocabulary usage. The same subgenre contains fewer word families. Therefore, that fits vocabulary teaching (Stuart Webb, 2011).

In conclusion, the intercultural travel of the beauty archetype is the interpretation of intercultural communication theories; it is the case analysis of intercultural communication practice; the reflection of social development. And for such consideration, the thesis acquires its theoretic and practical significance.

Chapter IV Conclusions and Recommendations

Culture steps into human's cognition in an unconscious way. Archetypes help us to understand this complicated world, but they may hinder us from forming new perceptions. In intercultural communication practices, archetypes positively make communication effective for their hidden positions in the unconsciousness level, which could bring direct actions. Furthermore, archetypes originate the common social values and codes among different cultures, for which could be the bridges to connect isolated cultural domains. The development of archetypes, or the archetypes' own adjustment, broadens the interfaces among cultures. It could be anticipated that the mutual understanding of cultures could be more profound and effective with the extension of such interfaces.

For an independent culture, the force of culture interacts with other social forces, which are the agents and participators of social movements, as bearers as well. On such cases, the concept of culture is open and plural, developing and dynamic. The interactions among consumerism, feminism and culture, as this paper argued, proved the above statement. Specifically, consumerism is the result of the capital market pursuing interests. But it liberates, objectively, individuals' initiatives, narrows the gaps among classes. At least, it satisfied the public spiritual needs, even those were sometimes criticized as the anesthetics.

Feminism, as a social thought, aims to call for equality. The facts that physical differences exist between genders do not support the unequal social system. The established discrimination towards female prevails for thousands of years. In the pursuit of equality, even the extreme egalitarians may drop into the trap of self-derogate as the physical differences. The real equality is the systematic social arrangement and social practices based on the spiritual and inter-subjective equality. With the development of technology, such physical differences will be

neglected when they are needed currently for some social works. Besides the developing of sex-liberation, the feminism would gradually be led to the core values, like freedom, equality.

Combining the development of feminism and consumerism, the ideal intercultural communication stems in the spread of interface based on core values, which will bring the rationally-designed harmonious and peaceful world.

For the further studies, the internet, as the new medium, will bring changes and challenges. The force of deconstruction and construction may exist simultaneously. The information society, different from the industrial and agricultural societies, has brought new questions to consider as the change of economic structure and social life. The center of consumerism may not be material products, but spiritual satisfaction; the feminism may consider universal equality for the weakening physical factors. To sum up, the liberation and freedom of individuals would be the goal and destination of social development.

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