

## The Women and Modern Society in "Sex and the City": A Sociological Approach

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Doi: 10.5901/mjss.2012.03.01.461

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*Abstract* This article is an attempt to analyze social phenomena represented through the daily discourse of four single white, intelligent and rich New York women in their thirties in the central of the sitcom "SC"(hereafter SC). Main issue of this article is to discover the social messages prevailed in this sitcom such as sexual release, the right of the woman to make her choices which constitutes main issues of the third wave of feminist movement. SC provides the viewer with real female conversations about questions of sex in a way that has typically been a male discourse on television. Using different sociological theoretical reflections on modernity we try to explain the changes shaping the individual and the family relations, occurring within the modern society. Through the four main characters of this sitcom, we try to present the fixation of women in modernity on shopping, fashion, body and sexual relationships and how the kinship relations are replaced by those of friends. SC gives emphasis on advertising latest fashions and restaurants, night clubs, coffee shops in certain places of New York City.

*Keywords:* modernity, feminism, individualism, sexuality, body, fashion.

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### 1. Introduction

The situation comedy (sitcom) "SC" is based on the book with the same title written in 1996 by Candace Bushnell. The book is a collection of columns that Bushnell published in The New York Observer. The sitcom was first broadcasted on channel HBO (Home Box Office) in 1998, and for two consecutive broadcasting seasons, it ranked on the top of the most viewed TV shows (Akass, McCabe, 2004: 3.4). In this situation comedy or sitcom the comic, dramatic and romantic elements are amusingly intertwined. Sexual relationships are experienced by the protagonists as romantic dramas, where caustic humour, as a way of dealing with the situation, is always present. The central characters of SC are four rich women who live in Manhattan, New York. All they want is to have fun in different bars, where everybody gets your name, but forgets it five minutes later, and buy expensive shoes. Sex and sexual relations are the main issues of SC. In any other sitcom there have been no women protagonists that talked so openly, freely and analytically about sexual relations, sexual practices and men's body, i.e., subjects that had been taboos in the past. But SC does not just signify the liberation of modern women regarding sex. It also represents the loneliness that exists in modern society, and the constant struggle of women who seek romance and friendship in a relations (Auster, 2002: 53).

In the beginning of this article we develop the definition of sitcom and a very short history of this genre, followed by the analysis of the SC and a critical assumption at the end.

## 2. The Sitcom as a Particular Type of Television

The sitcom is a particular television program that its structure and content are simply known to the producers and to the television viewers. Many theorists have tried to find a common definition for the sitcom. For example, Larry Mintz defines the sitcom in this way: 30 minutes serial, focused on episodes that implicate periodic characters (repeated) within the same case. This means we meet mostly the same people in the same environment (setting). Episodes end with a solution of the situation: What get started in a given episode, get developed, explained and resolved at the end of 30 minutes... The sitcom usually appears live and it might have an element of meta-drama which means that while the laughter is recorded, the audience realizes that a piece of theatre, a show or a comedy is on the air incarnating the comic activity. The most important characteristic of a sitcom is its cyclical nature, which means that the routine can be disturbed, but at the end of the episode it turns back to the previous state (Mintz 1985: 114-15). In this case, Mintz defines the sitcom based on its structure leaving aside its contents. Mintz refers to the cyclical nature of sitcom as its staple features, even though no taking into account the fact that this feature does not exist in the comedy situation, neither in other kinds of television. Also in many sitcoms, the performance's element is ignored. This means that some of its episodes are independent from each other, but gain one more connotation when we see it in connection with the previous episodes. Mintz notes that the sitcom could exceed its limits, thus can be the annulment of the audience's inclusion, screenplay's development, etc. (Mills, 2005: 27).

Another theorist, Mitz, focuses his attention on the content and not on the structure of a television program. He supports the opinion that the difference between the television programs depends on their content. We can distinguish several different elements in a program from another by using the method of the case management (theme). Therefore, what contributes to the differentiation of television programs is the management of the case. The way the screenwriter chooses manage a specific case, defines and constitutes the television program (Attallah, 1984: 229).

Steve Neal and Frank Krutnik almost share the same opinion when a program can be a sitcom. They think that it is management of the narrative which determines whether a program is a sitcom and not the narrative itself. According to them the sitcom is defined by its narrative structure which is stimulated by humour. Their position comes into contrast with the opinion of Gerard Jones who believes that a sitcom has always the same primary structure (Jones 1992: 3-4).

According to Brett Mills, Jones also makes the same mistake as Mintz because both of them leave out the fact that this feature (structure) exists also in other television programs (Mills, 2005: 31). Despite the efforts to define and explore the sitcom, according to Mick Eaton, only few theorists have dealt with this kind of television program. First, it comes as a result of the way the television has been discussed through the years; second, the unreliability that derives from its products; third, its institutional function and fourth from the different ways, its products can be available (Attallah, 1984: 223).

However these few approaches have been not characterized by homogeneity in their theoretical dimension. Sitcom can be an object of study to many theoretical approaches. One approach emphasizes the economic dimension. This means that if the sitcom is successful, it can bring profits. Another approach would be if the sitcom constitutes or does not constitute a contribution to the society. Nevertheless, a sitcom could be considered as important due to the social content of its message (statement - social position) or whether it is properly and beautifully expressed by the creative-artistic side. Another approach or view is to examine the historical dimension of the sitcom, which is to classify the various forms of humour, or to detect its origin through the cinematography, radio, theatre and varieties (Attallah, 1984: 223-4).

As mentioned earlier, this article is focused on the sitcom "SC" which has attracted the attention of many social scientists because of its effort presenting the main characteristics of the modern society.

## 2.1 A Brief History of Sitcom Development

The sitcom is positioned between "sketch comedy" and "Situation drama". Its creation comes as a result of displacement of the famous comedians from the music halls (music salons) or varieties, first to the radio and then to the television. Thus, the comedians do not have to spend time any more doing tours throughout the country, for, via the new technology, the show of comic plots is achieved within three weeks. This transfer of comedians from the music hall and radio varieties is associated with the changing of the performance's way. As a matter of fact the shows of these comedians were a chain of jokes which might have little or any at all narrative structure as the sitcoms (Fisher, 1976). In this way, radio executives asked the actors and writers to construct sketches that might have a narrative structure (Mills, 2005: 37). The success of comedy in radio, especially in the decade of 1940 contributed to the displacement of the theatrical comedy to a television one. This period was characterized as the classic years of American radio (Mills, 2005: 38).

The first television sitcom was *Mary Kay and Johnny* (1947-50) which was transmitted on the air for the first time in 1947 by radio station Dumont and then broadcasted on network television by NBC in 1948. In the decade of 1940 appear the first sitcoms which present the family life in fanny way, named as household sitcoms or family sitcoms because they reflected fanny situations occurring inside the family. Usually these comic situations express the conflict between the traditional and newer values and they also embody the religious and national stereotypes. So for example in the centre of *"The Life of Riley"* is a worker who represents the stereotype of a genial man who is looking for more righteousness in his life. (Roman, 2005) Another sitcom trend comes to make as aware of the social changes during the decade of 1940 and 1950. After 2-nd World War in America, became evident the movement of a lot of people from working class (mostly white) towards the suburban areas where was living the middle class. This movement brought a change in their national identity. Hence, the television was transmitting suburbs description idealizing the portraits of white middle-classes who had the means to buy consumer goods. A sitcom which describes themes referring to family events in suburbs is *"I Love Lucy"* (1951-1957) (Morreale, 2003: 1, 4).

In the decade of 1960, sitcom was characterized by a diversity of the subjects. Now, the central theme is not just the family space, but also the professional one in the city and suburbs. An example of this change is *"The Dick Van Dyke Show,"* which represents the liberal political climate emergence in the Kennedy era. The aim of this serial was the modernization of the television image of the family sitcom (Morreale, 2003: 7-8). During this decade, and after appear the sitcoms that refer to families composed by monsters as *"The Monsters"*, vampires as *"The Addams Family"*, witches as *"Bewitched"* and aliens as *"Third Rock from the Sun"*. These sitcoms care of questioning the modern suburban families, indicating that these families, as well as modernity, development, science and logic are overshadowed by the dark forces of unreasonable traditional society. (Creeber, 2001: 66). In the decade of 1970, sitcom becomes a place where are examined social problems and issues which can be more easily faced in a comic context. For example *"Mary Tyler Moore"* (1970) and *"All in the Family"* (1971) come to touch some social problems such as death, divorce, alcohol that in the past were forbidden themes. (Morreale, 2003: 11, 12).

An important trial of this kind of television in the decade of 1980 and after is the criticism against the idealisation of the nuclear family. Some of them have in centre the family relationship's break-up and the portrait of a single parent who raises the children alone, of a homosexual or a lesbian. Sitcoms of this kind addressed to a younger age audience are *"Friends"*, *"SC"*, *"The Young Ones"*, etc. (Creeber, 2001: 69). Below follows an analysis of *"SC"* which illustrates the basic elements of modern society such as women's liberation, break-ups of family relationships and the emphasis on fashion and sexual relationships.

### 3. The Analysis of the Sitcom "SC"

#### 3.1. *The Protagonists in "SC"*

##### **Carrie Bradshaw**

Carrie Bradshaw is a 30 years old writer who prepares the column titled "SC" for the "New York Star" newspaper. Carrie tries to raise some questions about intimate and sexual relationships. She very soon realizes that a large amount of the material used in her column has been served by her close friends Charlotte, Samantha and Miranda. Their morning talks allow her to elaborate furthermore the issues related to intimate relationships and sex. Each of them represents a certain view about sexual experiences and failures of different dates. Each episode is built around Carrie who constantly seeks to touch and comment new topics about sex in her column. Carrie shows a great interest in fashion and the way of her dressing it's a mix of styles. She shows to be obsessed with the shoes of Manolo Blahnik's brand. This seems to become more evident in one episode where a robber asks her to give to him her shoes while Carrie tries to persuade him not to take the shoes because they are her favourites and are Manolo Blahnik's brand.

##### **Charlotte York**

Charlotte York is a director of a museum in New York. Charlotte is characterized as the most conservative, romantic and optimistic of all the girls. She thinks that in New York still exists the right husband (Mr. Right) who is waiting for her and her friends. Charlotte has a good education and is really honest. She disagrees with the way that Samantha refers to sex and consider it a immoral, vulgar and improper. For many years Charlotte has a clear vision of the life she wants to have. She wishes to marry a handsome man who loves and who also belongs to the elite of the society. She seems to have a traditional attitude about intimate relationships and she believes in a relationship both partners should show great patience and also make some concessions in order to reach a consensus. She, really, makes some concessions in her marriage with Trey. Charlotte's style is classic, not contemporary somewhat off mode. If you explore her wardrobe, you can easily distinguish her particular way of life in the area of Park Avenue as well as her femininity.

##### **Samantha Jones**

Samantha Jones is the oldest one among her friends. She works in the field of public relations and is a very successful professional. In most cases, she knows what she wants and gets what she wants. Samantha has a lot of confidence in her abilities. This side of her personality is clearly manifested when she can easily find a table in one of the most luxurious restaurants or have sex with a sexy guy whom she meets at any place. Samantha's lovers belong to different social groups and she plays with their own rules. The personage of Samantha comes to break the taboo related to sex which exists in the society and to bring up a new female image quite different to what existed in the past. Samantha is not characterized as romantic and doesn't want to have close relations with her lovers. Never seems to be in love with someone, only one time when she falls in love with Richard Wright, the king of hotels. The word "marriage" does not exist in her vocabulary. She enjoys her freedom as a single woman and doesn't regret for the choices she has made during her life. Samantha through her style wants to show that she is a woman with a dynamic personality. During the work time she wears suits with bold colours and at nights she appears with glowing clothing on to show her explosive character.

##### **Miranda Hobbes**

Miranda Hobbes is a successful lawyer who appears as a smart woman and full of self-confidence. Miranda is very proud of her achievements. She managed to become a partner in the firm where she was working and to have her own apartment. Miranda acts like a tough, introverted and critical woman. She, in fact, is the Carrie's voice of conscience always giving to her the proper advices. Without being panic, she agrees to play

the role of single working mother even knowing that this would affect her ties with her friends and men. As a practical woman, Miranda believes that fashion serves only to represent somebody at his own work and not to follow its recent developments. In work, she wears suits fine designed and on weekends, usually prefers to put on sportswear. In the evenings, when she gets out with her friends, she wears dresses associated with unusual jewelleryes.

### 3.2. *Feminism in "SC"*

Feminism and feminist presentation began to be important issues of television since the 1960 with the "second wave" of feminist movement. During this period, feminist plea tried to release the female body from the male control and violence. Simultaneously, it is worried about the real nature of the terms "woman" and "man", "female" and "male", "femininity" and "masculinity", seeking the ontological basis of their sexual difference (Schilling, 1993: 31, 33). Sitcoms having the woman on their focus are "The Mary Taylor Moore Show," "Roseanne" and so on. These serials are a paradigm of feminism that are trying to show a liberated woman who by her talks and her behaviour is providing the basic elements of the feminist movement.

In contrary, "SC" comes to show us not only one female character but four different female characters who are affected significantly by the feminist movement. The fourth protagonists of this sitcom are white, rich, heterosexual, elegant, attractive and seriously involved with sexual issues. Their origin and social position gives them the luxury to analyse deeply their sexual life. Briefly, one can say that nothing else bothers them excepts topics about sex and men. Miranda, in one of the episodes, criticizes the inability of her friends who cannot talk about any other topic but only referring to men. She wonders if everything revolves around men, neglecting themselves.

The "SC" is also focused on the phenomenon of the female friendship, solidarity and togetherness. Through this serial becomes very obvious the great importance given to the friendship. The morning's conversations on weekends between the four girls contribute to their self-understanding. The kinship and family relations are replaced by the friendly ones giving emphasis on the personal relationships which according to Anthony Giddens, constitute the basic functional axis of the contemporary man trust (Giddens, 1991: 84). The friendship of the four girls functions as a family that provides love, care and trust among its members and as well as financial support. In one episode, Charlotte gives to Carrie her expensive engagement ring to help Carrie to buy the house she had rented. A complete portrait of their friendship with such elements like solidarity, love, financial support that correspond to the family, appears in the episode where Charlotte get married for the first time. While the girls stay close to each other on the stairs of the church to make photographs, Carrie believes that it is difficult to find someone to love you regardless of whatever may happen. She feels fortunate that she has such good friends.

The most important achievement of the third wave of feminism is the woman's right to make her choices. The "third wave" of feminism criticizes the second wave of accepting a particular feminist agenda. In contrary, "third wave" aims on individualism and on individual determinations of women. In this way, focusing on woman's individuality, the "third wave" of feminism is limited to one issue which is the choice. (Akass & McCabe, 2004: 71). According to the theorist Peter Berger, the human being in modernity has the possibility of multiple choices which offer him various options (Tatsis, 2004: 66). So in "SC, these girls have the opportunity to make their own choices. Thus, in unexpected way, Miranda finds out that she is pregnant and her first thought is abortion. She discusses that issue with her friends to get their advice. Samantha shares with her friends her experience of two abortions she had done in her past. Carrie had done an abortion too. As a result of these discussions Miranda changes her mind and decides to keep the baby. At this point, "SC" does not break the taboo of stigma on abortion, but in meantime it makes visible the women's freedom to make her own choice. Another example which mirrors this key element of modernity is the choice of Charlottes to resign from her work in order to devote all her time to the family. The friends advise her not to make this decision, but she insists it is her choice and no one can prejudice her. The marital life and the

single life are two choices one can make in his life. Charlotte wants to be married again although her first marriage failed in a very short time. She gets remarried and tries to convince her friends to make this choice too. However, Miranda, Carrie and Samantha choose not to get marry and it becomes clear at the moment when Charlotte throws the bouquet of flowers of her second marriage and none of her friends try to catch the bouquet. Samantha is totally against marriage and shows no interest in this institution, while Miranda chooses to raise a child without being married to his father. It is very interesting the reaction of Carrie when she looks at the ring that her boyfriend, Aidan bought to propose her to marry him. She goes in the toilet and vomits. Miranda proposes to her to go into an old fashion bridal gowns store in order to overcome this reaction. To Carrie seems to be a good idea, thinking that this could help her to manage her marriage phobia. Both of them go to the store and start to try some dresses on. Inside the fitting room Carrie suffers breathlessness and gets panic while her whole body gets with red spots. Finally, Carrie declared that her body symbolically rejects the notion of marriage and the gene of dressing as a bride is going to disappear inside her. She makes her choice when she decides not to accept Aidan's marriage proposal.

Many feminists of third wave perceive the sexual liberation as one of the basic rights that has the same importance as their right to vote. So "SC" highlights the important position that the sexual satisfaction has in women's lives. The women's right to sexual pleasure is expressed better through Samantha's character, which constantly seeks pleasure from sexual relations, in most cases very short, for these many and various relationships give her a sex variety. But the fourth of them require from their relationship to have the sexual pleasure. In one episode Miranda breaks up with her boyfriend because he does not satisfy her sexually, and she did not get the orgasm.

### 3.3. *The Romanticism and the Loneliness in "SC"*

In the traditional society the women believed that one day would come their Blue Prince who would make them feel protected and loved. The aim of the feminist movement was to free the women from the mentality of traditional society. More specifically, the second wave of feminism claims that the Blue Prince is a patriarchal myth, that keeps them inactive and dependent on the power of men and that they do not need him to feel happy (Akass & McCabe, 2004: 17). In the contemporary society, the definition of Mr. Right (the suitable one) is a painful process. In the shift "SC", Carrie asks her friends if there is an ideal husband in the society they live. Charlotte answered like a disappointed romantic, Miranda as a hopelessly cynical, and Samantha believes that in reality Mr. Right is an illusion. Carrie wonders if all women are so cynical that do not care any longer of romance. According to classical romantic novels, a man is the Mr. Right when he says these two phrases: "I love you! Will you marry me?" and when the woman dreams and is devoted significantly to this man. Sometimes, romantic love can change someone and can make believe someone that he can change. (Akass & McCabe, 2004: 17).

The serial shift "SC" plays with romantic antagonistic models of masculinity that are inherent in the construction of Mr. Right image. Initially, this is demonstrated through the imaginary plans that Carrie does for Mr. Big and Aidan. Mr. Big symbolizes a passionate sexual excitement, while Aidan symbolizes the security, commitment and sustainability. These two men, each of them appearing as a unique and attractive model, make Carrie to ask herself whom of them is the Mr. Right. Carrie likes the passionate feeling, Big gives her but on the other hand she wants to be rescued by Aidan who allows her to enter deeply into his life in contrast with Big who keeps her out of his life. According to Miranda, Aidan is the proper partner for Carrie because he shows respect, care and love to her. Finally, Carrie is in a dilemma and constantly reconsiders her relationship with Big who makes her discover her addiction to a romance that never ends. After her break-up with Aidan and detachment from Big, Carrie wonders if does exist the Mr. Right, and if she has lost her chance to find him. In all episodes of "SC" is perceived the loneliness in the lives of the protagonists.

The four protagonists live alone, and feel that it is necessary to live with someone in order to avoid the feeling of fear and loneliness during the evenings. Miranda buys an apartment in a building with old people

living in it. One day, she learns that in her building an old woman who was living alone, was found dead one week after she had died. Miranda discusses this thing with her friends and she expresses the fear that she is most likely to have the same end with her neighbour. At the beginning, her friends, Carrie and Charlotte did not want to think about it, but then started to wonder if it would be better to cohabit with a man. Only Samantha disagrees with them, insisting that she needs a man only when she cannot be able to close the back zip of her dress. Miranda tried once to cohabit with her friend boyfriend, Steven. But during this period, she found out that it is not easy to live with a man who works as bartender, because when he comes home late every night wakes her up and falls asleep as a dead body while mornings when Miranda has to go to work, he wants to have sex with her. The same Carrie thinks too when she accepts Aidan's proposal to be transferred at her home. When Aidan brings all his belongings in her house, Curry gets panicked by the idea that someone else will enter in her space and she must compromise with it. Charlotte advises both that if they decide to cohabit with a man that they love, they have to make compromises and concessions for only in this way they will be able to have a happy relationship. According to Charlotte if they do so, then their boyfriends will act the same way. This is better demonstrated in one of the episodes when Aidan asks Carrie to go for a weekend at his home in the village. Carrie does not like the village-life and proposes to Aidan to make a deal that she will go to the village only on Sunday mornings and return back to New York at the evenings. Aidan accepts this deal by giving up his desire to stay with Carrie in the village for the whole weekend.

#### 3.4. The "Dirty" and "Clean" Bodies in "S C"

In the contemporary society is paid attention to the appearance of man. So Bryan Turner in 1992 uses the term "somatic Society," to show that the body in modernity is the major concern of political and cultural activity (Turner, 1996: 1). This fact is best manifested in mass media, dealing extensively with the themes that refer to the body, such as: the body image, the plastic surgery and how to get a young, sexy and beautiful body. This young, sexy and beautiful body is the dominant model in "SC". Dominant social groups are women and men who show great interest in appearance and try to have a slim and beautiful body. It should be noted also that these groups of people belong to the high social class.

Mary Douglas observes that bodies which do not have these characteristics are considered as undesirable and as a result are isolated from the dominant social group. The work of Douglas became distinguished for its emphasis to the notion of change, neglecting the uniformity and homogeneity. Douglas speaks about clean and dirty bodies; the clean bodies are identified as normal and accepted by the modern society whereas the dirty bodies are perceived as deviant and undesirable. She supports that this division is not a native attribute of people, but is constructed by the society itself (Douglas, 1966). Steve, a former friend of Miranda loses a testicle due to genital organs cancer. He feels ashamed and very sorry for this part of his body. Steve confesses to Miranda his fear of not being attractive any more to women and he goes on by saying that women would abandon him when find out about it. Miranda to convince him that he is still attractive although with one testicle, decides to have sex with him and eventually she gets pregnant exactly with him. During her pregnancy, Miranda feels that she has lost her physical attraction. She complains to her friends that she cannot wear elegant clothes and cannot have sex, because men avoid dating a pregnant woman. She also believes that because of her current condition her friends avoid her too and don't invite her to hang out at evenings. Miranda continues to be isolated due to her "dirty" body even after childbirth. She is convinced that the child and work are the main faces that follow her everywhere. Carrie, who is her closest friend, feels that she cannot talk with Miranda in the way they did it before, because she doesn't show any slice of interest for the topics that Carrie raises about the relationships. When Carrie tries to talk to her, Miranda is taking care of her baby. She does not even look at Carrie's eyes and often changes the conversation. According to Carrie, Miranda is no longer available. Miranda decides to follow a diet program in order to become an accepted and desirable body by the modern society. In this program she meets Tom who is worried and overweight. He also wants to have a slim body, because women are not attracted to

him. Miranda's relationship with Tom is too short because Miranda finds out that Tom is fat by his nature and does not even try to lose a pound, although he feels inferior to his body. So she decides to get rid of him. The obsession for her body ends when she finally one evening she fitted on her old jeans again. That evening, wearing these jeans, she felt more attractive and sexy than ever before. Finally, Miranda is regaining her old life.

Another character in "SC" who feels inferior to his external appearance is Harry, Charlotte's lawyer who quickly wins her love which ends to a happy marriage. Harry is bald and has hair all over his body. Charlotte calls him "My Little Bear". Harry is aware of his hairy body and this makes him feel like a monster. One day, he goes to a beauty salon and depilates all his back so as to look handsome to his beautiful wife.

The post-modern theories of deconstruction, constructivism, phenomenology and feminism perceive the body like something unstable, changing and uncertain, which is experienced, constituted and reconstituted through continuous modifications, adjustments and transformations (Makrinioti, 2004: 15). In "SC", this is expressed through Samantha's character, concerned with keeping her body in shape and fighting the face wrinkles. Samantha goes regularly to a plastic surgery clinic and makes Botox. Continuously, she keeps saying to her friends not to make faces because it causes the increase face wrinkles

### 3.5. Fashion in "SC"

The theorist Jean Baudrillard analyzes the world of fashion as a paradigm of the domination of the dressing code. In fashion everything is a simple game of signs that do not refer to any particular system. Baudrillard believes that fashion does not refer to something in particular and does not lead to any direction. Fashion does not produce something, just reproduces the code. It doesn't contain any value or morality and it tends to spread as a virus or cancer. Fashion produces what modernity theorists call "pastiche". It is essentially a world of illusion that plays with the terms such as: good and bad, logical and unreasonable. Fashion in modernity has no ideology and no purpose (Ritzer, 1997: 94). The feminist Judith Butler rejects the dogma that fashion is a stable identity. The identity is formed through actions, gestures and body signs (Akass, McCabe, 2004: 116-7).

According to Giddens' theory, the individual in contemporary society creates, above all, himself. His identity is continuously constructed and is found in a re - reflective process where the body also is included. The occupation with the body is a long process for every individual that has to deal with health, aesthetics, longevity and sexuality. Giddens also refers to the possibility that the modernity offers to the individuals to be expressed in self-defined way (Tatsis, 2004: 101).

Fashion is one of those opportunities by which the individual manage to express himself. Fashion in "SC" receives a special significance and constitutes an integral part of it. In all the episodes of this sitcom, the protagonists find themselves in a re-reflective state and keeps constantly trying to reconstruct their identity, external appearance and also the way they dress.

Carrie, the main protagonist of "SC" finds a greater pleasure in fashion than her three other friends. According to her, fashion is a mean to express individuality and is New York which offers to her this opportunity. This city which is characterized as anonymous enables an individual to experiment with his external appearance. The development of her character is manifested by the fashion she follows. She prefers to wear mixed dresses of various designers. Once she appears as romantic and capricious girl and another time as a mature, polite and very confident woman.

Charlotte, in contrary to Carrie, is presented as an optimistic and hopefulness American with a classic and old fashioned style. She symbolizes the conservative American fashion. Although she wears in an archaic way, she doesn't stop being sexually wanted. Her erotic femininity is shown through her dresses that cause an interaction between the exposure and modesty.



Samantha uses the fashion to show her body's qualities and her sexual availability. Her suits express her dominant character and through her attitude toward sex, her masculine characteristics become obvious.

Miranda's style is defined by her professional personality and is interpreted as a typical dressing style of successful women belonging to the contemporary feminist movement. Carrie and Charlotte represent femininity while Samantha and Miranda seem to be less compatible with their gender roles.

#### 4. Conclusions and Critics

"SC" is addressed to an audience of young ages and deals specifically with the issue of women's sexual liberation. In antithesis to the other sitcoms where only one model of woman has been introduced such as "I Love Lucy", "SC" has in its centre four different women's character who represent among other things the sexual liberation of a woman in the contemporary society. These four women are successful, elegant and beautiful and pay a significant attention to their sexual satisfaction. The ability of Carrie and her three friends to cope with social problems call the viewers' attention. These women just talk about their intimate and social problems and not try to analyze or change them. Their gatherings are like a group therapy meetings where each of them expresses freely any problems that may bother her.

"SC" belongs to the group of sitcoms of the decade of 1980 and thereafter that criticize the idealization of nuclear family. Main characteristic in the traditional form of sitcom is the family, where each character initiates his role and creates problematic situations which are resolved at the end with humour. In "SC", the biological family is replaced by the friendship of four women who do not live together, but offer psychological, friendly and financial support to each other. A sitcom can be considered very important for the social messages that it transmits. So "SC" is a sitcom that contributes to the society by introducing key issues that constitute a complexity of problems of the feminist movement and important aspects of modernity.

The feminist movement focuses its attention on women's liberation from the male domination and from the traditional society's taboos, declaring that woman does not need a man to feel happy. The feminist movement made possible to the women to make their own choices and to speak openly about intimacy and sexual intercourses. In modernity the individual appears to be alone, re-reflecting and reconstructing his identity. The right of making ones choice helps him in defining himself.

In "SC", fashion acts like an opportunity that helps the individual to express himself. Also, the body in modernity is perceived like something unstable, changing and uncertain, which is experienced, constituted and reconstituted through continuous modifications, adjustments and transformations. "SC" may be understood as a part of the historical development of the type of sitcom which addresses itself to the feminine identity, sexuality, work and women's community.

This sitcom also includes some elements of the job. Job's position and the entire city are home to Carrie. She gets out her column's information by her own and her close friend's experiences. In the serial, does not seem to exist a hierarchical antagonistic relationship among the friends because Carrie works at home and her friends work at various jobs.

Substantially, "SC" can be compared to a drama for it is focused on the free investigation of sexuality and refers to issues of independence, especially the female character and can be also compared to a soap opera regarding couples formation. Humour in "SC" is demonstrated through the dialogs between the friends sharing with each other their experiences with men, or through the inner voice of Carrie. Usually, their conversations are interrupted by a funny comment about men, which also causes the change of the topic's conversation. It is not difficult for someone to recognize the limits of the sitcom, at least those observed in "SC". This sitcom refers only to one type of woman (white, elegant, beautiful, tall and rich), leaving out a very large part of female community. Therefore, this aspiration of woman's liberation is associated closely with this type of women. In neither case, "SC" would be able to represent a unique message of female liberation.

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