

«HERE WAS A MAN»¹: NEGOTIATING GENDER AND SEXUALITY IN HBO'S DEADWOOD

My paper will investigate representations of gender and sexuality in HBO's series Deadwood (2004–2006) while placing a special focus on the interrelations between negotiated power structures presented in Westerns. Genre-wise, I read Deadwood as a Post-Western and I want to investigate the subversive potential which is achieved through re-negotiations of the traditional Western format. The process of nation-building which is presented in traditional Westerns by a dominant discourse from a white, male, heteronormative perspective is questioned in Deadwood, and the innovative potential of the series can be seen in the re-negotiation of these discourses. My analysis will focus on the representation of gender roles and different forms of sexualities and show how the representations of these issues in Deadwood vary from those in traditional Westerns. Additionally, I will investigate how Foucauldian notions of biopolitics and power-relations can be used to interpret these changes. My reading of examples from Deadwood will show how the re-negotiation of representations of sex/gender and power structures enable the series to enlarge the images and myths about the American West by adding new perspectives. The representations of history in the series add new perspectives to a narrative of American national identity, which for a long time was closely connected to the Westward movement and the settling of the West. Deadwood is able to question the still prevalent national myth for example by its presentation of violence and at least in part by the inclusion of representations of groups which are habitually silenced in traditional Westerns.

Key words: *Deadwood; Western; Post-Western; sex/gender; power structures.*

My paper will investigate representations of gender and sexuality in HBO's series *Deadwood* while placing a special focus on the interrelations between negotiated power structures presented in Westerns. HBO's Western series *Deadwood* premiered in 2004 and ran through 3 seasons with 36 episodes until 2006. The series was successful with audiences and critics¹. Although it has features of the traditional Western format and some critics read it as a recent Western production without either innovative or subversive potential, I argue that the TV series can be read as a «Post-Western». The series incorporates features of the Western genre but at the same

time, it deconstructs these features by presenting a fictional re-telling of the history of the gold-mining camp Deadwood. The plot of *Deadwood* is set in the 1870s in Deadwood, a frontier town in the Black Hills territory of South Dakota, depicting the development of this settlement from a gold mining camp to a boom town. This series is a fictionalized retelling of American history: essentially, it depicts the Westward movement of European settlers, the marginalization and displacement of Native Americans, and the evolution of «structured» societies with rules and regulations as well as the development of capitalism. Today Deadwood is a tourist attraction², profiting from the imaginary factor of the American West and the wide usage of the town as an emblem for «the» Wild West in popular culture³. The series incorporates historical figures as Calamity Jane and Wild Bill Hickok, although the show's focus is different from that of traditional Westerns. The series includes aspects which enable the show to re-accentuate a well-known story, incorporating elements which allow the audience to question the myth of the town or the West in general as well as the dominant reading of history. The process of nation-building which is presented in

¹ The first part of my title is taken from the title of Episode 4 in Season 1. I choose it for my paper because I intend to show how traditional gender roles are re-negotiated in *Deadwood* by presenting a male-dominated world but enabling the subversion of traditional representations by adding different voices and perspectives to the genre of the Western.

² During the original airing from 2004 to 2006, approximately 4 million people watched each episode on HBO (<http://www.legendsofamerica.com/we-deadwoodhbo.html>). The series was nominated for 22 Emmy Awards, winning 7 awards, additionally actor Ian McShane received a Golden Globe award (<http://www.hbo.com/deadwood/about/index.html>). The website «Metacritic» assigned *Deadwood* the metascore 80 (overall range from 0–100) and the user score on this website is 9.1 (ranging from 0–10). For more details and links to the individual evaluations which were incorporated into the metascore, see <http://www.metacritic.com/tv/deadwood>.

³ See for example «Historic Deadwood: Entertaining Guests Since 1876» (www.deadwood.com).

⁴ For constructions of imaginary or mythical Wests see for example David Murdoch's *The American West: Invention of a Myth* [10].

traditional Westerns by a dominant discourse from a white, male, heteronormative perspective is questioned in *Deadwood*, and the innovative potential of the series can be seen in the re-negotiation of these discourses. Neil Campbell claims that traditional Westerns are defined by certain powerfully repeated cycles and tropes endorsing desires for settlement against the odds, establishing roots in the New World, transforming the earth from wilderness to garden, taming land taken from its 'savage' populations, expressing a renewing masculinity as the source and engine for these actions, domesticating the feminine within this new western world, and confirming through the combined power of these acts, a cosmogenesis or national identity narrative spawned out of the western lands [3, p.11].

Deadwood incorporates many of the elements mentioned in Campbell's definition: the development from gold mining camp to town, the settlement within the Black Hills, the representation of gender roles which on the surface are typical for the Western genre, the development of a structured society and negotiations of questions of national identity. The series does not foreground the aspect of taming the land and the developing town does not induce interpretations of «Garden Eden»; nevertheless, the process of «civilization» is portrayed. Although *Deadwood* does not emphasize the displacement of its native inhabitants, it mentions this aspect in several episodes. The series presents how Indians are often misused, for example when a family is killed, the initiator of the violence staged the crime to blame Native Americans (*Deadwood*, «Deadwood», 1.1¹). During the next episodes details on the massacre are revealed and the real initiator of the killings is presented, thereby questioning traditional interpretations.

My paper intends to read elements in *Deadwood* within the frame of the Post-Western to express why in my interpretation the representations in the series are adding subversive potential to the traditional foil. Post-Westerns re-negotiate the traditional format, emphasizing what is silenced in the dominant discourse. According to Campbell, Post-Westerns are «haunted and haunt with traces, silences and scars of absent presences and with the secrets and desires of loss, yearning and mourning» [3, p. 14]. Post-Westerns «investigate these 'gaps' and 'secrets' for an inheritance buried deep in the American national psyche» [3, p. 15]. *Deadwood* is able to include discourses and representations which were silenced in traditional Westerns, adding subversive potential to the genre. My analysis will focus on the representation of gender roles and different forms of sexualities and show how the representations of these issues in *Deadwood* vary from those in traditional Westerns. Additionally, I will investigate how Foucauldian notions of biopolitics and power-relations can be used to interpret these changes. My reading of examples from *Deadwood* will show how the re-negotiation of representations of sex/gender and power structures enable the series to enlarge the images

¹ The massacre of the Metz family happens in season 1, episode 1. One of the three children of the family survives the massacre and in the course of the next episodes, it becomes clear who is really responsible for the killings.

and myths about the American West by adding new perspectives. For the investigation of gender roles in *Deadwood* against the foil provided by traditional Westerns, I will also draw on notions of the «American Adam» (Lewis) to show where connections between the series and this seminal work can be found. Furthermore, I will also show how new voices and perspectives are added. The presentation of female characters and non-heteronormative sexualities will illustrate how this is implemented. Concerning the representation of power-relations, this paper will show via examples of the towns' developing society how notions of biopolitics can be used to interpret the changes. The examples will show in how far the representations of history in the series add new perspectives to a narrative of American national identity, which for a long time was closely connected to the Westward movement and the settling of the West. *Deadwood* is able to question the still prevalent national myth for example by its presentation of violence and at least in part by the inclusion of representations of groups which are habitually silenced in traditional Westerns.

Traditional Western films depict male-dominated societies or, as Susan Armitage has phrased it: societies in Western movies might be classified as «Hisland», characterized by «heroes [who] are diverse [...] but they share one distinguishing characteristic – they are all men» [1, p. 9]. I want to read the construction of gender and sexuality and the performative character of gender in *Deadwood* against the foil provided by the genre of the Western, and I want to argue that the more diverse representations in *Deadwood* are re-negotiating the dominant, white, heteronormative perspective of traditional Westerns, thereby providing new perspectives on frontier societies and their social dynamics. The characters in *Deadwood* are predominately male and the possibilities for female empowerment are limited, but there are some examples of powerful women, like Joanie Stubbs and her development from prostitute to financially independent woman, or her lesbian relationship with Calamity Jane, who is presented as a cross-dressing butch character. At the beginning of the series, society in *Deadwood* is still unregulated in a Foucauldian sense: physical strength is the main possibility for control, thereby often empowering male characters over female ones, but during the town's development, the influence of political power and financial resources become more important. My paper investigates how these changes influence the way gender relations and power structures are presented, arguing that the series provides room for empowerment of female characters and non-heteronormative sexualities.

Michel Foucault used the term bio-politics in connection with the supervision of citizens by the state through a series of «interventions and regulatory control» [6, p. 51]. He argued that the «power of death», which marked the ultimate power of a monarch, was replaced in modern societies by «the administration of bodies and the calculated management of life» [6, p. 51]. The society depicted in *Deadwood* is shown to be evolving: in the beginning *Deadwood* is a lawless town. The lawless character of the town is mirrored in the plotline involving Seth Bullock. He arrives in *Deadwood* in Season 1,

episode 1 after he abandoned his position as Marshall in the Montana Territory to move to Deadwood with the plan of opening a store. During the next episodes he becomes one of the opponents of Al Swearengen, the owner of the Gem Saloon and in the beginning the most powerful man in Deadwood. The series negotiates who is able to control life and who has the right to take life. Before Bullock leaves for Deadwood, his last act as Marshall is the hanging of a criminal before a mob is able to lay hands on him, i.e. he is exercising the power the state has over life and death which his position as Marshall bestows on him. During the development presented in *Deadwood*, more and more state or societal control is applied, law enforcement is installed, questions of the status of the town within the U.S. territory are discussed, the question of the possibility of elections is asked and additionally, the important factor of financial power is introduced. Capitalism is evolving in parallel with other developments in the town. Money becomes an important factor of power while the importance of physical strength, which is the most important factor in the beginning, is declining. Interconnected to the development of the town and to a certain degree also mirroring this process is the depiction and negotiation of «nation-building». Many episodes hint at the fact that the status of Deadwood is undefined. The town was founded illegally on Indian territory, and questions about the degree of involvement into U.S. politics are frequently depicted in *Deadwood*. For example in «The Trial of Jack McCall» (1.5), which depicts the trial of the murderer of Wild Bill Hickok, at least some characters are afraid that the trial will bring the fact that Deadwood officially has no right to hold this trial and enforce law to the attention of the U.S. government. It is especially Swearengen who is concerned that unwanted attention could lead to interventions by U.S. officials. In the beginning, Swearengen is the man with the most powerful position in *Deadwood*, and he is frequently depicted as being afraid that the installment of more and more power by the state could lead to a decrease of his influence. It is interesting to follow this implementation of regulatory power and the consequences we see in the representation of bodies in the series. Swearengen's power declines with his gradual loss of physical strength. He suffers from kidney stones and the presentation of his illness as a visual representation of his decline can be seen as a connection of the installment of regulatory power and the presentation of male bodies in the series. The subversive potential of empowerment of female characters discussed below can be seen as another example for possible consequences during this process. As long as the town is mainly organized by the rule of the stronger, the few female characters are in an inferior position. The implementation of societal restraints enables them to gain power. States or nations are interested in the construction of hierarchies and the exercise of power over citizens. This enabled the state to control its citizens and also their bodies. For Foucault, the development of capitalism is connected to this exercise of «bio-power» since available and docile bodies were required for its development. In the developing society in *Deadwood*, power-structures are re-negotiated and capitalism is developing. The bodies presented in the series are

regulated by society but there are also examples for resistance.

The violence presented in *Deadwood* is a feature which has often been criticized since the series presents an abundance of violent scenes which are different from violence in traditional Westerns since they display very brutal forms of physical violence. What is presented is not the «clean» shoot-out but mostly involves brutal beatings, knife-fights and physical abuse. In the tradition of representations of the American West and the movement of settlers from East to West and the displacement of Native Americans within the emerging and enlarging American state, this violence can be read as fundamental moment in the process of nation-building. The historian and critic Richard Slotkin identified violence as one important feature of the implementation of the American nation. In his trilogy on the American West (*Regeneration Through Violence: The Mythology of the American Frontier, 1600–1860* [12]; *The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800–1890* [13] and *Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America* [11]), Slotkin re-reads Frederick Jackson Turner's frontier thesis and follows the myth of the American West through American literature and culture. Slotkin's claim of «regeneration through violence» can be seen in relation to Foucauldian notions of the implementation of power of the state over its citizens. The emerging society in *Deadwood* can be interpreted as a mirror of the emerging American state. Society becomes more and more structured and as the example of the trial of McCall above showed, the power of physical strength by individuals is more and more replaced by law enforcement and state power. Violence is one of the key moments, but it is more and more replaced by societal structures privileging less violent and more structured forms of power. The organization of states involves a transfer of power and regulations over its citizens without the direct use of physical violence. The series exemplifies this development and the example of Hearst below can be transferred in the same way to political power instead of financial influence.

Famously, R.W.B. Lewis defined the American Adam as «the hero of the new adventure, an individual emancipated from history, happily bereft of ancestry, untouched and undefiled by the usual inheritances of family and race; an individual standing alone, self-reliant and self-propelling, ready to confront whatever awaited him with the aid of his own unique and inherent resources» [8, p. 5]. Connections between Lewis' definition and stereotypical figures like the cowboy hero or the frontiersman are easy to implement. What is not discussed in Lewis are questions about everyone not included in the definition of the American Adam: from women¹ through Native Americans to other ethnicities. In *Deadwood*, Al Swearengen is one example of a character to whom the definition of the American Adam can be applied. Jonathan Mitchell applies the concept of the American Adam to the 20th century, criticizing some of the underlying concepts, especially concerning gender

¹ For an interpretation of the colonization of America from a feminist perspective see for example Annette Kolodny's writings, especially her book *The Lay of the Land* [7].

relations: «Without having to directly state it, the American Adam is a masculine privileging paradigm; to evoke the American Adam is to designate women as Eve: secondary to man and subjected to his rule» [9, p. 5]. This privileging of the male perspective is represented in most traditional Westerns and at first glance *Deadwood* can be interpreted along these lines. Directly in the first episode, «traditional» power-relations, especially with respect to gender relations and the power of patriarchal societies are presented but at the same time a first questioning of these structures is implemented. For example in Season 1, episode 1 Trixie, a prostitute, shoots one of her violent customers. On the surface, this can be read as ambiguous re-affirmation of the traditional gender roles in Western movies as well as an implementation of a counter-narrative to societal order and the presented gender relations. Trixie is in a subordinate position in *Deadwood*'s society. As a prostitute, she has neither power nor control over her situation and not even over her own body. She is one of the prostitutes in the Gem Saloon and not in a powerful situation. Al Swearengen, the owner of the saloon, her boss but also her lover, is one of the leading male characters of the series and in the beginning in a powerful position. Trixie is victim to different forms of violence. The fact that she experiences violence from male characters, Swearengen as well as customers, shows her powerless position. The possibility that her customer in the scene is able to beat her, exemplifies her inferior position. But this violence also leads to a reaction by Trixie which indicates first elements of doubt about the presented hierarchy. Trixie reacts with resistance to the system: she shoots the customer, thereby ultimately stopping his violence by using extreme violence herself. A first possibility for changing power relations is thereby presented, although in this scene the former power structure is re-implemented. When Swearengen and some other men arrive on the scene, the status quo is restored. Trixie is silenced by Swearengen's comment that «no one asked for [her] version». (*Deadwood*, «Deadwood» 1.1) Patriarchal society is re-implemented: Swearengen beats Trixie and the bruises her face displays during the following episodes are representations for her failed attempt to change the power relations in *Deadwood*.

Deadwood's society at first is a lawless one: in the beginning it is not even a town yet but a larger gold-mining camp. A more structured society is presented as developing during the growth of the camp with the arrival of more people, which finally leads to the implementation of law enforcement. In the beginning, society is based on the power of physical violence: the law of the stronger. Power is exercised mainly by male characters like Swearengen, who rule the camp by either using their superior capacity for physical violence or by their ability to threaten others by verbal violence, thereby denying their opponents the opportunity to question the status quo. Some of these physically strong characters can be read as representations of «frontiersmen» in the tradition of the Western or in connection to Lewis' definition of the American Adam. In societies without formal organization or law enforcement, these frontiersmen relied on their physical strength or ability to use arms, and in the beginning of *Deadwood* physical strength and self-

reliance are still the most important power factors. During the development of the series, physical strength becomes less important. Political power and the influence of financial resources replace physical power as an influential factor. This development is connected to the representation of male bodies in the series. Since physical strength and the ability to use guns is more important in the beginning, the representation of strong male bodies features more prominently. When George Hearst is introduced in the third season, his arrival can be read as proof of the ultimate turning-point in *Deadwood*'s changing society. Hearst accumulated his wealth by mining and is aware of the possibilities of his financial resources. His power is not physical but financial, although he is not opposed to using violence to attain his goals. The main difference is that he is not exercising physical violence himself but he mostly pays others to exercise it for him. His character does not represent the traditional male role models in Westerns. He is an elderly man with health problems but since his power relies on his financial resources, this lack of physical power is not important. His power is corporate and originates in industrialization connecting his character to the development of capitalism and the implications of financial resources on power and influence, connecting his character to the evolving changes in *Deadwood*. In his struggles with Al Swearengen over the dominant position in town, Hearst is able to dominate Swearengen and this supremacy of financial resources over physical violence marks the ultimate change in *Deadwood*'s society. Hearst's power can be interpreted as marking the end of frontier society and to a certain degree as the end of traditional masculinities. Swearengen, one of the exemplifications of «frontiersmen», has lost most of his power as the power structures in society are shown to have developed into a new direction. Concerning patriarchal structures, Hearst's rise does not change the power structures: Physical power is exchanged by financial power, but the patriarchal society remains intact.

In the following, my paper intends to show the interconnectedness of the representation of sex/gender in the series to Foucauldian notions of regulatory power of nation states over the bodies of their citizens. The performative character of gender is connected to the representation of power and enables characters to show resistance to the system in power, thereby facilitating changes. As mentioned above, traditional Westerns favor male perspectives over female ones and the docile role of female characters can be seen as interconnected to Foucault's ideas of the necessity for docile bodies for the implementation of state control and capitalism. Having demonstrated some ways in which *Deadwood* represents traditional forms of masculinities, my analysis will now focus on some of the show's female characters who are able to establish independence and a certain amount of power, enabling them to live independent from male characters. This is not to claim that the basic structure of the series is different from traditional Westerns in which women generally play subordinate roles, if they are present at all. In these films, women mainly feature as accessories for the male characters, sometimes triggering the emerging conflict but in most cases they are not

essentially important for the plot. This is different in *Deadwood*: the main female characters Alma, Trixie and especially Joanie Stubbs and Calamity Jane, serve as examples of how women can achieve a certain degree of independence and gain power. For my argument, I will mainly concentrate on Joanie and Jane, whose evolving lesbian relation is one story arc within the multi-dimensional plot of the series.

Calamity Jane¹ can be seen as a figure of gender transgression, re-negotiating and re-writing traditional gender roles in Western films. Jane is presented as a cross-dressing, butch character. When she leaves a saloon in the beginning of the series, she claims that «I don't drink where I'm the only fucking one with balls» («Deadwood» 1.1). As a female character in male clothing, uttering curses, Jane is marked as different. Her harsh language is not exceptional for *Deadwood* where many characters use offensive language but it is untypical for a female character. With the introduction of the character of Jane, the series adds new representations of female roles to the frame provided by the Western enabling the audience to see Jane's character as displaying «female masculinity» to borrow Halberstam's term. Through the addition of Jane and other non-normative characters, the series is able to enlarge the frame provided by traditional Westerns, adding new perspectives to the histories and myths about the American West. Jane's body is presented as non-normative: other characters comment on her appearance but Jane is in a position which enables independence from the judgement of others. Her presentation outside the traditional role model enlarges the myth of the West. Her visible masculinity questions traditional masculinities presented in Westerns. Different forms of masculinities are presented in the series and the addition of Jane's female masculinity further questions them. Jane's story in *Deadwood* in the beginning is not connected to lesbianism; it starts with her friendship with «Wild Bill» Hickok, a fictionalized version of the legendary gunfighter and gambler, and although Jane is represented as a cross-dressing character in men's clothes, her attraction to women is only introduced when she encounters Joanie Stubbs, a former prostitute. Joanie is presented as a (femme) lesbian character before: she kisses a woman in one episode and is attracted to another female character before her relationship with Jane develops. The inclusion of different bodies and sexualities

in the legend/myth of the American West is visually represented in a scene when Jane and Joanie embrace and wrap Hickok's buffalo rope around their bodies. The buffalo robe is a symbol of Hickok's gun fighter image, representing one of the myths of the West. After Hickok's death, the robe is given to Jane, enabling her to connect to the myth. The possibility of re-writing this myth via the inclusion of more diverse forms of sexuality represents the inclusion of perspectives different from that of the hegemonic, white, male, heteronormative perspective of traditional Westerns, enabling formerly silenced voices and stories to be included. Furthermore, Jane's female masculinity destabilizes and re-negotiates traditional forms of masculinities in Westerns. The plotline in which Jane develops from total outsider to more or less integrated citizen of Deadwood stresses the possibility of including traditionally silenced forms of gender and sexuality in the histories and myths about the West. Jane lives on the street through most of the series and this status outside society enables independence from men and the plot implies that she achieved this independence through money she earned as army scout, a job outside the traditional role models usually allotted to women in Western movies².

Joanie Stubbs is another example of how resistance to the existing system can influence and change the system. She starts as a prostitute, later opens her own brothel, which is economically successful; even after she has to close it, she can afford to live independently. She has the economic means to afford independence from men; she neither needs to be a wife nor a prostitute, the main role models for women in the series. Her lesbian relation to Jane is further proof for her/their independence from men. The presentation of their relationship inscribes non-heteronormative forms of sexuality into the myth of the West. Joanie is also important for the society in *Deadwood* since she sells a building, which becomes the first school. Through this act, she helps to develop societal order and structures, and the wild mining camp turns more and more into a structured town.

My analyses of diverse examples from *Deadwood* have shown that the series is able to include representations of gender roles and sexualities traditionally silenced in Westerns. The changing society and the changing power structures are connected to Foucauldian notions of the regulatory power of states over their citizens but the series also shows that resistance by individuals can be achieved, ultimately changing societal structures. The image or myth of the West which is presented in traditional Westerns has been altered in *Deadwood*, inscribing new readings of frontier societies, enabling the inclusion of formerly silenced voices into the narrative of a developing nation. As I have shown, it is especially the inclusion of different forms of sexuality and changing gender roles that enables the development of new histories and myths about the American West and shows the subversive potential of this TV series.

¹ Calamity Jane is a historical figure. She was born in 1852 in Missouri as Martha Jane Cannary. The origin of her nickname is unclear but it is possible that she invented it for herself. She was a frontierswoman, worked as a scout for the U.S. army and was part of Buffalo Bill's Wild West Show. Most information about her life is based on the autobiographical book *The Life and Adventures of Calamity Jane* which she authored or dictated to someone who wrote it for her. Discussions about the amount of fictionalization and myth building in this work emerged from the beginning but some of the very popular Western dime novels of the 1890s already included her character. Calamity Jane became a figure with legendary character and became immensely popular. In the 20th century her popularity continued for example with a 1953 movie starring Doris Day or numerous representations in myths and lore about the Old West.

² For further interpretations of *Deadwood* see for example Melody Graulich's and Nicolas Witschi's collection *Dirty Words in Deadwood* [5].

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Барбель Шлімбах,

Університет Саарланд, м. Саарбрюккен, Німеччина

**«ТУТ ПОБУВАЛА ЛЮДИНА»: ПЕРЕОСМИСЛЕННЯ ГЕНДЕРУ
ТА СЕКСУАЛЬНОСТІ В ТЕЛЕСЕРІАЛІ «ДЕДВУД» КОМПАНІЇ НВО**

Статтю присвячено розгляду репрезентації гендеру та ідентичності у телесеріалі «Дедвуд» (2004–2006) виробництва каналу НВО, де особлива увага буде звертатися на взаємодію між владними структурами у їх взаємній боротьбі в контексті вестерну. Виходячи з жанрової специфіки, я прочитую «Дедвуд» як пост-вестерн та хочу дослідити субверсивний потенціал, який закладено у пере-осмисленні традиційного формату вестерну. Такий процес побудови нації, який представлено у традиційному вестерні через домінуючий дискурс білої, чоловічої, гетеронормативної перспективи, у «Дедвуді» ставиться під сумнів, а інноваційний потенціал цілого серіалу може полягати у пере-осмисленні цих дискурсів. Мій аналіз буде сфокусовано на репрезентації гендерних ролей і різноманітних формах сексуальності та демонструватиме, як показ цих категорій у «Дедвуді» відрізняється від аналогічних у традиційних вестернах. Крім того, я проаналізую, як визначення Фуко щодо біополітики та владних відносин можуть використовуватися для пояснення відповідних змін. Моє прочитання прикладів із «Дедвуду» покаже, як пере-осмислення репрезентації сексу/гендеру і владних структур дозволило розширити образи та міфи щодо американського Заходу шляхом залучення нових перспектив у серіалі. Репрезентація історії в серіалі додала нових обертів наративу про американську національну ідентичність, яка впродовж довгого часу була щільно пов'язана з рухом на Захід та освоєнням Заходу. «Дедвуд» спромігся поставити під сумнів все ще домінуючий національний міф, наприклад, через показ насильства і хоча б частково через показ тих груп, які за звичкою замовчувалися в традиційних вестернах.

Ключові слова: «Дедвуд»; вестерн; пост-вестерн; секс/гендер; владні структури.

Барбель Шлімбах,

Університет Саарланд, г. Саарбрюккен, Германия

**«ЗДЕСЬ ПОБЫВАЛ ЧЕЛОВЕК»: ПЕРЕОСМЫСЛЕНИЕ ГЕНДЕРА
И СЕКСУАЛЬНОСТИ В ТЕЛЕСЕРИАЛЕ «ДЕДВУД» КОМПАНИИ НВО**

Статья посвящена рассмотрению репрезентации гендера и идентичности в телесериале «Дедвуд» (2004–2006) производства канала НВО, где особенное внимание обращено на взаимодействие между структурами власти в их взаимной борьбе в контексте вестерна. Исходя из жанровой специфики, я прочитываю «Дедвуд» как пост-вестерн и хочу изучить субверсивный потенциал, который заложен в переосмыслении традиционного формата вестерна. Такой процесс конструирования нации, который представлен в традиционном вестерне через доминирующий дискурс белой мужской гетеронормативной перспективы, в «Дедвуде» ставится под сомнение, а инновационный потенциал целого сериала может состоять в переосмыслении этих дискурсов. Мой анализ сфокусирован на репрезентации гендерных ролей и разнообразных формах сексуальности и демонстрирует, как показ этих категорий в «Дедвуде» отличается от аналогичных в традиционных вестернах. Кроме того, я анализирую, как определения М. Фуко касательно биополитики и властных отношений могут использоваться для объяснения соответствующих изменений. Моё прочтение примеров из «Дедвуда» показывает, как пере-осмысление репрезентаций секса/гендера и структур власти позволило расширить образы и мифы об американском Западе путем привлечения новых перспектив. Репрезентация истории в сериале добавила новые обороты нарратива про американскую национальную идентичность, которая продолжительное время была тесно связана с движением на Запад и освоением Запада. «Дедвуд» смог поставить под сомнение все еще доминирующий национальный миф, например, через демонстрацию насилия и, хотя бы частично, через показ тех групп, которые привычно замалчивались в традиционных вестернах.

Ключевые слова: «Дедвуд»; вестерн; пост-вестерн; секс/гендер; структуры власти.