

마돈나 의상에 나타난 포스트모던 정체성없음

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A Study on the Postmodern Identity in Madonna Costume -Focusing on the intertextuality-

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ABSTRACT

본고는 공간, 시간, 계급, 종교 등 하위문화 텍스트의 병행인용 즉 상호텍스트성(intertextuality)을 통해, 20세기 대중 문화의 상징 마돈나 뮤직 비디오와 공연 등의 인체, 의상, 이미지 등에 나타난 포스트모던 정체성을 연구함으로써, 현대 미디어 문화를 관통하는 주제적 여성 정체성과 미적 주관성을 이해하고자 한다.

첫째, 상호공간텍스트성 복식은 스페니쉬룩, 태극룩, 게이샤룩, 테크노핑크룩, 테크노 카우걸룩 등의 동서양의 지리적 소외감을 통해 비권위적 다양한 시선을 제시함으로써, 다국적 자본주의와 함께 확장된 미적 체험을 하게 한다.: 둘째, 상호시간텍스트성 복식은 중세 엠파이어 드레스, 18세기 로코코시대의 robe à la française, 미래적 제 3의 종 룩 등 동시적 몽환적 이미지를 통해 유희적 유토피아를 지향하였다.: 셋째, 상호계급텍스트성 복식은 그라피티룩, 핑크룩, 키치룩, 먼로 룩, 보깅(voguing), 에비타 룩 등 상하류층, 하위문화, 빈부, 권력의 유무를 병행인용하여, 좋은/나쁜 취향, 창녀/성녀 이분법을 해체하고 반부르조아적 저항과 물질주의를 찬양하는 탈계급적, 양면적 정체성을 구축하였다.: 넷째, 상호종교텍스트성 복식은 상징적 가부장인 카톨릭교 텍스트를 인용하여 핑키크리스찬 룩, 에로틱 크리스찬 룩 등의 선/악, 신성성/관능성, 미추, 정숙성/비정숙성의 이분법, 비장미를 해체함으로써 예술의 자율성, 무의식이 강조된 쾌락주의적, 반권위주의적 정체성을 주장한다.

섹슈얼리티에 있어, 시선, 권력, 쾌락의 주체가 됨으로써, 미적 범주에 있어 선악, 미추, 정숙성과 비정숙성의 이분법을 해체함으로써, 유동적 자아를 구성한 마돈나 의상의 포스트모던 정체성은 여성에게 확대된 가능성을 제공하며 내부로부터 해체된 열린 복식을 지향한다.

Key words : Madonna, Identity, Postmodernism, Postmodern Feminism, Intertextuality

I Introduction

The icon of 20th, 21st century popular culture, image maker, Madonna has made a transgressor identity through combining conventional and unconventional gender, sexual, fashion codes. While Madonna has become a site of controversy by academics in terms of subversive cultural revolution, she has a powerful effect of fashion, style, culture.

The purpose of this thesis is to research the postmodern identity by intertextuality and to understand the femininity as a subject, the aesthetic subjectivity, using the methods of textual, music video, performance analysis, audience reception.

II Madonna & Postmodern Discourses

1. Modernism & Postmodernism

Madonna exhibits the instability of distinctions between modernist and postmodernist cultural practices. She has been theorized as "modernist" from the view point that break the established rules, attempt to produce innovative forms, generate polysemic texts with multiple meanings by Kellner.¹⁾ In other hand, E. Kaplan, S. Bordo, J. Fiske have interpreted Madonna as "postmodernist" because of her strategies of Baudrillardian simulation, pastiche, implosion of gender, racial and sexual boundaries.²⁾ Thus, I shall indicate that Madonna has deployed practices and forms that could be described as both "modernist" and "postmodernist".

Modernism as an epoch of rapid change, innovation, negation of the old, creation of the new, a process bound up with industrial capitalism, the French Revolution, urbanization denotes a series of artistic practices that attempt to produce innovation in the arts, which begin with Baudelaire in the mid 19th century and continue through Madonna.³⁾

She has constructed a iconoclastic modernist identity through fashion, sexuality subverting established conventions, boundaries, aesthetic categories in art and business, which has reproduced the dichotomy of good/bad girl, message conveyance.

Her realist videos, performances have deployed the strategies of shock & excess, camp, irony, humor, serious theme, spectacle, and theatricality. So in a sense, Madonna who aimed at creating and promoting the image, attracting attention, and enlarging the conventional codes and boundaries, is more modernist.⁴⁾

Madonna as a controversial and contradictory self-fashionings is paradigmatically postmodern: first, identity is constructed through image, fashion, looks, attitude: second, because Madonna belongs to commodity culture, her self-fashionings "reinforce the norms of the consumer society offering the possibilities of a new commodity self through consumption."⁵⁾

If one conceives "postmodern art" to be a fragmented display of disconnected elements in a flat, superficial play of surface without any depth or meaning,⁶⁾ postmodern texts and practices of Madonna subvert the modernist separation of high/low: culture, fashion, forms, man/woman, and reject the attempt to produce monumental texts and often quote and pastiche previous works and forms.

Her complex postmodern identity-construction has changed from cultivation of her image in music videos, films, TV appearances, concerts and puts in question aesthetic categories. Not only producing modernist transgressor identity but also deploying postmodernist identity, she has made an implosion of gaze, gender, racial, sexual, cultural boundaries, revealing the artificiality of the relations with power and dominance. Social construction of Madonna identity is subjected to the fashion industry, which is the characteristics of postmodernism where art, politics, usual life restore to the new commodity self, the play of image.

2. Postmodern Music Video

The music video of M TV attracted by her early popular dance music is the imagination of music. Getting a big success with M TV entrance in 1981, music video gave birth to a new image culture. After this, pop stars have been favorites of music video and M TV which has become a barometer of popular music trend.⁷⁾

Succeeding a new visual revolution, M TV has aimed a perfect commercialism such as a sensible culture, overt sexuality, violence, decadent theme.⁸⁾

M TV, successive advertisements, has influenced a commodity of advertising, a record sale of rock star, which presented conditions of fantasy, instability of the advanced capitalism youths, being the practical strategy of postmodernism which puts in question boundaries of traditional categories.⁹⁾

From the late 19th century to mid 20th century, the ruling aesthetic discourses of western culture were divided by popular realistic industrial text and modernism text as a 'high art'. While M TV video has evoked not only avantgarde text but also popular, fragmented subjectivity.

M TV mixed with reality and fabrication in Baudrillardian simulation exploited a imaginable desire of free play through diverse liberation movements. But eliminating an original revolutionary meanings and evoking a radical chic and obscenity, it becomes a simulation and representation which has nothing behind it.¹⁰⁾

F. Jameson suggested that signifier is not related with signified in postmodernism connecting with schizophrenic mode, decentered the TV audience/reader, deconstructing a dichotomy of high/low culture, past/present/future tense, popular/avantgarde art genre, using a pastiche of film, art movement, anti-culture, postmodern M TV music video has commercialized a subversive rock music.

In addition, it has taken multiple gazes playing with voyeurism, fetishism against a single gaze of old hollywood films. If modern music video has focused on the male voyeuristic gaze looking female object, postmodern music video has deconstructed the relations of male subject/female object. Thus, deconstructing traditional gender roles, reconstructing a decentered, fragmented, text, it has transposed the relations of subject and image through opening the possibility of female sexual expression, which has admired identity as a commodity restoring to image/representation/simulation.¹¹⁾

I suggest that her music video has applied to "the play of signifier" of deconstruction¹²⁾: which has deconstructed text, dichotomy of signifier/signified, high/low art, man/woman, film/TV, fabrication/reality, inner/extra :has reconstructed a unique ambiguous femininity: which has estimated the model of postmodernism.

3. Postmodern Feminism

Derrida's theory of "Deconstruction" deploying deconstruction of text, intertextuality, and undecidability has succeeded to postmodern feminism deconstructing the gaze of male subject and female object.

Feminists have considered that the object of gaze is passive, feminine, that the subject of gaze is positive, masculine. But Madonna has been the emblem of postmodern feminism in the main culture, not only being an object of gaze but also controlling over it.

Postmodern feminism has based on the theories of J. F. Lyotard who admired for a supporter of female othering: J. Derrida who deconstructed a dichotomy of man/woman: J. Lacan who transcended anatomical determination: M. Foucault suggested historical constructedness of gender role. Granting women as others to the new meanings, it has converted the liberation of women to the liberation of subjectivity.¹³⁾

Female body engaged in some form of sexual interaction for payment, has no inherent meaning and is signified differently in different discourses. The prostitute body discloses that modern discourse dichotomize the female into the good and bad woman: that modernist feminism reproduces this bifurcation of woman: that this othering process is fractured in postmodern feminist theorizations: that prostitute discourse in attempting to break the dichotomize sometimes slips into them: and finally, that the overarching dichotomize of whore and Madonna are dissolved and unified in prostitute performance art.¹⁴⁾

Power rather than sexual activity, is the central to the understanding of a "real prostitute", so Madonna has not perceived as a prostitute because she is "in control". She has denoted that "I'm sexually attractive but I'm powerful" called power feminism: exploiting sexuality to succeed, not perceiving as a victim: she has played with power and sexual contradictory image: power and powerlessness through role costume.¹⁵⁾

Rejecting some feminist strategy to refuse a patriarchal femininity, sexuality, desiring to be a object of desire, Madonna has performed the pro-sex feminism of plastic sexuality to express her pleasure not men's.¹⁶⁾

C. Paglia suggested that Madonna has been a true feminist as a powerful, sexual, successful female model, subverting the traditional stereotypes.¹⁷⁾ D. Kellner emphasized that Madonna subverted the relations of power/domination, and expressed the image of powerful affirmative femininity.

On the other hand, feminist has attacked her as a antifeminist, disgrace of women. E. Kaplan argued that she embodied dichotomy of men/women not to subvert gender roles but to meet men's desires.¹⁸⁾

In the popular music world ruled by men, Displaying the body as a possessor of her own gaze, pleasure, power, she has constructed not only an artist but also postmodern feminist to liberate signifier: "proper" female behavior: has represented power feminism expressing the pleasure of female, powerful controlling femininity through whore performances, cross dressing, power dressing.

III Postmodern Identity in Madonna Costume

The costume of Madonna has been developed flash trash look, glamorous look, futuristic techno look

etc. Deploying the strategy of intertextuality place, time, class, religion, and the aesthetics of shock, defamiliarisation¹⁹⁾, she has established the undecidable ambivalent postmodern identity.

1. Desubjectivity

Using her own gendered body to reject ruling values, morals of main culture, she has constructed the gaze of a subjective seductive attitude: an overt powerful sexuality: a youth culture to reject the structure of patriarchal power: the minority class: colored races against white. Thus, representing the subjective female identity, she has established her own desubjectivity not gender identities of men/women.

Identity in traditional societies was usually fixed by established social codes i.e. gender, social class, profession, status. But, modern societies made it possible for individuals to produce their own identities and experience identity crises.²⁰⁾

The characteristics of postmodernism is a rejection to the notion of a stable self. F. Jameson compares the postmodern notion of the subject to TV channel swiching. J. F. Lyotard sees the self in a "fabric of relations": rejecting the transcendental ego. For M. Foucault, subjectivity is neither forced on us, nor inherent within us.: It is the result of a vast network of forces in which the subject plays an active role.²¹⁾

J. Kristeva and L. Irigaray also reject the notion of the transcendental subject, and discuss this subject in terms of gender. J. Kristeva Wonders that "What can identity even 'sexual identity', mean in a new theoretical and scientific space where the very notion of identity is challenged?²²⁾ L. Irigaray sees female subjectivity as multiple and because women's genitals are multiple which causes her to be "indefinitely other in herself"²³⁾

Numerous American feminists have likewise rejected the transcendental subject through "an ironic manipulation of the semiotics of performance". Nancy K. Miller argued that women produce through feminism a new 'social subject'.²⁴⁾ J. Butler similarly suggested that gender is a performance, corporeal style: The gendered body is considered through the acts it performs, having "no ontological status apart from the various acts which constitute its reality"²⁵⁾

American Feminist S. Bordo describes the postmodern body as fragmented, giving as an example shapeshifter from mythology. "If the body is a metaphor for our locatedness in space and time, postmodern body is no body at all",²⁶⁾

In her constructed public image as a series of roles and varied looks, Madonna illustrates this denial of the body as essence. She participated in what J. Butler calls "parodic proliferation" of gender roles. Gender identities are denaturalized, thus new context that is empowering through parodic recontextualization.²⁷⁾ By destabilizing the image, confounding the masculine structure of the look, it effects a defamiliarisation of female iconography.²⁸⁾

The Boy Toy image of early Madonna expressed women's sexuality and pleasure which was not limited by patriarchal power. S. McClary suggested that her work has deconstructed the notion of "single subject", so has supplied a counter-narrative against the hetero sexual desires of women.²⁹⁾

Whereas the gaze has historically confirmed male pleasure, her book Sex(1992) exposes her body for her own pleasure than pleasure/consumption of a male viewer. The possessor of the gaze is female: Female viewers are allowed to identify with Madonna, to share the enjoyment of female sexuality: heterosexuality,







homosexuality, lesbianism, sado-masochism, group sex. Beyond the portrayal of female pleasure, these images subvert the traditional operation of the gaze.³⁰⁾ <figure 1>

While classical music video has centered on the voyeuristic gaze of male, her postmodern music video has reconstructed the desubjectivity which is deconstructed the relations of male subject gaze/female object.

In the video "Open your Heart"<figure 2>, Appearing as a peep show performer, wearing a black corset, Madonna disappeared with a boy wearing a tailored suit. Although the viewers see Madonna's body as a spectacle, an object of voyeuristic pleasure, the framing of the images makes difficult fetishistic viewing by identifying voyeurism and the objectification of the female body as a part of social process that exploiting woman for the entertainment of voyeuristic males.

On this reading, Mixing independence with sexual attraction, Madonna refuses to be an object of male desire and opens the possibilities of resistance against patriarchal domination.

In her early music video and performances, deconstructing the traditional fashion codes, Madonna subverted the boundaries of "proper" female behavior, and became a violent female icon. In the video "Papa, Don't Preach", pregnant teenage girl insisted on bringing up her baby, thus she deconstructed a patriarchal power being supported by the conservative anti-abortionist. A good girl image wearing blue jean, T shirt, cropped hair was overlapped a bad whore image of 1950's corset, tight black leggings, blonde hair, red lips, <figure 3>

image						
title	<F1> book SEX	<F2> Open Your Heart	<F3> Papa, Don't Preach	<F4> Like a Virgin		
look	dominatrix look	bondage look/ manish look	bad girl look/good girl look	flash trash look		
item	bra,shorts,bracelet, long boots	cone bra corset, net stocking/ tailored suit, silk hat	1950's corset, tight leggings, blonde hair, red lips/ blue jean, T shirt, cropped hair	wedding dress, hairband, leggings, boots, short jacket		
color/textiles	black leather	black satin/ gray wool	black satin, blue cotton	white gauze		
pose	aggressive pose	peep show performance	sensational dancing	ironizing sexuality codes and gestures.		

For the hit song "Like a virgin" (figure 4), Madonna appeared in a white wedding dress and screamed, "Do you want to marry me? You make me feel like a virgin" This highly sexual rendition of the song mocks virginity, but also makes fun of sexuality by ironizing its codes and gestures.

Playing gender performances: virgin or whore, she expanded the narrow definition of femininity constructed socially. Thus She has deconstructed the category itself, and have embodied the ambivalent post feminism femininity: modesty/immodesty, power/ powerlessness, sexy/innocence.

In her constructed public image as a series of non-stereotypical role and widely varied looks, Madonna illustrates this denial of the body as essence, object and empowers woman to change subject position. Clearly, she represents active subjectivity: desubjectivity as a "generator of new descriptions".

2. Intertextuality

Intertextuality means that reciprocal relationship between the texts not being a dependent text but a parallel quotation with one another. Emphasized that the costume is a productive and active text to be placed and deconstructed as a subject, the costume is interpreted to intend the open one free from any boundaries of time and place by defamiliarization.

① Intertextuality of Place

Madonna, a performance artist, has made an eclectic postmodern identity against the exclusive purity of the elitism and regularity by taking intertextuality strategy of place: the Orient, Spain, Thailand, India, Japan and so on.

In 'Bolderline'(1984) (figure 5), the Hispanic culture and interracial sexuality suggested, she also used the pastiche of the relationship between two cultures and multi-ones. It deconstructed the racial wall on sexuality and was a marketing strategy for White, Hispanic and Black youths to have Madonna or to be Madonna. The classical sculptures sprayed graffiti and scribble showed an overturn of modernism which broke the code of high culture and tried a revolution.

But, in 'La Isla Bonita' (1987) (figure 6) of Who's that Girl Tour, Madonna wore a cabaret dress of Spanish style using the fantastic image of Hispanic fashion as a symbol of the beauty and romanticism. Blunt interracial sexuality, multiculturalism and cultural deviate behavior is a successful marketing strategy for various youths.

She had made images of bar, opium den, circus and frenzy of erotic hypnotism with clothes designed by Dolce & Gabanna in 'The Girlie Show' performances.³¹⁾ There were images of a strip girl, a circus pierrot, and a graceful goddess (figure 7)wearing occidental costumes with oriental headdress, gestures bringing on the alienation effect, which showed the free gender identity through combination of masculinity and femininity.





In 'Fever' (1993), Madonna expressed the futuristic techno looks free from time and place with the oriental mood of red and gold, a gold headdress, a Thailand traditional costume, red bra and skirt(figure 8), flower decoration on breast and lewd, transformed geisha look (figure 9)and metallic make-up on the whole body and hair and metallic knit one piece (figure 10). (figure 11) is of Vanity in 1997, which represents the intertextuality of place mixed oriental and occidental images through a oriental gold

headdress with an occidental bondage corset look.

In her album, Ray of Light(1998), video 'Frozen'(1998) was shown to be a fantastic of future and mystery Orientalism accepting the dreamy ambient sound on techno. In black dress, Indian tattoos on the hand, middle eastern hairs and makeup, gestures emphasized exotic mood.<figure 12>

image				
title	<F5> Borderline (1984)	<F6> La Isla Bonita(1987)	<F7> Vogue, The Girlie Show(1993)	<F8> Fever(1993)
look	punky look	Spanish look	goddess glittering look	Thailand look
item	jeans, leather jacket, hair band	cabaret dress	bra, shorts, headdress, long boots, and net stocking	Thailand headdress, bra and skirt
color/textiles	black, blue	red silk	beading, black velvet	red, gold, black
pose	graffiti	moderate image	voguing, oriental gesture	Thailand dancing

image				
title	<F9>Fever(1993)	<F10> Fever(1993)	<F11>Vanity(1997)	<F12> Frozen(1998)
look	transformed geisha look	techno look	transformed bondage look	Arab look
item	kimono, flower decoration	one piece	Thailand pattern & headdress	dress, Indian tattoos, middle Eastern hair
color/textiles	yellow tassel	metallic knit, metallic make-up	red, black, white	black
pose	elegant pose	techno dancing	moderate image	oriental gesture

image				
title	<F13> Nothing Really Matters(1999)	<F14> Drowned World Tour(2000)	<F15> Music(2000)	<F16> Drowned World Tour (2001)
look	transformed geisha look	transformed geisha look	techno cowgirl look	transformed geisha look
item	kimono, capri pants, boots	sneakers, transformed kimono	jeans, rodeo-style shirt, boots	mini kilt, top, kimono sleeve
color/textiles	red silk	white silk	black denim, rhinestones	wool, leather, silk
pose	broken & hurt pose	walking to the drowned world tour	powerful image	battling with samurai characters

In 'Nothing Reality Matters'(1999)<figure 13> designed by J. Gautier, she had black hair parted in the middle, red geisha look, black vinyl geisha look and moderate face. In Drowned World Tour(2000) including electronica, rock, dance and pop, Madonna made a decentered subject of defamiliarity/familiarity and power/powerlessness through a virgin look in 'Like a Virgin':18th French madame look in 'Vogue': mysterious Arab look in 'Frozen': a geisha look as a sexual object<figure 14>: a powerful free subjective techno cowgirl look<figure 15> on a machine bull in "Don't Tell Me"'s climax. In 'Nobody's Perfect', a song of remorse on private failure, in which she was a broken and hurt sexual object with geisha look under war, cruelty, shot, danger, conflict and violence.<figure 16>

Intertextuality of place costumes were to be seen a Spanish look, a Thailand look, a geisha look, a transformed geisha look, a techno cowgirl look, which created an expanded aesthetic experience through multiculturalism, geographical alienation, multiple gaze, interracial sexuality and allowed to get a global publicity.

② Intertextuality of Time

Madonna showed the 3rd futuristic species not human being with an avant-gard techno corset, long pony-tail, a microphone and muscular body in Blonde Ambition Tour(1990). 'Keep it Together', represents the futuristic bisexual human being using a man's hat, a head-set microphone, con bra corset, shorts, analyzed collar, structures of men's jacket, knee protections, boots. <figure 17>

Although there has been many factors for women's traditional role in her work, it is more radical not to deny femininity but to take and overthrow it just under the divided roles for man/woman. In 'Vogue' at

a MTV music video award ceremony(1990), Madonna dressed herself up a robe ' a la francaise of Rococo in 18C reminding a 18C French Court, to show the independent feminine sexuality. Controlling men and women dancers on the stage, she described the corrupt aristocracy and even she made fun of the audience who had watched her watching them with a opera glass at the ending through parodic recontextualization. <figure 18>

In 'Rain'(1993)<figure 19>, she was expressed as a futuristic human with a curved sofa, windows and blue mood. 'Bedtime Story'(1995) similar to the structure of dream in decetering, widespread viewer, extinction of coherence on structure and unlimited access³²⁾ seemed different places and times but also related to one image. Madonna in empire high-waisted dress represented the Medieval age with the intertextuality of time of lattice window in the dark building. <figure 20>

The illustration of Drowned World Tour(2001)<figure 21> represented the futuristic postmodern human being who has independent identity. This is enabled by the intertextuality of both the main/sub stream such as the oriental/occidental, masculine/feminine, heterosexuality/homosexuality and high class/low class, which deconstructed the conventional categories. <figure 22>

Intertextuality of time costumes were to be seen a Medieval empire dress, a robe ' a la francaise of Rococo, the 3rd species look mixing all sexes and ages, a futuristic techno punk look, which expressed dehistoricity i.e. extinction of coherence, historic alienation: a nostalgia mode, a playful utopia through simultaneous, fantastic image, using transformation & interaction with past/present/future image, and strategy of humour, shock, freshness.







image			
title	<F17> Keep it Together(1990)	<F18> Vogue, M TV Award (1990)	<F19> Rain (1993)
look	futuristic techno look	18C French madame look	techno look
item	hat, headset microphone, corset, shorts, knee-protections, boots	robe 'a la francaise, necklace, fan, stocking	head phone, one piece
color/ textiles	black satin, leather	ivory silk	metallic silver
pose	dominant pose	elegant pose, making fun of the audience	dreamy pose

image			
title	<F20> Bedtime Story(1995)	<F21> Drowned World Tour Illustration(2001)	<F22> Drowned World Tour(2001)
look	empire look	the 3rd species look	techno punk look
item	high waisted dress	transformed kimono, hot pants, knee protections, boots, oriental headdress	fishnet stocking, bondage trousers, mini-kilt, leather top
color/textiles	white silk	red, green, black, white silk, leather	black, red plaid
pose	floating pose	oriental confident pose	conflict and violence

③ Intertextuality of Class

The Madonna's costume of intertextuality of class could not change the modern stabilized society in categories of worker/capitalist, man/woman, the normal/gay, the white/the black, and under/over. However, her quotation of minor text is an object for the target marketing which shows postmodern spectacle and superficiality.

Madonna has subverted the oppositions of high/low fashion as postmodern art has destructed the established ranks of modern culture such as high/low culture.

In the period of Boy Toy, she deconstructed the dichotomys of good/bad tastes and virgin/whore by quoting low fashion text such as punky flash trash look, graffiti look and kitsch fashion without regard to the way she coordinates. She expressed the aesthetic inadequacy and active femininity through it.(figure 23)

Madonna proclaimed that she was the second Marilyn Monroe and dressed up Monroe look in 'Material Girl'(1984)(figure 24) that is a intertextuality with 'Diamond is the best friend of girls' in a classical Hollywood movie, 'Gentlemen prefer Blondes'.

Evoking the men's gaze to the classical Hollywood women performance, she focused on the body especially the gaze of gender. She broke up the conventional basis, active masculine viewers and passive feminine objects, and suggested her own pleasures to the view not of viewers ironically taking role of a conventional woman like Monroe.

Although Madonna got fame and wealth depending on aura of sexuality based on Monroe's image, that is, passive beauty, she gave intentionally invented femme fatale image which denies to become a victim of drugs and a man of power. In an interview for The Advocate^[23], she pointed not viewer's desire but

independent desire, using Monroe's "tenderness and erotic sorrow" and her mask as a power.<figure 25>

While she took Monroe's fashion and pose in 1950s which praised bourgeois materialism, 'Material Girl' selected not rich wooer but poor worker. But actually it was the leading figure tried to look a sincere poor dude in studio who captured her heart. To idealistic youths, Madonna was a typical woman who looks for true love opposing material temptation: as a material woman who praises material value with a conservative view in Reagan Times: as a pop superstar and M. Monroe's revival to audiences: as an ideal and fantastic sexual object to men: as a fantastic being to women.

In 'Who's that Girl' tour, when 'Material Girl'<figure 26> was singing, she sang a song with a nasal voice, Betty Boop's style of high tune, wearing a ridiculous kitsch fashion to make a fool of materialism.

In 'Express Yourself'(1989) having intertextuality with F. Lang's film 'Metropolis', she inverted relations of gender power and domination, putting on display the socially constructed images of women and exhibiting the male fantasies that produce such images of women and sexuality. Presenting stark and powerful images of the difference between capital and labor, men and women, it suggests that individuals can choose their own images and self-constructions.<figure 27, 28>

In an album 'I'm Breathless', video 'Vogue'(1990) made for a movie, 'Dick Tracy' she played the roles of celebrities and sang the names of old famous actors. She sang that 'Greta Garbo, Monroe, Bette Davis and Lita Hayworth gave good face' with exaggerated and stiff pose, dancing voguing.³⁴⁾ <figure 29, 30>

Madonna, a high class woman in main stream, used the appropriation of the heroine text of Hollywood classical movies which has been an object for masculine gaze, quoting voyeurism and the subculture text like the voguing of drag queen to deconstruct the relationship of the main culture/subculture and subject/object. She used a strategy of intertextuality of class that pays attention only to the image and style ignoring the original meaning to disclose and overthrow the artificiality of class and power.

'The Girlie Show' performance(1993) made like a circus in which she disguised to be a pierrot with a big curly false hair, she put on a bolero-length blouse decorated with frill and spangle on breast and sleeve and a very tight velvet pants for the anti-authority and splendid amusement of Hippie and the glittering style. <figure 31>

In 'Evita'(1997) in which Madonna played the role of heroine, Evita, to whom she wanted to be the same, she became a symbol of a speaker for the labor, a lover for everyone and a graceful woman saint through the elevation of class: according to the movement of power, from a young girl, extra, whore, radio performer, model and popular actress to the wife of the Argentina president Juan Peron.

Evita style, as a symbolic style of class, which was in vogue during 1930s and 1950s, shows costume trend at that time according to Evita's social growth: 1930s flower printed dress in early years<figure 32>, evening dress and furs as a famous actress: after becoming a wife of the president, neat suits of Dior's new Look, emphasized bust, and Chignon style.

Through the intertextuality of high/low fashion and whore/saint woman, Madonna revealed artificiality of power, which she accepted both high and low class people and could create and sell her own original Evita image such as Evita look<figure 33>, Evita cosmetics and so on.

Intertextuality of class costumes were to be seen flash trash look: graffiti look, kitsch, punk fashion, Monroe look, Evita look, which deconstructed the dichotomys of the tastes of good/bad, worker/capitalist, man/woman, main culture/subculture, high fashion/low fashion, virgin/whore of patriarchal

representation: reconstructed ambivalent identity both resisting bourgeois and admiring materialism. Transpositioning of power/domination, works of Madonna connoted aesthetic inadequacy, active femininity, anti-elitism, anti-regularity and established the identity as a individual code.






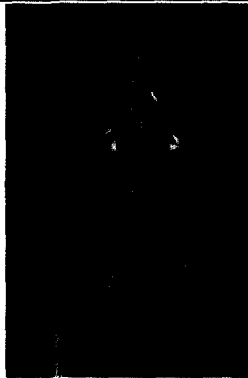
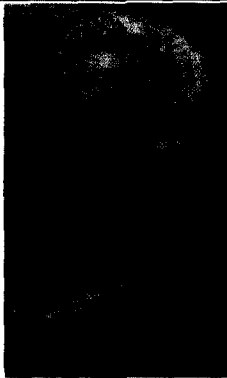

image				
title	<F23> Like A Virgin (1984)	<F24> Material Girl (1985)	<F25> Monroe Performance(1991)	
look	punkish flash trash look	Monroe look	Monroe look	
item	top, graffiti skirt, leggings, bracelets, hair band	dress, gloves	dress, gloves	
color/textiles	vivid color cotton	pink satin	glittering white silk	
pose	vulgar pose	Monroe's pose	Monroe's pose	
image				
title	<F26> Material Girl Live(1985)	<F27> Express Yourself(1989)	<F28> Express Yourself, blonde ambition tour(1990)	<F29> Vogue (1990)
look	kitsch look	androgenous look	androgenous look	Monroe look
item	dress, hat, accessory	tailored suit, monocle	tailored suit, corset, micro phone	blouse, skirt
color/textiles	vivid colors	dark gray wool	dark gray wool, salmon satin	black lace
pose	ridiculing materialism	grabbing crotch	taking off the jacket	voguing

image				
title	<F30> Vogue (1990)	<F31> The Girlie Show (1993)	<F32> Buenos Aires(1997)	<F33> Vogue (1996)
look	voguing	pierrrot look	young girl look	Evita look
item		blouse, pants, curly hair	dress, hat	Dior suit, heel
color/ textiles		glittering vivid colors	flower printed cotton	brown, black
pose	exaggerated pose	circus mood	nimble pose	elegant pose

④ Intertextuality of Religion

The occidental ministers have been allowed to take bisexuality of God for a long time, so the religion costumes cross both genders. It plays role of not only making the dichotomy of gender but also causing the sexual ambiguity.³⁵⁾ The acceptance of religion costume motive which can be explained the eclecticism of conventionality and modernity: conveys the sexual instability and change to disclose the identity dependent on social structure and patriarchy ;suggests the identity as individual choice.

Lewis and Fiske suggested that Madonna used religious holy object as ornamenting her sexual appeal and made her own meaning by liberating signifier of symbolic system.³⁶⁾

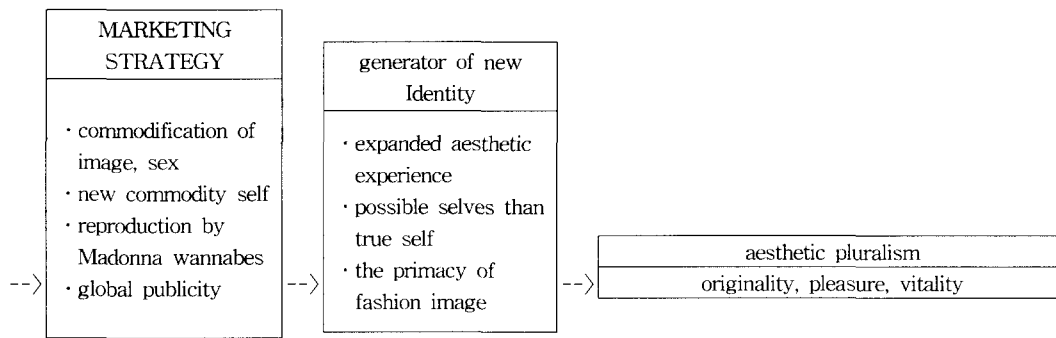
Madonna wanted to subvert a religion, a conservative representation. Presenting punky christian look mixed religiously sexual image by wearing bra-top and bare midriff with religious things like a cross and a rosary as an accessory not as a religious goal³⁷⁾.<figure 34>

In 'Oh, Father'<figure 35> quoting classical film 'Citizen Kane', revealing the conflicts of patriarchal structure: father, Pope as a symbolical father, oppressive Catholic education, she seeked Catholic pleasure and subversion of gender boundaries.

In 'Like a Prayer'(1989)<figure 36> which has religious contents, south white girl, Madonna, fell in love with black guy, a member of choir and KKK killed escaping two people by shooting in the back. It was criticized because of religious, racial problems: black slip meaning a dream and eroticism, church, expression of sexuality between black minister and white girl, and symbol of firing cross.³⁸⁾

Madonna used colored man dancers as a means of sex like herself, quoting racial and religious text on sexuality to understand sexual ideology tabooed in the institution and customs. She also suggested an independent feminine sexuality i.e. transposed sexuality between men and women not for provoking men's desires.

Madonna who has conventional feminine look, has encouraged the unification and harmony of



V Conclusion

Madonna, the generator of new descriptions, has been the representative of self-fashioning postmodern media culture. She has represented postmodern identity using an intertextuality strategy: place(Spanish style, a Thailand look, a geisha look, a Scotland kilt skirt, a Western cowgirl look), time(Medival empire dress, a robe à la française of Rococo, the 3rd species look), class(graffiti look, flash trash look, Monroe look, voguing, Evita look), religion(punky christian, erotic christian look, which has headed the open costume as deconstruction from the inside: social construction & alterability as a product & creator, deconstruction of boundaries, undecidable identity).

First, inventing an expression of women's sexuality, second, making a postmodern feminine subjectivity through fashion, Madonna has made her own gendered body for attracting, calming men's eye, and pursuing freedom from sex, race, patriarchy and religion.

Being a subject of gaze, power, pleasure in sexuality, deconstructing good/bad, beauty/ugliness, modesty/immodesty in categories of aesthetics, postmodern identity of Madonna reconstructs a fluid subjectivity through whore performances, power dressing and gives aesthetic pluralism: originality, pleasure, vitality.

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