

INFECTED WITH EMOTION: JANE BADLER'S MUSIC AND THE MATURATION OF DIANA IN THE V SERIES (1983-2011)

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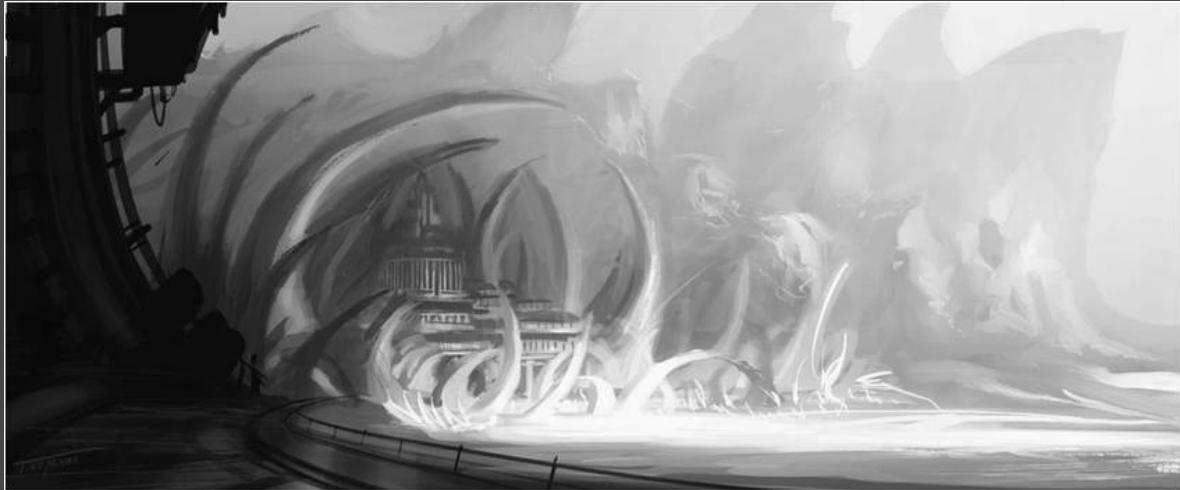
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Abstract || It is a truth universally acknowledged that a single discipline is insufficient to “grasp the study of culture as a whole” (Johnson, 1986: 279). As a founding father of cultural studies, Raymond Williams already defined this field as “a vague and baggy monster” (1989: 158) that demands an interdisciplinary approach. Aware of the prejudice that the study of science fiction television shows arises in academia*, the present study undertakes the challenge of analyzing, from a Cultural Studies perspective, a popular show—*The V Series*—which combines sci-fi and soap opera elements to catch the general viewer’s attention. This tandem will be explored in the patriarchal limitation of female agency behind the appearance of female empowerment. In opposition to these discourses, one of the show’s protagonists, Jane Badler (Diana), finally achieves a parodic effect in the alternative discourse of music, where she transcends the commonplace of female heroines/villains in audiovisual SF—e.g. Ripley in the *Alien* saga, Helena Cain in *Battlestar Galactica: Reimagined* or Elizabeth Shaw and Meredith Vickers in the latest *Prometheus*. Although mainly composed by men, Badler’s parodical music—together with her performance and self-awareness of its satirical impulse—offers an alternative realm to SF, which systematically shuts the door to empowering femininity.

Keywords || Science fiction television | Soap opera | Music | V Series | Gender | Jane Badler.

* See J. P. Telotte’s “Introduction: The Trajectory of Science Fiction Television” (2008: 1-32).

0. Unmetaphoring Women: The Cooperation of Science Fiction and Soap Opera

It is undeniable that, as testified by J.P. Telotte in his *Essential Science Fiction Television Reader*, science fiction television (SFTV) has evolved from “weak imitations of cinematic science fiction” to “its own mature productions, which have, in turn, now begun to reenvision—and energize—the genre itself, making it so remarkable today” (2008: 3). Telotte’s edited collection joins books such as M. Keith Booker’s *Strange TV* (2002) and Jan Johnson-Smith’s *American Science Fiction TV* (2004) in offering a scholarly guide to the history and cultural importance of this once critically derided genre, which is nowadays “one of the key mirrors of the contemporary cultural climate” (Telotte, 2008: 3).

In his study about SFTV, Jan Johnson-Smith explains how the number of science fiction and fantasy shows skyrocketed in the United States—the context for the present study of the *V Series*—from the mid 1980s, mainly due to John Thornton Caldwell’s concept of “televisuality”¹. “As the elegiac Western genre rides into the sunset, science fiction is proving a seductive replacement” (2005: 1). Regardless of the technological advances that contributed to the impact of science fiction on TV— and which, according to Telotte, represent one of the anxieties of the genre due to an increasingly sophisticated audience²—critics like Scott Bukatman argue that science fiction can be considered a “deeply American genre” because of the constant attention paid to the following themes:

Science, technology, nature run amok, alien invasion, conspiracy, disaster and space exploration that correlate with particular moments in American history such as the development of nuclear weapons, the Cold War with the Soviet Union, the Space Race, the political and social unrest caused by Vietnam, the Civil Rights movement, the growth of the blockbuster and changes to the Hollywood film industry and the complete integration of computer technology in the network society. (cf. Geraghty, 2009: 2)

For this reason, Lincoln Geraghty concludes that “[s]cience fiction, using metaphorical disguises, reflects contemporary American society” (*Ibid.*: 3). Beyond the specific American connection of SF in Geraghty, this genre offers a universal potential that has been widely discussed. Darren Harris-Fain argues that “[s]cience fiction has often been a literature of satire, critique, social commentary, or warning” (2005: 7)³. The connection between Utopian narratives (e.g. Swift’s *Gulliver’s Travels*⁴) and science fiction explains that the degree of fantasy allowed in both genres leads to the creation of utopias or dystopias that permit to criticize contemporary social and political models, an idea that is supported by Darko Suvin and his connection of SF with myth, fantasy, fairy tale and pastoral in opposition to

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1 | I “From murky, low-quality black and white images of the 1950s ... through the action-packed but blurry and anodyne images of the 1970s to an era where far-seeing ‘tele-vision’ can finally live up to its name” (2005: 3).

2 | Telotte speaks of an “Oedipal cold war” between recent sci-fi TV shows and their antecedents, quoting Michele Pierson and Albert La Valley (2008: 4-5).

3 | Darren Harris-Fain’s introduction to his volume offers a detailed explanation of the evolution of SF and its literary merit and critical reception. In turn, Noemí Novell Monroy offers a highly illuminating background for SF and its connection with literature and film from a theoretical perspective (2008).

4 | *Gulliver’s Travels* is perceived by Harris-Fain as proto-SF (2005: 7).

naturalistic or empiricist literary genres (1979: 10). Indeed, Suvin's famous definition of SF clarifies its ultimate connection with the present-day world: "SF is a developed oxymoron, a realistic unreality... the space of a potent estrangement, validated by the pathos and prestige of the basic cognitive norms of our times" (*Ibid.*: viii). This is Tony Bennett's idea about cultural studies as a political project, "which focuses on the way in which cultural industries, institutions, forms and practices are bound up with, and within, relations of power" (cf. Hollows, 2000: 25)⁵. Indeed, this is what we find in *The V Series*, which is a symbolic, but obvious, warning against dictatorial systems through the depiction of a future dystopian model. In opposition to critics like Brian McHale, Telotte opposes the ahistorical sensibility, frequently associated with SF and its postmodernist reflexive aesthetics, and concludes that it becomes a powerful tool of "cultural deliberation and ideological exploration" (2008: 4).

This satirical dimension is what makes science fiction so appealing for gender studies⁶. Telotte's statement that SF is "a text of choice for a postmodern world" because of "its generic emphasis on the constructed nature of all things, including human nature" (2008: 3) is iconic to understand SF's experimentation with gender construction⁷. Frequently SF heroines are portrayed as powerful futuristic women. Critics like Sara Martín Alegre admit that many female readers and spectators of science fiction, including herself, become enthusiastic with the potent futuristic heroines created by men, due to purely feminist motivation or simply to the disappointment with traditional patriarchal heroes (2008). However, Martín Alegre is aware of Joanna Russ's conclusion: "There are plenty of images of women in science fiction. There are hardly any women" (1972: 91)⁸. The figure of Ellen Ripley in *Alien* (1979), which, curiously enough, was conceived as a man in the original version, inaugurates the subsequent interest in female heroines of science fiction⁹. The study by Jeffrey A. Brown highlights the sexualized depiction of futuristic heroines. Although his focus is female cyborgs or gynoids, his conclusions can be equally applied to SF heroines, who rarely escape from this gender dimension.

The debate around the cyborg gained prominence after the publication of Donna Haraway's essay "A Manifesto for Cyborgs" (1985), where she optimistically envisioned in the cyborg new possibilities of gender reconfiguration in the blurring of human and mechanic traits. This view would break hegemonic assumptions about what she called "organistic" science and challenge cultural obsessions with master narratives. Despina Kakoudaky and Jeffrey A. Brown, however, problematize Haraway's optimism. Brown bluntly contradicts Haraway when he concludes: "[u]nfortunately, as it is envisioned in popular culture, the cyborg usually reinforces traditional gender distinctions [...]. In countless media representations the cyborg

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5 | See also Hall (1980) and Bennet et al. (1986).

6 | This is Sara Martín Alegre's perception: "La ciencia-ficción resulta mucho más apasionante como campo abonado para los Estudios de Género académicos si se tiene en cuenta que, al proyectarse en el futuro, tiene mucho de territorio de experimentación, de alternativa a nuestro actual patriarcado" (2008). The work by Brian Attebery (2002) is highly illuminating in this respect.

7 | For a detailed study of women in SF and fantasy, see Reid (2009), particularly chapters 14 (on television) and 15 (on music).

8 | In fact, Martín Alegre devotes several articles to the study of women in science fiction, making a distinction between *soft*—with a predominance of a gender perspective—and *hard* science fiction—with a focus on technology and science—the latter of which almost invariably excludes women. In addition, she argues that SF is predominantly a masculine genre (2008: n. pag.). Joanna Russ offers a very interesting depiction of the battle of sexes in SF in her essay 'Amor Vincit Foeminam: The Battle of Sexes in Science Fiction' (1995: 41-59). For a more detailed study of women and monstrosity in SF, Barbara Creed (1993) is a seminal source. In addition, Hollinger (1999), the volume by Penley et al, eds. (1991) and the PhD thesis by Noemí Novell (1998) shed some light on the role of women in SF.

9 | Martín Alegre (2008, 2010a: 111-12). There are iconic studies of SF with a particular focus on the *Alien* saga: Annette Kuhn's edited collection (1990), particularly chapters 6 (Kavannagh), 7 (Newton) and 11 (Creed),

continues to be gendered in a manner that very clearly armors the male version and sexualizes the female form” (2011: 95)¹⁰. Critics like Mary Ann Doane have tried to explain the appeal of gynoids in popular culture, particularly in SF. In her opinion, there is “a certain anxiety concerning the technological,” which is “often allayed by a displacement of this anxiety onto the figure of the woman or the idea of the feminine” (2000: 110). In other words, the gynoid “unites the twin Others of technology and woman into a single commodifiable form, and the technology-based action heroine becomes the perfect fetish object” (Brown, 2011: 96)¹¹. There seems to be consensus in the link of the cyborg and the alien with alterity and the site of the encounter with difference (Roberts, 2006: 83).

Diana in *The V Series* is not a gynoid, but the anxiety towards technology mentioned by Doane is a central idea in the series, where there is an obsession with finding answers to human illness and technology, which are projected onto the alien race. Diana epitomizes the hybrid alien—human on the surface, reptile in the inside—and, therefore, she becomes one of the recipients of this anxiety. She shares with the gynoid the alien sexualization of SF. Although Jane Badler is herself aware of the bi-dimensionality and stereotypical nature of the original Diana as a fictional *femme fatale*¹², Jane Donawerth’s notion of “unmetaphor” might come handy to explain the deconstructive effect of this character over the years in the figure of her impersonator. Donawerth explains that “stories of alien women in science fiction by women thus take on, unmetaphor, and live out the cultural stereotypes of women. In each case, the narratives confront and transform the stereotypes” (1997: 107-8). Her concept of “unmetaphor” is very close to that of mimicry or masquerade of other critics like Joan Rivière (1929) or Luce Irigaray (1985)¹³:

This process of “unmetaphoring,” of unpacking and making explicit the metaphors by which the stereotypes work, is exactly the strength of SF as a materialist mode of writing. Instead of presenting woman as a metaphorical alien in contemporary society, an SF text can present an *actual* woman (like Ripley) as an *actual* alien, can attack the stereotype in a more direct, more vivid and more powerful manner. (Roberts, 2006: 83)

Diana is the creation of a man (Kenneth Brannath) and she thus becomes a sexual icon for male fans, but, with her music, Badler embodies Donawerth’s unmetaphor: her second album, *Tears Again* (2011), is a playful, ironic and consciously deconstructive look at her evil female roles in TV series during the 1980s, which is where the soap opera element appears. In her interview with Martin Anderson, Badler openly speaks of the soap opera dimension of the original V: “the sword-fights and the lizard wedding to Charles [...] all the seductions” (Anderson, 2008). The interviewer goes as far as to compare Jane Badler and June Chadwick—Diana’s fierce female

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all of them with a gender-based premise; Gallardo and Smith (2004), Kaveney (2005) or the recent book by Graham (2010). The following articles are also focal in the study of Ripley: Bundtzen (1987), Cobb (1990), Miles and Moore (1992), Chien (1994), Vaughn (1995).

10 | Kakoudaki, in turn, clarifies that, “[i]nstead of creating a space outside gender, or at least having a complicated relation to sexuality, male cyborgs are represented as invincible (see *Terminator* films), whereas female cyborgs are mostly sexy and sexually exploited” (2000: 166).

11 | Brown elaborates this idea by justifying the connection of potent futuristic females (either women or machines) with the predominantly male fan-base: “The sexualized depiction of gynoids in science fiction and action film, television, comics, animation, and video games is, on the one hand, typical of the way popular culture fetishizes women in general. While visual science fiction occasionally challenges conceptions about feminine beauty, it usually panders to the more lurid expectations of male fans. Modern science fiction women are usually portrayed more in the ass-kicking action heroine mode than the erotic damsels-in-distress version popular in the pulp magazines of the 1930s and 1940s, but she is still as sexy as ever—witness the dozens of fan-run websites dedicated to cataloging the beautiful women of science fiction” (2011: 96).

12 | “It wasn’t like there were loads of dimensions to that character [Diana]. It was pretty much that she was just one way” (Interview with David Anderson, 2008: n. pag.).

13 | Catherine Porter explains the strategy of mimicry in Irigaray: “An interim strategy

enemy in the 1984 TV series—with the Alexis and Krystle of the sci-fi world (*Ibid.*).

In its accommodation of soap opera elements, *The V Series*, particularly in its 1984 TV show sequel¹⁴, embodies the empowerment of women and the creation of an alternative gender discourse, as epitomized by the female rivalry between Diana and Lydia, which stole the show in 1984. In spite of the academic rejection of soap opera¹⁵, Martha Nochimson defends how this genre challenges male-dominated Hollywood formulas and invents strong, active female characters, thereby creating unorthodox narratives of feminine desire¹⁶. In opposition to mainstream discourses that have defined soap opera as the “backward child of media,” Nochimson defends its potential as an anxiety *locus*, which inevitably reminds of the cyborg anxiety previously discussed in Doane and Roberts: “Soap opera is too often viewed as a cheap version of the most melodramatic and conventional movies. This derogation bespeaks not the real nature of soap opera but a combined denial or anxiety shared by otherwise unlikely allies: most power brokers, most academics, and some feminists” (1992: 4)¹⁷. Nochimson also speaks about its ironic potential (“ironic recovery of the feminine through a most unexpected means,” *Ibid.*), which is close to Donawerth’s unmetaphor.

The connection of SF and soap opera as generating, in Nochimson’s words, “renegade discourse[s]” (1992: 11) will be central to understanding their *apparently* cooperative task in transcending the depiction of essentialist gender in *The V Series*. On the surface, Diana’s evolution from the original show to the remake suggests a psychological complexity and control that evince an empowered woman who goes beyond the sexual reductionism of patriarchal discourses. However, the present study questions Dannielle Blumenthal’s perception of soap opera (and of SF) as “praxis,” that is, as “purposeful, transformative, and empowering for women” (1997: 5). Badler is aware of the reductionism of this tandem in audiovisual SF female representations and resorts to the musical field as a deconstructive alternative that will allow her to envision an alternative realm for powerful and self-conscious femininity. The link between SFTV in the particular case of *The V Series* and Jane Badler’s musical career as deconstructing her SFTV roles will be the focus of the present analysis.

1. “She was just one way:” Diana in the original *V* and 1983-4 spin-offs

The original *V*, both in the 1983 TV mini-series and its sequel and full-length TV series (1984), uses science fiction not precisely to

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for dealing with the realm of discourse (where the speaking subject is posited as masculine), in which the woman deliberately assumes the feminine style and posture assigned to her within this discourse in order to uncover the mechanisms by which it exploits her” (Irigaray, 1985: 220).

14 | Badler herself admits that the TV sequel to the original miniseries “wasn’t actually as good” and “spiraled into a soap-opera in outer space” (Anderson, 2008: n. pag.; Cullen, 2008: n. pag.).

15 | Nochimson speaks of “a priori rejection by the intellectual and power establishments” and a “[t] rivalization of the genre” which is “built into the very term *soap opera*—a name the industry did not give itself: stories that sell soap” (1992: 12). Nochimson argues that “good soap opera provides a cultural experience for the spectator as valid as that provided by any good production of any art form” and concludes that “academics who enjoy soap opera are hesitant to enshrine their fascination in print. In so doing, they acquiesce to the prevailing opinion of critics, who view any extended discussion of the topic as unnecessary, preferring to register disdain in parenthetical asides” (12). Hollows is even more blunt: “Those forms which have been or were classified as ‘feminine’ were often also classified as ‘rubbish’ and ‘unworthy’ of analysis” (2000: 30).

16 | She follows the feminist tradition of critics like Tania Modlesky, Mary Ann Doane, Nancy Chodorow, Carol Gilligan, Mary Field Belenky, and Mary Daly.

17 | This anxiety is further clarified in the following statement: “A narrative form

recreate an alternative and novel alien society. On the contrary, the series is Kenneth Johnson's adaptation of Sinclair Lewis' anti-fascist novel *It Can't Happen Here* (1935), where American fascists are changed into man-eating aliens in order to make the script more marketable. With its evident changes, the futuristic structure of the visitors proves to be a faithful copy of earthly patriarchal models, thus fulfilling Harris-Fain's goal in SF: it has often been "a literature of satire, critique, social commentary, or warning" (2005: 7). *V* is a clear warning against any Nazi or dictatorial system and an allegory of the animal condition of mankind beneath our human skin, just like the visitors are reptiles behind their human appearance. However, as regards gender politics, the series reproduces what Nochimson calls "essential gender" (1992: 4) and is full of stereotypes.

Diana, Commander of the Visitors, epitomizes the sexually charged and charismatic female icon of SF. However, a close inspection of this character reveals that she is a prototypical gender construction that stands for male sexual fantasy in her connection with alterity. She embodies the illusion of female hegemony through the inversion of the so-called "scopophilic economy." Laura Mulvey defines *scopophilia* as the economy which "arises from pleasure in using another person as an object of sexual stimulation through sight" (1993: 18). Mulvey considers that woman has always been the object of desire within this scopophilic economy while man has always been the subject or voyeur. In this sense, she argues that "pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly" (*Ibid*: 19)¹⁸. This scopophilic economy is broken in *V*, when in episode 1 of the original miniseries, while the journalists Mike Donovan and Kristine Walsh are kissing, Diana is the voyeur actively looking at them through the TV set with obvious undertones of George Orwell's *1984*, whose hypothetical society in the future coincides with the date of the TV series.

Diana is presented as unscrupulous when it comes to attaining her goal. The show is full of examples where she is aware of using her sex appeal to control mostly men, but also women. There are countless studies that expose the absence of lesbians and bisexual women from history. Critics like Lori B. Girshick conclude that "[m]ale dominance demands lesbian invisibility, since the threat of total independence from men is implied. If heterosexuality were not compulsory, women might not choose it, given the inequality built into the system of patriarchy" (2002: 50)¹⁹. Girshick mentions pornography as a form of male power over women, which might explain the ever-present fantasy of bisexual and even lesbian women in it, as a safe way to calm male anxiety over women's control. Diana in *V* frequently flirts with the bisexual role, but there is always a hint that causes no real harm in the spectator and is mostly interpreted as a role she plays to

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associated primarily with women, soap opera tends to provoke the same mix of desire and disdain that femininity itself produces in our culture" (Nochimson, 1992: 11).

18 | She elaborates on this idea by stating that "[w]oman displayed as sexual object is the *leitmotif* of erotic spectacle ... and plays to and signifies male desire" (19).

19 | Girshick elaborates this idea in the chapter "The Societal Context of Homophobia, Biphobia, and Transphobia" (2002: 31-48).

gain control. The most evident case is her homoerotic flirtation with Kristine Walsh in the two miniseries. In 1x01 Diana touches Kristine's shoulder in a very sensual way while praising her for her physical look and loyalty to the visitors—a clear indication of her ulterior motif. In 2x01, their apparent homoerotic sisterhood is enhanced but, when Kristine is caught by Stephen—one of the visitors-in-chief, and Diana's lover—in a forbidden area of the mother ship, so that her loyalty to the visitors is put at stake, Diana confesses that she has no friends among humans. This cold revelation is confirmed when, after Commander John is unmasked, Diana kills Kristine in cold blood upon discovering that she supports The Resistance, which proves that her friendship with Kristine was interested as a way to control the visitors' public persona.

Whether Diana's homoeroticism is real or not, she uses her sexual appeal to control men and thus becomes a symbolic queen bee surrounded by male drones eager to impregnate her—she openly keeps affairs with visitor soldiers like Bryan or Stephen and uses her body to try to seduce humans like Donovan—, an idea that seems to be taken from W.H. Hudson's dystopian novel *The Crystal Age* (1887)²⁰. Although Diana does not hierarchically occupy the highest position in the visitors' rank, the impression on the viewers is that she is the queen of a matriarchal system where male visitors are as easily ensnared by women's sexuality as men from earth. There are several suggestions that Diana is also having an affair with the leader John. It is interesting to see how alien women can perceive their own sexual strategies in opposition to men's blindness, just like in our patriarchal system. Women's rivalry on their way to power is epitomized by the tension between Pamela and Diana in the second miniseries, a soap opera touch that anticipates a more consistent exploitation in the classic rivalry between Diana and Lydia in the TV series. Sex and power are clearly connected when Pamela reminds Diana not to forget her lower rank, to which Diana replies that she has the leader's special favor. If her sexual affair with John is not sufficiently clear, Pamela clarifies that “sex for favors is as old as ambition. And sex is too fragile a foundation to handle your ambition” and, in order to hurt Diana, she reminds her that her “lover” has sent her 56 trillion miles away (2x02).

Behind the mask of extreme femininity²¹, there is a masculine side in these alien amazons, which justifies their subsistence in the visitors' patriarchal system. Pamela is clearly presented and highly respected—and so is Diana—as an expert in military issues. This military respect to alien women contrasts with Mike Donovan's chauvinistic comment about Julie Parish's commandship of The Resistance, when he asks: “Who's in charge here?” and, after knowing it is Julie, he condescendingly replies: “Who? Her? That kid? She's one smart kid” (1x02). In the visitors' world, women are allowed to express their

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20 | The corporeity of women is mainly reflected in the sexual use of their body for ulterior motifs, but it is also a locus to reflect their subjugation. In 1x02, a visitor called Barbara, who sympathizes with The Resistance and belongs to the Fifth Column, asks to be shot in order to help Mike Donovan escape from the mother ship.

21 | In the shuttle confrontation over the mountain camp (1x02), Diana's facial skin is damaged, thus revealing her reptile appearance. She orders retreat as she does not want anybody to see her in that state, a clear indication of her feminine coquetry.

masculine, sanguinary side, which, curiously enough, finds a perfect outlet in the female rivalry promoted in patriarchal systems—an idea that Jane Badler would playfully explore in her song “I Don’t Trust Women.” Diana is the clearest example. She develops an obsession with destroying Julie Parish, which might represent her hatred for womankind²². In 1x02, she openly expresses her desire “to kill *that woman*” and, when she captures her in 2x01, Julie represents the subjugation of womankind (*i.e.* Diana’s “masterpiece”) when Diana states that the prize has been “almost worth the price we paid tonight” and slaps her in the face while stating: “You need an attitude adjustment, my dear. And it will be my pleasure to give it to you.” The symbolic presentation of Diana as a woman dictator is reflected in her expertise in the conversion process, by which she manipulates human minds. The concept of conversion might have religious connotations, but it might also suggest the patriarchal view of women as having the ability to manipulate. Diana pretends, once again, to befriend Julie, but that is only part of her strategy: when Julie refuses to give in to the conversion process and goes into a heart attack that almost kills her, Diana does not stop and even increases intensity to maximum.

However, Diana is a stylized version of the female ambition and corporeity that is also found in women from earth. Kristine Walsh also uses her body and sex appeal to lay an ambush for Donovan (1x01) and becomes a central figure in the visitors’ control of the country. Likewise, Eleanor Dupres (Donovan’s mother) becomes one of the strongest supporters of the aliens’ cause due to economic interests—she hopes that her husband’s refinery plant will be used to aid the aliens and thus get economic profit. Being a vapid, power-hungry, and selfish woman, she becomes the spokesperson for the visitors after Kristine’s death. She also uses her sex appeal to befriend Stephen (the visitors’ security chief), but she ends up being the one used by the visitors. Her ambition leads to her self-destruction: she rejects her own son, is abandoned by her husband and is finally killed by Steven during the Resistance attack to Los Angeles Visitor Embassy. The body is instrumental in other female characters that represent the Resistance side. One of the resisters, Maggie Blodgett, is central in Los Angeles Medical Center Raid by seducing Daniel Bernstein to gain information. Although this affair causes trouble in her relationship with fellow resistor Mark, it is perceived, even by her boyfriend, as important to the cause. Robin Maxwell, in turn, stands for the impulsive, romantic teenager, who epitomizes the female body, used by Diana and the visitors to experiment with inbreeding. The only female character who seems to escape this feminine stereotyping is Julie Parish. She is the perfect combination of intelligence, docility and aggressiveness: a fourth-year medical student, she founds the Resistance in Los Angeles. She was the lead person in the assault at the medical center and personally

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22 | Curiously enough, female confrontation in the series is almost marked by the contrast between brunette and blonde women, and Diana epitomizes the brunette type. This confrontation between Diana and the rest of female characters in the series gives special prominence to her later song “I Don’t Trust Women.”

7 | “Realism problematizes the relationship between representation and reality, not—as in modernism—by insisting on the difference between the two, but by blurring the boundary between them while at the same time making it clear that representation is unreliable. This, I would argue, is more disturbing” (2000: 208).

8 | Furthermore, the hysterical and emotional outbreaks experienced by most male characters who encounter Fortunata at the end—Maxi her husband, Ido de la Iglesia, Ballester the pharmacist—bear witness to the power of this subjective and epistemological shuttering provoked by Fortunata. Even Juanito Santa Cruz, Fortunata’s bourgeois lover, does not escape her destructive effect: he is exiled by his wife, Jacinta, from the heart of the bourgeois house—the order to which he always returned after each excursion in Fortunata’s subaltern world of darkness (2004: 647)—after the latter woman receives a child from the former.

ripped John's mask off in front of the world. After suffering Diana's conversion process, John Tyler tries to steal leadership from her by stating that she "thinks like a lizard now", which, following Creed's theorization (1993), could be interpreted as a symbolic projection of otherness and monstrosity upon women, but she is supported by The Resistance. She is probably the only round female character in the whole original series, as when she has doubts of her own after catching herself using her left hand on more than one occasion. The coexistence of a human and an alien side in her might corroborate this perception of Julie as a complex female character rather than a stereotype. Curiously enough, during the second invasion after Diana's escape, Julie joins the reformed Resistance movement, but no longer as the leader, as she had to retain her position at Science Frontiers to throw off suspicion. Her place as the leader is occupied by Mike Donovan, a clear indication that, in spite of her overcoming stereotypical femininity and intelligence, she is eventually shadowed by a man's figure.

2. "She was always mine:" Diana's maturation in *V* 2009-11

In spite of Diana's success among the audience, Jane Badler is herself aware of the flatness of this character in the original series and is given a second chance in the 2009 remake, where she gets a psychological introspection and complexity that only Julie Parish intermittently showed in the original *V*. Although her role in the remake is very short²³, Diana is probably the only character in the new *V* that becomes flesh and blood, not just the one-dimensional type that we normally find in SF. Although Diana seems very straightforward and self-determined, Badler's experience with her is not so simple. She admits how her role as Diana in the first mini-series was quite small—just four scenes—and how shocked she was at the amount of popularity her character received, which led to a central role in the second mini-series and in the full-length TV show. However, in spite of her success and obvious synergy between the actress and the character, Badler admits, to our dismay, that she had to audition for her role as Diana in the remake, even after having the unconditional support of fans for three decades: "how could I possibly be asked to audition for Diana? But audition I did. Glad there was a happy ending. There was never a second thought about leaving Australia and re-connecting with *Diana*. It was always 'mine' and felt an urgency to do it" (MDM 2010). This tautological audition only reveals the symbolic fight of women to prove their identity in patriarchy, but at least, in this case, Diana is allowed to mature and to gain 3D prominence as a woman, beyond the SF amazon product of the 80s. This TV opportunity and onscreen display of psychological complexity is

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23 | In her interview with Alan Mercer, Badler is asked about her "small yet memorable role" in the new version of *V*, and she replies: "once again they didn't give me much to do. They just stuck me in a dungeon. They didn't understand how good it could have been. I was very frustrated by that but very excited to be back in the market again" (Mercer, 2011: n. pag.).

a reflection of her final control over the character that marked her acting career, which she completed through her music, as will be argued in the next section.

Diana's one-dimensional evil side is taken over by her daughter Anna in the remake, who has locked her up in the bowels of the New York mother ship to become the visitors' queen. Although most characters in the remake are still stereotypical figures, there is always a duality in them that breaks away from the characters' stylization in the 80s. Anna, for example, portrays a seeming benevolence and charm that hides her ruthless, tyrannical personality; her beauty does not have Diana's fierce look, but a restrained, seemingly angelic appearance that contributes to her complexity. Indeed, there is an epic moment in the series when, after all her soldier eggs have been destroyed, she shouts and cries and wonders: "What's happening to me?" Marcus, second-in-command, replies: "I believe you are experiencing your first human emotion" and she cries desperately: "No!" (1x12). Even Anna displays a vulnerable side that Diana never did in the original series, and when she is exposed, she denies it: "Don't be ridiculous!" (2x02).

Diana appears for the first time in the second season of the remake. Fifteen years have passed and her maturation is clearly connected with emotion and weakness. Anna reveals the reason why she deposed her mother: "I had no choice. Your human skin was infecting you with emotion. It was weakening you [...] I did what I felt I had to do to protect our species" (2x02). Anna displays the same amount of cold blood as Diana in the original series, like when she slaps her in the face for not providing an answer to human emotion, or when she kills her own mother at the end of the season. The key to Diana's maturation is offered in one of the pivotal scenes of the series: the connection of human emotion and music, which will offer the link with Badler's musical career. In order to reveal the truth about human emotion to her daughter, Diana requests to be confronted with those moving feelings by listening to music again. A necklace is put around her neck and a melancholic piano music sounds. The dialogue between mother and daughter is highly revealing:

Diana: I first heard this music on earth. No, I didn't hear it. I felt it. I carried it around in my head. For fifteen years it was my only companion.

Anna: Tell me the key to human emotion.

Diana: You're listening to it, daughter. Heartache, pain, sorrow—I felt it all. And still, where it strikes me, it's even deeper. Don't just listen. Hear. Within it, such beauty. And yet, it's called 'Sadness of the Soul'.

Anna: Is that what I'm looking for? What makes humans human... the soul?

Diana: The soul is what lies beneath. It is the core of all humans. It is the wellspring of emotion.

Anna: I always dismissed it as fantasy.

Diana: It can't be looked at solely with a scientific mind. It's too complex.

Anna: Nothing's too complex for our technology. I will isolate it in the medical bay.

Diana: Not in a lab, not there. It's here (*she points to her heart.*)

Anna: The soul is the single greatest threat to our species. If it's there, I'll find it, and I'll destroy it.

Anna goes away and returns telling Diana: "I will succeed where you failed." When Diana warns her that she will fail too, Anna takes away the necklace and the piano music is replaced by the unsettling soundtrack and by Diana's evil look from old times while saying: "tic-toc, tic-toc," thus showing her combination of a good and an evil side. As she confesses, music has been her only companion, and indeed it has, as it will be the source of her triumph over the one-dimensional Diana of the past.

Not only has Diana discovered the truth to human emotion, but also she aims to spread the word. In the series finale, she escapes from her prison and confronts her stolen community as the real queen: "The human soul is a gift. We must embrace the soul. Embrace humanity. Together, humans and visitors can live side-by-side and in peace. [They kneel]. Your rightful queen has returned to lead you on a new beginning. From this moment on..." At this moment she is killed by Anna in what becomes a public display of her power. Diana has grown to represent the symbolic process of hybridization, as epitomizing the maturation of humans who embrace alterity and respect difference. When Anna displays her dictatorial behavior, just before she dies, Diana says: "You've just doomed us all." The series ends with a very apocalyptic touch, so that Diana's words are corroborated. The religious connotation that was suggested in the conversion chamber of the original *V* becomes evident in the remake. Anna is presented as a false Messiah who has a hypnotic effect over humans by offering protection while she cries blood: "You feel only peace, sense only peace. Only my bliss can comfort you ... I'm your protector and your keeper." However, that she is a false Messiah is highlighted by the fact that her role as spiritual guidance does not seem to come to her naturally. She needs the help of the hybrid child Amy—a mixture of a male visitor and a female human—to carry out this task, so that Anna tells Amy: "You really are a miracle, my child." The double potential of hybridization is shown: supernatural power—something that also happened with Elizabeth in the original *V*—but also an evil projection if not channeled properly. Amy strangles her own father to support Anna, a clear indication of the power of manipulation. There is a final image of Anna and Amy holding hands and wearing the same white dress, with a hint at their mimetic process and their joint effort to destroy humankind, as the series ends with the appearance of myriad mother ships across the globe threatening to enslave humanity. This finale is obviously tinted with an apocalyptic nuance, and it is Diana the one who offers an interesting inside evolution that, in her connection with music, might

point at this artistic form as the key to understand the impersonator's control over the character through the years.

Through her role as Diana in the original *V* and the remake, Badler is fully aware that audio-visual SF offers no alternative for strong women. She clarifies that the script writers of the remake did not allow her to be sexy (Barragán, 2011: 13), probably because within the patriarchal audio-visual creation of fantasy 57-year-old women are no longer sex symbols—in clear contrast, she takes control of the highly sexualized image of her musical career. Helena Cain from *Battlestar Galactica: Reimagined* (2005-06, eps. 2x10-12) and the television film *Razor* (2007) is another highly interesting example of how a credible SF heroine needs to give in to patriarchal militarism to be respected. Martín Alegre argues that the lesbian plot of *Razor* “convierte [el] debate en torno a la ética militar en mero melodrama personal, al sugerir que la conducta de Cain rebasa los límites del código militar por culpa de un desequilibrio emocional” (2010: 213). The suggestion is that, from a highly sexist viewpoint, only the masculinized lesbian can aspire to high military rank, and there still is the danger that she might break down for emotional reasons due to her ultimate femininity (*Ibid.*: 222). We cannot forget that these SF heroines are always male products. In the case of Helena Cain, she condones male violence on women, when she allows the rape of the female *cylon* Gina by Thorne and his crowd. In addition, in a series where Greek mythology is central, the name of Helena Cain—which actually comes from a male character in the 1978 original series—suggests an extension of patriarchal negativity on women through the figure of the biblical Cain. Helena becomes a modern Cain, complicated through the guilt complex she experiences after abandoning her sister Lucy to her own luck—hence the connection with Cain and Abel. And yet, her agency is a mirage that acquires magnitude through a masculine looking glass, as enhanced in her image as a lesbian.

We may think that only Ripley in the *Alien* saga offers a defense of SF *femaleness* as empowering. In *Alien 3* (1992) and *Alien Resurrection* (1997) Ripley is clearly connected with maternity. Although in *Alien 3* she kills herself to avoid the alien embryo which is growing inside her from erupting from her chest and, therefore, she prevents the Weyland-Yutani Corporation from using it as a biological weapon, in *Resurrection* maternity is clearly linked with alterity, as she has been affected by the Alien's DNA, but it creates an empathic link with the Aliens. She ends up killing the new-born Alien with her own acidic blood, but at least the movie offers an empowering vision of femininity through this negative maternity. And yet, maternity is seen under this negative light that suggests that femaleness is not fully developed in connection with a positive femininity in audio-visual SF²⁴. Indeed, if we consider the recent *Prometheus*—which was

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24 | For a detailed study of maternity in the *Alien Saga*, see Bundtzen (1987), Creed (in Kuhn, 1990), Cobb (1990), Miles and Moore (1992) and Vaughn (1995).

originally conceived as a prequel to *Alien*—we do not even find a woman worth commenting: Elizabeth Shaw stands for the negative stereotype of the over-emotional, hysterical woman, interestingly presented as infertile in contrast with Ripley. Meredith Vickers, on the contrary, stands for the overtly evil woman without moral principles, who is a flat and cold figure in contrast with Ripley. Jane Badler seems to have noticed this lack of space for strong, credible women in SF and she cleverly offers an alternative realm for parody: music.

3. “The key to human emotion; you’re listening to it:” Unmetaphoring Diana through Jane Badler’s music

Music and acting are inseparable in Badler’s career. When speaking about her second album, A.H. Cayley describes it as “one of Badler’s best acting roles to date” (2011: n. pag.), and Badler herself clarifies: “For me, singing is also acting and, although they use different techniques, they both demand a connection with yourself to be truly exciting” (Cullen, 2008: n. pag.). In this sense, Badler also finds her music “cinematic” and thinks “it could be developed into a film” (Mercer, 2011: n. pag.)²⁵. Badler thus offers her peculiar microcosm where to explore an alternative realm to SF for women²⁶. When speaking about her second album, *Tears Again*, she admits that it “reflects, musically and lyrically, my varied career in Hollywood B films and television soaps throughout the 70’s and 80’s, the smoothness and melodrama of that era” (Badler’s webpage, 2012: n. pag.). This remark together with the description of her albums as “clever” and “self-aware works”—“rare work[s] of pop culture genius” (Cayley, 2011: n. pag.)—prove Badler’s and her team’s conscious effort to constructively parody her acting career and shed light on the link between music and acting. In fact, she is also aware of her marginal position in music, which matches the marginal quality of her film and television roles²⁷.

Her debut album, *The Devil Has My Double* (2008), displays an indie rock and blues influence that has led to comparisons with Alice Cooper and Shakespeare’s Sister. The album narrates a story by the intertwined nature of all the songs: it refers to a cold blooded woman who cannot control her impulses to the point of destruction, a woman who reminds of Diana in *The V Series*. Speaking about *Tears Again*, Cayley clarifies its deconstructive purpose, which can easily be applied to Badler’s first album: “It’s a caricature of womanity that would be offensive if not so deftly played with the occasional wry smile peeping through” (2011: n. pag.). Except for the different atmospheres developed in both albums—dark and gothic in *The Devil*²⁸; sultry and haunting jazz with a feel of a ‘70s lounge club in *Tears Again*—*The Devil* is an exercise in sarcasm that anticipates its

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25 | At this point in her life, Badler seems to prefer music to acting, emphasizing the link between both of them: “When you act you go somewhere. You can lose what you have. You say good-bye husband and children. It’s an obsessive thing. It’s a great thing but it’s dangerous. I feel safer singing. I feel like I go sing and fantasize for the night and then I’m home. It’s healthier for me” (Mercer, 2011: n. pag.).

26 | The book chapter “Música popular y género” (Viñuela & Viñuela, 2008) is extremely useful to understand the keys for feminist musicology and the complexity that characterizes Badler’s music creation in this particular study.

27 | “I was in jazz obscurity. I was going around town singing jazz but, let’s be honest, I was never going to be Ella Fitzgerald. I wasn’t changing the mold here (...) I’m not really mainstream” (Mercer, 2011: n. pag.). “It’s really great—I’ve found this kind of cult niche for myself” (Anderson, 2008: n. pag.).

28 | Badler admits that she has a dark side (Mercer, 2011: n. pag.).

more obvious subsequent application to TV melodrama²⁹.

The resemblance of the singing voice with the Diana of the original TV series is evident. The woman in this album is a femme fatale, excessive in her femininity, and, precisely because of that, there is always that wry smile peeping through to parody the one-dimensionality of that character. Women's active use of sexuality—which Badler missed in the Diana of the remake—is pervasive in her album to the point of showing blunt references to sex, as in “I Love Everything”: “I love screwing in the backseat of your car/touching you up in the cinema/the way that your pants are always too tight.” She is presented as a controller without moral principles, who was clearly parodied in her live performance of the song with guest Paul Capsis at the Spiegeltent Melbourne Season 2011. Dressed and made-up in gothic fashion, Badler performed a playfully earnest, aggressive sexuality. In “Who Did You Wear That Dress For?,” apart from the focus on women's coquetry, there is a clear indication of this woman's infidelity to her partner, whose extreme jealousy is finally justified: “Did you ever guess, baby?/He was lying on my floor,/stroking and kissing,/staining my pink pinafore/And I couldn't stop giggling/at you hammering on my door/screaming ‘Who did you wear that dress for?’” Not only is she performing an immoral action, but she is also sneering at her partner, just like Diana did in the original series. After the discovery of the kind of woman the singing persona is, the song “The Devil Has My Double” enhances her evil side by making an explicit connection of this lady with the devil and highlighting the dangerous side of love with this femme fatale. The song presents an emasculated version of the man—“You've been watching porn all day,/you haven't once got hard”—, with a demystification of the pornographic discourse, which is no longer the idyllic fantasy realm to project dreams of rebellious women. With a clear focus on the metaphoric power of the dream throughout the album—one of the songs is even called “A Dream Only Lasts”—, Badler symbolically questions the erotic empowerment of men through their fantasy projection on alien women. This discourse is no longer working for men and the harmless alien fantasy epitomized by Diana becomes a flesh and blood woman in the song—for her male partner—, a woman who, in turn, is a caricature acted out by Badler: a dream within a dream. She warns the man endless times: “Be watchful, be watchful, be watchful... Please, tell me you'll protect yourself.” Since this woman's infidelity has already been exposed, in this song it is suggested as a way to hurt her partner with his best friend: “I'd like to ask your best friend/I know he'd love to go.” Infidelity is also the topic of “Single Tonight.”

In consonance with this emasculation of men, the next two songs elaborate a feminist demystification of the male hero. In “Everybody Knows My Secrets” the hardened female voice, who refers to her heart

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29 | Speaking about *The Devil*, Badler clarifies that “it's very David Lynch-ian in its twisted and surreal way of looking at life. It's not to be taken literally; based in truth, but kind of super-real” (Anderson, 2008: n. pag.).

as “made of lead,” is responsible for the change in her male partner from “my superman” to “my poor little superman.” This trivialization of men is clarified in the next song, “I Never Throw Anything Away,” where “too many comics, too many plastic toys/remind me of you and the boys.” With the reference to “plastic toys,” there might be a reversal of erotic control in favor of women. This woman is no longer the domestic version of the housewife—“The fridge is full, but it’s all out of date./I would cook but I get home too late”. In Badler’s albums the home becomes a recurrent, powerful spatial trope to signify the female self. In “I Never Throw Anything Away” there is a clear correlation between this dangerous woman and her place: “You know the cops came over the other day,/And they said ‘Lady, this place is a death trap,/one match and boom the whole thing goes up/like a giant Christmas tree.” Feminine innocence is broken by means of the symbolic destruction of Christmas’ idealization. However, this woman seems not to be happy with her femme fatale role either, and thus there is a latent longing for suicide as the way to escape from all gender stereotypes: “Dreaming of the flames/dreaming of the flames/carrying all my problems away, away but not today/no, not today.” Suicide is only suggested here, but it seems to be fulfilled in “A Dream Only Lasts,” where the chimerical quality of the dream gives way to fatal reality: “A dream only lasts while you’re sleeping/a dream only lasts ‘til you open your eyes.” This woman’s sudden suicide is suggested: “Baby, you looked surprised./Well, the tales of my demise/all have been grossly exaggerated [...]. There’s a world for you outside/but there ain’t no world for a girl like me.” While the home reflects women’s encapsulation, Badler is pessimistic about the existence of a place for women, particularly, the symbolic place of SF.

The last songs of the album enhance this woman’s role as a femme fatale with no real insight. She uses the trope of love as a hunting game, where the woman is the victimizer behind her apparent innocence: “Do you know how to shoot a tiger?/You tie a goat to a stake, go lie out in the blind/light a cigarette and wait./ You know I was a goat for you/I longed to be your bait.” On the surface, the woman is the bait, but it is just a strategy “to shoot the tiger.” She clarifies her loss of innocence: “You know I never much did care/for my inner child.” She ends the album with a demystified version of love—“True love is a bore”—and suggests that, behind her attack to feminine types—including her adoption of the femme fatale—, there is a craving for real womanhood, epitomized by her image of “The Doll that Cries Real Tears.”

Her second album, *Tears Again* (2011), with Jesse Jackson Shepherd’s songwriting and Paul Grabowsky’s production, goes beyond the gloomy atmosphere of *The Devil* and could be described as a combination of faded starlet jazz-pop, high-camp, and strongly

melodic, middle-aged MOR pop (Street, 2001: n. pag.). Doug Wallen perfectly summarizes the double goal of this album by dividing its songs into two groups: subtler vs. outsized, tragicomic tunes. Badler's role is to perform and act in each of the songs. As clarified by Wallen, this album "turns out to be a lot like her acting: razor sharp, highly stylised, and set in a soapy world of betrayal and boozy melancholy." Wallen insists upon the "deadpan grotesquery" and how Badler "inverts the brassy, empowering pop of gals like Nancy Sinatra into a blackly comic creation of her own." Badler's acting role is enhanced: "she may not have written the lyrics, but she makes us believe she's lived them" (Wallen, 2011: n. pag.).

The album develops the image of a woman in exile. She is running from her past and herself and proves to be an "aloof loner" (Cayley, 2011: n. pag.). In the second song she offers her radical generalized rejection of men: "Men who lie are the only men I've ever known ... Alone and forsaken, I don't know how I became so hard ... The only thing I've ever learnt about love, I learnt it from men who lie." The official video for the song (directed by Hot New Production team) enhances the stylized representation of gender roles with men covering their faces with a black mask, who accompany the female vocalist in all her domestic tasks. Domesticity is highly parodied in the glamorous depiction of the woman who is cooking in high fashion and consciously addressing the camera at times so as to suggest her self-awareness of the artificial femininity that she is performing. This rejection of men is completed with a rejection of women, very much in line with female rivalry in the *V Series*: "I don't trust women, don't take it personal. Don't like the sisterhood, never have and I never will." Her degree of pessimism in human relations is such that she becomes a philanthropic agnostic: "I don't trust women. I don't trust myself and, of course, I don't trust you." This extreme rejection of men and women is a reaction to gender encapsulation, but the result is emptiness. This vision is rounded up in her song "All of Our Friends Are Lonely."

As in the previous album, the female voice is a sexualized femme fatale. In "Four Corners To My Bed," the sexual connotations of the bed are tainted with a dangerous approach to the male recipient where agency and control are attributed to the woman: "four corners to my bed. So don't hurt your pretty head ... on the sharp edge. I'll teach you tie a knot to keep everything in its place." Her frivolity and self-centeredness as a music diva and actress are the central concern of "I Want A Lot Of Boys To Cry At My Funeral." As Cayley clarifies, this song is "a seemingly obvious display of girlish conceit, but it's in the asides that the humanity of these thoughts peek through" (2011: n. pag.). References to the male addressee are linked with frivolity: "your mother's apartment," "photos of you," "newspapers," "your dad's things." When it comes to herself, the gothic reference to her

brother opening the casket is pivotal to discover the interiority of this woman with the symbolic statement that “all of the scars are gone.” There is a suggestion that the actress she used to be, the characters she used to play are dead and, as she openly says: “it’s time to move on.” In the song (and in the video, directed by John Ibrahim), men are used like decorative figures, with a clear inversion of gender roles. In spite of the female vocalist’s excessive take on a gothic femininity, there is a deep need to come to terms with loneliness, a topic that transcends the apparent frivolity of the song and of the whole album. *Tears Again*, with its obvious link with the previous album—particularly to the song “Tears Are Made Of Water”—and the emphasis on melodrama, is crowded with spatial images that show the connection between the speaker’s empty house and her empty self. “What A Mess I’ve Made” is revealing in this sense: “There’s a place you’ll never know, in a room you’ll never go, full of all things I own. I can barely close the door; I can barely see the floor; to find my secret drawer.” With the obvious reminiscence of Virginia Woolf and the room of her own, the implications seem to be that her inner self is full of disposable identities, just like her acting role, but there is an optimistic touch: although she cannot find her secret drawer, there is a suggestion that it exists, that there is a possibility for her to find her real identity. Indeed, she compares herself with a leaf in the tree, “falling to be free.” The song “Did I Leave The House Today?” elaborates on this topic and insists on this domestic imagery. One of the mistaken identities inside her house is the one elaborated by her closest circle: “You and your brother would dress me up like a clown” with a suggestion that her constructed femininity is the product of masculine creation. She is oppressed by the wrong identities imposed on her in the past: “I often wonder if it’s later than I think. This carpet’s quicksand and I’m starting to sink.” The past is starting to be a heavy burden—“When memories are more important than dreams; and candles more important than sunbeams”—and is connected with an artificial existence, just like candles vs. sunbeams. Suddenly, the optimistic perception of the house as connected with her inner freedom is changed into a prison of past memories which she cannot escape from, hence the rhetorical question with which she opens and ends the song: “Did I leave the house today?”

“Snow Carnival Queen” is a central song in the album because it seems to encapsulate her role as Queen Diana and her own experience as being appointed the snow carnival queen as a young woman (Levin, 2011: n. pag.). The connotations of the words are worth considering: the coldness of that character (snow), its artificiality (carnival) and her command as a woman (queen). However, once again, Badler questions Diana’s reality. She makes use of the dream trope in combination with the oneiric atmosphere of the song, and there is a progressive presentation of the Queen as unreal: “it all just seemed like a dream: I was the Snow Carnival Queen.” This same structure

is repeated but in the form of a rhetorical question: “Was it just a dream that I was the Snow Carnival Queen?” At the end of the song, questions become the pervasive structure: “Now was it just a dream? Could it have been just a dream? Was it just a dream that I was the Snow Carnival Queen?” There is a possibility that this female voice opens up to the addressee: “If you will be kind, I’ll let you read my mind.” But the pessimistic note takes over: “But no, you’re not there.” “Nursery Rhyme,” written by Badler, offers an interesting insight to this woman’s vulnerable side. There is a suggestion of revenge: a woman invites an old lover who hurt her in the past into her home years later; she wants to seduce and torture him—“Don’t hate me, Baby, for playing with crime”. The title appears as a metaphor for the loss of innocence. This woman’s vulnerability is reflected in her resentment—“I know you’re human, but you stole my prime”—and, if we follow the natural progression of the album, the scars that were apparently gone in “I Want A Lot Of Boys” are still present in this song: “They say that time heals all wounds. Wounds leave a scar.” This woman is not over her past, in spite of her attempts to overcome it: “Every time I see your face, I see her laughing in your car.”

The past, for dramatic purposes, is connected in the album with love, but we have seen throughout the analysis that this fictional woman’s identity is forged in the process. With “Why Don’t I Fall In Love Anymore?” and “The Springs” she closes the album. Spatial images are still present: “It’s like my sea no longer has itself a shore. And this heart of mine is a revolving door.” She desperately wants to cling to an image of shelter, which in this case is “the shore” that no longer exists. Even the heart is linked with a door and its spatial connotation. This song seems to offer the answer to this lady’s evil role: she is a desperate loner who, in spite of her gender resentment, is looking for companionship: “Why are you here now, telling me to watch the door? Why don’t you take my hand, and take me on the hard, wood floor?” The final pessimism is reflected in the song’s title. Badler’s EP titled *Mistaken Identity* (2012) seems to be more assertive in the playful criticism of her past. The first song, “Yesterday’s Tomorrows” offers a consistent revision of the past: “Before the shadow in my bed completely disappears like it was never here [...]. I’m moving on, I’m moving fast, I’m praying disappointment doesn’t follow. I wanna leave you in the past along with yesterday’s tomorrows [...]. I learned my lesson long and well [...]. That girl can go to hell along with yesterday’s tomorrows.” The second song, “Mistaken Identity,” is a playful rendition and ambiguous presentation of the gender identity she has been discussing from the beginning of her music career. She uses society’s point of view to show how her public persona is fake: “They recognize me but it’s just a case of mistaken identity. I’m not the girl they want, but look at me, I used to be [...]. ‘Aren’t you?’ they start to say. They know it couldn’t be. ‘There’s a slight resemblance except isn’t she diseased?’ It’s just

a case of mistaken identity. I'm not the girl they want, but secretly I used to be." To clarify the reference to her acting career, she sings that her face "once lit up the screen." However, the key to this identity debate is offered in this song: she rejects her past identity as mistaken but then, secretly, she used to be that girl, she felt identified with Diana, as when Badler openly stated: "Diana has always been mine." As she playfully sings in her last song from this EP, "Don't let me get what I want, 'cos what I want is to want and to want and to want forever." In a postmodern era of fragmented identities, we have known better as to embrace a kaleidoscopic assemblage of selves. As far as it seems, Jane Badler wants to still keep Diana as hers but, most importantly, to reinvent it parodically in her music and to want and to want forever.

4. "Fantasy covered my eyes". Conclusion

Science fiction television is a men's world. As testified by the critics explored in this study, it needs to still find a smooth incorporation of femininity that does not simply accommodate feminine stereotypes. Jane Badler is a paradigmatic case that illustrates this encapsulation of bland femininity in her role as Diana, both in the original series and spin-offs (1983-1984) and in its 2009-2011 remake, where she was not even allowed to explore a sexualized version of the original femme fatale due to her maturity as a woman and as an actress. In sharp contrast, Badler manages to offer an alternative realm for the exploration of femininity in her music career. Although she has only co-written occasional songs in her albums, she has been given total freedom to perform and impersonate the characters of her music, thus gaining control over her fictional persona that she never had in the sci-fi TV series (as admitted by herself). Although there is still a long way to envision alternative worlds for women in sci-fi television, at least Badler's and her team's playful deconstruction of the female alien is an interesting step to make the audience aware of the necessity to question gender roles in SF. As stated in the lyrics of her latest single "Stuck on you" (the first of her oncoming new album): "my fantasy covered my eyes so I can't see I'm falling down". The fantasy of SF needs revision and a new projection where women are portrayed in a different light, and Badler and her team have been able to realize this need and playfully sing about it.

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