Research on the image Construction of struggling women in movies and TV dramas from the perspective of social gender Theory

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Abstract:This study uses gender theory and construction theory to study how the image of struggling women in movies and TV dramas has changed since the rise of feminism in China. Firstly, the research method of content analysis is used to conduct stratified sampling and coding for struggle films and TV dramas from 2013 to 2022. Secondly, it analyzes the data and finds that the female images in movies and TV dramas have changed in the past ten years, from male vassals to independent subjects. Finally, it analyzes the reasons for the changes in female images and puts forward the social problems caused by the changes in female images.
Keywords: Feminist, Gender theory, Construction theory, Film and television dramas

1.Introduction

In recent years, the trend of feminism has risen. For example, the sober and courageous independent female images represented by the "sister-wife" Xu Shuting in "The Knockout" and Xu Banxia in "Wild Bloom" have been pursued and paid attention to by Internet users. There has also been much praise for the images of women on the Internet. Influenced by the feminist trend of thought, more struggle films and TV dramas with female images as the main characters began to appear. At present, the image of women in struggle films and TV dramas has become an important issue. We have observed that compared with other female images in movies and TV dramas, struggling female images have been more praised and sought after by network users in recent years, and at the same time, similar female images have gradually increased in movies and TV dramas. We are curious about this, in recent years, struggle in the film and television drama how the image of women has changed.

2.Literature Review

2.1 A literature review of construction theory

Since the theory of construction was put forward by Piaget, it has been highly concerned by scholars at home and abroad and has achieved a lot of research results. Foreign scholar Alismaiel Omar A. Cifuentes Faura Javier; Published in 2022, AlRahmi Waleed Mugahed Online Learning,Mobile Learning,and Social Media Technologies:An Empirical Study on Constructivism

Theory during the COVID- Pandemic, a study of online learning, mobile learning, and social media technologies duringthe Covid-19 pandemic.

Chinese scholars Li Yuyuan and She Wenbin published the Scientific and Technological Path of Digital Journalism Research -- From the Perspective of Social Construction Theory Based on Actor Network Theory and Technology in 2022, combining global digital journalism and construction theory. The author holds that the actor network theory and the social construction theory of technology in the field of science and technology can inspire the journalism community to open the black box of digital technology, to reveal the underlying logic of the joint production of multiple news subjects, and to promote the interpretation community to form random and continuous social technology imagination, and to jointly promote the development of the research paradigm of digital journalism with an overall level methodology. Domestic scholar Chen Jiacai published the Analysis of Internet Rule of Law Reports of Mainstream Media from the Perspective of Framework Construction Theory in 2022, which combined the Internet rule of law reports of Chinese mainstream media with the construction theory, and believed that the Internet rule of law reports follow the path of "building the rule of law picture based on the characteristics of objects, centering on the main relevant issues, and taking cases as the starting point". Professionalism and reliability are its foothold, but there are still deficiencies in the user perspective and the proportion of legislation and law enforcement reports. In 2019, Chinese scholar Li Zhengyan published the Construction and Thinking of Female Image in Urban Workplace Women's Dramas -- Taking Ode to Joy as an Example, combining the female image and construction theory of urban workplace women's dramas. It is found that the female images in the dramas are contradictory images of rigidity and pluralism, openness and conservatism, dependence and independence. It can be seen that there is a trend of improvement in the representation of female images in domestic urban workplace dramas.

However, these studies did not study the image of struggling women in TV dramas from the perspective of construction theory, and therefore did not answer the question about how the image of struggling women in TV dramas has changed.

2.2 A literature review of gender theory

Gender theory was put forward by the American scholar Gail Lubin in 1975, and has been highly concerned by scholars at home and abroad, and has achieved a lot of research results. Foreign scholars AlcantaraJ.Released in 2021 Gender and journalism: Who makes the news and how it influences the discourse, through research in the field of news reporter change of sex views of news production, This theory is supplemented by the influence of female images in journalism on the industry. Foreign scholars SaeedRizvan released in 2023 Twitter and Development of Social Capital: A Gender Perspective, from the perspective of gender study twitter and the development of social capital, social networks for both men and women are analyzed.

In 2004, Chinese scholar Xun-jie published "A Room of One's Own for Women" -- An Investigation of Female Channels in Websites based on Social Gender Theory, combining female channels in Chinese websites with social gender theory, and believed that female-related content transmitted by female channels in websites were generally the same, with strong

commercial atmosphere and strong commodity concept. Websites consciously objectify, objectify and commercialize women, making them objects to be looked at, desired and even consumed, and attracting interested Internet users. In 2011, Chinese scholar Huang Yunqin published the Discourse Analysis of People's Daily's Gender consciousness ——taking typical reports of People's Daily's Characters since the reform and opening up as an example. Taking typical reports of People's Daily's characters as an example, the discourse analysis of social gender consciousness was carried out in combination with gender theory. This paper summarizes the characteristics of women's report in People's Daily and puts forward some suggestions: the state, the media and the public should form a joint force to jointly promote the process of gender equality and a healthy and harmonious gender culture. In 2022, Chinese scholars Liu Na and Ding Yixuan published Male representation and Identity from the Perspective of Gender Theory -- An Investigation of Gender Discourse Based on TV Series "30 Only", which studied male representation and identity from the perspective of gender theory. They believed that the representation of male images in female dramas was influenced by feminist awakening. On the one hand, they show fierce resistance consciousness; on the other hand, they have not yet gotten rid of the shackles of patriarchal discourse, and they still show their connection with patriarchy to varying degrees. The correlation between male roles and patriarchy shows complexity.

However, these studies do not study the image of struggling women in movies and TV dramas from the perspective of social gender theory, so they do not answer the question about how the image of struggling women in movies and TV dramas is changed.

2.3 Literature review of female images in film and television

In recent years, since feminism received public attention, the female image has caused domestic scholars to study from multiple perspectives. As for the overall shaping of female images, Zhang Zhihua holds that the shaping of female images in Chinese reality-themed TV dramas in Recent Years is influenced by social trends of thought, changes in women's social status, cultural concepts and so on in his research on female Images and Value Orientation in Chinese reality-themed TV dramas. In recent years, Chinese reality-themed TV dramas have shown the characteristics of being good at creating diverse female images by realistic means, showing multi-side female images under the influence of ethical culture, and attaching more and more importance to value orientation. However, there are still some problems in portraying female images in Chinese reality-themed TV dramas in recent years. It is pointed out that the female image shaping in Chinese reality-themed teleplays is influenced by social trend of thought, the change of female social status and cultural concepts, and presents the image characteristics of making good use of realistic techniques, being influenced by ethical culture, and paying attention to value orientation. However, there are still some problems such as set routine, lack of depth, and bias of value direction.

Research on female images in movies and TV dramas of different themes. In 2016, Qi Yaling and Zhong Chengxiang studied the female images portrayed in Chinese rural TV Dramas in the Framework Research of Rural Female Images in Chinese TV Dramas -- Taking the Rural dramas that won the Feitian Award from 1983 to 2015 as the research object. It is found that the

construction of rural female image in Feitian Award TV series reflects the spiritual instruction and dynamic direction of national discourse for rural women to change their fate through unremitting efforts in the new era, manifests the bottom concern of elite discourse and modern enlightenment thought, and reflects the call of public discourse and male discourse to the traditional and modern roles of rural women. However, domestic scholar Guo Xuanqi made a more detailed study on the female images in Chinese films and TV dramas from the perspective of literary adaptation of historical dramas. His research showed that the female images were the expression of The Times' values with the help of artistic narration, reflecting the changes in the creative ideas of TV dramas in a certain period.

2.4 Problem raising

Therefore, from the perspective of gender theory and construction theory, this paper tries to answer the following questions: How have the female images in struggle films and TV dramas changed in recent years?

3.Research method

3.1 Content analysis method

In this paper, content analysis method is adopted to study the above problem "How has the female image of struggle changed in recent years?"

3.1.1 Sampling method

The corresponding research object of this research question is film and television drama.

First, we conducted a representative sample of this kind of media, and selected struggle films and TV dramas with female images. The reason for choosing it is that it has a large audience, can show the main characteristics of female image construction and change, and is consistent with the research content. Therefore, it has a strong representation.

Secondly, the method of random sampling is adopted to study struggle films and TV dramas from 2013 to 2022, a total of 10 years, during which feminism began to rise in China. Considering the periodic change of time in years, 10 movies and TV plays are selected for random sampling in each period, and the heroines in the plays are selected for research.

The samples selected are in five stages:

The first stage (2013-2014) : Shining Days -- Yu Fei; Legend of Lu Zhen -- Lu Zhen; Hot Mom -- Xia Bing; A Clear Midsummer Night -- Xia Wanqing;Flower Blooms in the Mid-Summer -- Xia Ruhua; The Wife's Secret -- Jiang Baihe; Scarlet Heart 2 -- Zhang Xiao; The Lady in Cubicle -- Tan Bin, Mini, Wen Xiaohui; Love Is Back -- Ming Liang; Boss & Me -- Xue Shanshan.

The second stage (2015-2016) : The Journey of Flower -- Hua Qiangu; The Secret of Beauty -- Jiang Meili;You Are My Sunshine -- Zhao Mosheng; The Legend of Miyue -- Mi Yue; Best Get

Going -- Song Nuan; The First Half of My Life -- Luo Zijun; Dear Interpreter -- Qiao Fei; The Princess Weiyoung -- Li Weiyang; With You -- Geng Geng; When a Snail Falls in Love -- Xu Xu.

The third stage (2017-2018) : Nothing Gold Can Stay -- Zhou Ying; Pretty Li Hui Zhen -- Li Huizhen; My PE Teacher -- Wang Xiaomi; To The Sky Kingdom -- Bai Qian; Princess Agents -- Chu Qiao; Siege in Fog -- Qin Sang; The Story of Yanxi Palace -- Ying Luo; Ruyi's Royal Love in the Palace -- Wulanara Ruyi; The Flame's Daughter -- Lie Ruge; Legend of Fuyao -- Fuyao.

The fourth stage (2019-2020) : The Story of Ming Lan -- Ming Lan; All is Well -- Su Mingyu; Go Go Squid -- Tong Nian; Don't take the time -- Li Xiao; First Love -- Xia Miaomiao; Nothing but Thirty -- Gu Jia, Wang Manni, Zhong Xiaoqin; I Will Find You A Better Home -- Fang Sijin; Find Yourself -- He Fanxing; Dear Myself -- Li Siyu, Zhang Zhizhi, Gu Xiaoling; We Are All Alone -- Mo Xiangwan.

The fifth stage (2021-2022) : Rememberance of Things Past -- Qiao Xichen, Ji Nanjia, Xu Yan; Delicious Romance -- Liu Jing, Fang Xin, Xia Meng; The Rebel -- Lin Nansheng; She and Her Perfect Husband -- Qin Shi; Wild Bloom -- Xu Banxia; Reset -- Li Shiqing; The Story of Xing Fu -- He Xingfu; Love Between Fairy and Devil -- Xiao Lanhua; Juvenile school2 -- Lin Miaomiao, Deng Xiaoqi; Twenty Your Life On2 -- Liang Shuang, Jiang Xiaoguo, Duan Jianguo, Ding Yixuan.

A total of 64 female figures.

In this study, the dimension of variable X is reduced to before, when and after the event. The variable Y is reduced into film and TV drama type, age distribution, social background, role identity, role circumstances and marital status.

3.1.2 Make the coding table

(I) Basic information about the movies and TV series in which the female characters are playing

1. What are the types of movies and TV dramas in which female images are portrayed?

Fan-tasy (Xian -xia)	Emo-tion	Work-place	Family ethics	Bio-graphy	Sus-pense	Metro-polis	Youth	Cos-tume	Age	Idol	Reality	Comedy

2. What are the scenes of the main male image and the female image?

There is no predominantly male image	Female are smaller than male	There is not much difference in the scenes	Female are more than male

(II) Basic information on female roles

3. What is the age of the female image at the beginning of the play?

Under 20 years of age	20-29	30-39	40-49	Over 50 years old

4. What is the age of the female figure at the end of the play?

Age	Under 20 years of age	20-29	30-39	40-49	Over 50 years old

5. What is the initial family background of the female image?

Family background	Wealthy families	Ordinary family	Poor families	Orphan

6. What is the change in marital status of the female image?

Marital status	Always single	From single to in love	From single to married	Always in love	From being in love to being single	Always married	From married to single	From being married to being in love again

(III) The struggle process of female roles

7. What is the identity of the female image at the beginning of the play?

Identity	Senior	Middle and upper level	Mesosphere	Low class	Student

8. What is the identity of the female image at the end of the play?

Identity	Senior	Middle and upper level	Mesosphere	Low class	Student

(IV) The situation of female characters

9. What is the situation of the female image?

Circumstances	Bottoming out	Grow gradually	Encountering a crisis	Always independent

10. What are the influencing factors in the change of women's image situation?

Influencing factors	There are no major external factors	Help from male characters	Help from other female characters

3.1.3 Statistics

(I) Basic information about the movies and TV series in which the female characters are playing

1. What are the types of movies and TV dramas in which female images are portrayed?

Type	Fan-tasy (Xian -xia)	Emo-tion	Work-place	Family ethics	Bio-graphy	Sus-pense	Metro-polis	Youth	Cos-tume	Age	Idol	Rea-lity	Com-edy
Quan-tity	3	55	22	7	6	4	28	10	9	3	7	1	1

2. What are the scenes of the main male image and the female image?

Type	There is no predominantly male image	Female are smaller than male	There is not much difference in the scenes	Female are more than male
Quantity	4	1	34	25

(II) Basic information on female roles

3. What is the age of the female image at the beginning of the play?

Type	Under 20 years of age	20-29	30-39	40-49	Over 50 years old
Quantity	18	34	10	0	2

4. What is the age of the female figure at the end of the play?

Age	Under 20 years of age	20-29	30-39	40-49	Over 50 years old
Quantity	0	43	14	0	7

5. What is the initial family background of the female image?

Family background	Wealthy families	Ordinary family	Poor families	Orphan
Quantity	12	44	4	4

6. What is the change in marital status of the female image?

Marital status	Always single	From single to in love	From single to married	Always in love	From being in love to being single	Always married	From married to single	From being married to being in love again
Quantity	4	27	18	2	5	2	3	3

(III) The struggle process of female roles

7. What is the identity of the female image at the beginning of the play?

Identity	Senior	Middle and upper level	Mesosphere	Low class	Student
Quantity	11	7	21	13	12

8. What is the identity of the female image at the end of the play?

Identity	Senior	Middle and upper level	Mesosphere	Low class	Student
Quantity	23	10	28	0	3

(IV) The situation of female characters

9. What is the situation of the female image?

Circumstances	Bottoming out	Grow gradually	Encountering a crisis	Always independent
Quantity	4	28	22	10

10. What are the influencing factors in the change of women's image situation?

Influencing factors	There are no major external factors	Help from male characters	Help from other female characters
Quantity	33	18	13

4.Research findings and discussion points

4.1 Female images in movies and TV dramas: from male vassals to independent subjects

In this study, a total of 1000 female-themed TV dramas were studied in the past ten years, and 64 female main characters in 50 female-themed dramas were selected by stratified sampling according to a two-year cycle, and coded statistics were carried out on the main female characters in the dramas. We find that the status of women in movies and TV dramas is gradually rising, from the past male vassals, weak girls to independent struggle with self-recognition of social subjects.

According to the analysis results of coded statistics, the basic information of female images is as follows: after the rise of feminist thought in China, the proportion of female supporting roles is on the rise, and the number of female group dramas is gradually increasing. The number of female roles increased, and the number of female roles gradually exceeded that of male roles; The initial family background of female image gradually changes from rich to ordinary; Fewer female characters are married; In terms of the situation of female characters in movies and TV dramas, they have gradually changed from creating conflicts and crises to shaping female images that gradually grow up. The factors that affect women's situation also change from male help to non-external factors or other female role help.

Thus it can be seen that during the decade of rapid development of feminism, the female image in movies and TV dramas has changed from the naive and lovely "silly white sweet" relying on men to the prevailing female heroine and female group drama with powerful atmosphere and

able to deal with various difficulties independently.

4.2 Tracing the Source of female image change: Education and social interaction

Compared with the period before the rise of feminism in China 10 years ago, the construction of female image in struggle movies and TV dramas after the rise of feminism in China has also changed with the development of female ideological trend in the past 10 years. According to the results of coding analysis, the female family background is more common and the number of married women is less, which conforms to the family background of most contemporary female groups. The female roles in movies and TV dramas show the ideal state of contemporary female groups, which shows that the ideal and goal of contemporary female groups are also changing. This shows that with the gradual development of female ideological trend, women's consciousness is awakened and they begin to safeguard their own rights. At the same time, the society gradually emphasizes the value of women, the gender relationship in the traditional society is changed, the social gender gradually exceeds the biological sex, and the gender culture, gender system and gender structure are all changed.

According to the analysis results, although the feminist trend of thought began to rise 10 years ago, the change of female images in movies and TV dramas to the main female characters mostly happened in the fifth stage. This is because after many years of female education and social communication, resulting in the penetration of ideas and consciousness, feminist ideas have been widely spread. The change of ideas also gradually affects the shaping of female images in movies and TV dramas, which gives modern women spiritual sustains and emotional comfort and captures people's hearts.

Despite the development of feminism and the rise of female consciousness, female groups have gradually gained social attention. However, in the real society, women still shoulder the pressure of family and childbirth, and are bound by tradition. Compared with men, they still have few opportunities to win in the society. Women yearn for social recognition and realize self-identity construction in all kinds of uncertainties. Therefore, after accepting the penetration of female consciousness, feminism longs for more opportunities to grow into an independent woman in the new era. Movies and TV series meet women's expectations of themselves and provide refuge for women. As the main consumer group, the love and attention of women, and promote the development of the struggle female image.

4.3 Cold reflection on female image construction: one-sided marriage concept and stereotyped gender concept

However, there are still many problems in today's struggle movies and TV dramas. For example, although the female image in movies and TV dramas is gradually changing, the proportion of emotional dramas is still the highest at 35.26%. It can be seen that the categories of dramas featuring female protagonists are relatively simple. The age of female roles in female dramas is generally younger; In the social background of the development of the female trend

of thought, the audience's expectation of marriage gradually decreased. These shortcomings in movies and TV series are likely to lead to gender discrimination against women and related social problems.

According to the results of data analysis, in the first and second stages of the preliminary development of feminist thought, the proportion of women from single to married is relatively high. However, in recent years, the image of married women has gradually decreased. Most of the films and TV dramas only take "falling in love" as the ending, rather than the male and female characters entering into marriage. To some extent, this also shows the indifference of female audiences to the concept of marriage, which will lead to the decline of marriage rate in the long run.

In addition, the images of actresses in movies and TV dramas will guide women's aesthetic orientation and the direction of imitation. After the rise of female consciousness, women are more and more eager to become a sober and independent individual, especially when it is difficult to achieve in the real society, so they can only seek solace in the characters in the drama. Therefore, some film and TV producers deliberately cater to consumer groups, without guiding audience groups with objective gender concepts. In the long run, the value judgment generated by the public through this kind of movies and TV series will lead to problems in social gender perception.

5. Summarize and reflect

Through the content analysis method, this study studies the social gender theory and the construction theory of the struggle female images in movies and TV dramas, trying to answer the question of how the struggle female images in movies and TV dramas have changed in recent years. Through the research, it is found that with the rise of feminism, the construction of female image in struggle films and TV dramas is also changing.

This study analyzes the basic situation of female characters and the factors that show the growth of female characters, and reflects the identity and situation development of struggling female characters. On the other hand, it also provides ideas for the future development of women's plays in modern China.

However, it is worth noting that this study also found that the phenomenon of single category of major female plays, generally younger female roles, and few female plays that truly describe and depict how female roles break through the restriction of class will have a negative impact on the development of Chinese female plays, which is worthy of vigilance and reflection.

However, due to the small number of samples collected and manual coding, this study also has deficiencies such as insufficient coverage of the repertoire and possible errors in the coding process. In future studies, researchers in the field of female images in film and television dramas may need to pay more attention to the age levels and types of the repertoire of female films and television dramas. And expand the feminist trend of thought rise female image expression research and practice

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