# The Study of the Effect of Women on Love and Marriage from the View of Social Gender Theory

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**Abstract:** "Big female lead drama", as a hot genre in the current film and television industry, Changed the previous weak position of female roles, Create the "great heroine" who pursues independence and freedom, In part, catering to the TV needs of women in the new era, This paper investigates the cognition, attitudes and behaviors of female audiences on modern dramas and ancient major heroine dramas through in-depth interviews, To study the influence mechanism and influencing factors of "big female drama" on women's view of love and marriage, It is found that the effect of female drama on female audience's love and love is influenced by education level and love status and other factors, And the current development of the big heroine drama is difficult to get rid of the status quo of male power gaze and love color.
**Key words:** "big heroine drama", feminism, love and love view

## Introduction

With the continuous development of TV art, film and TV dramas are no longer a simple carrier of film and television culture, and then have the role of leading the social trend of thought and the audience's thinking consciousness. For example, the independent and free female awakening image established by the popular "big heroine" dramas in recent years begins to influence the female audience's concept of love and love.

There is no official definition of the so-called "big heroine" drama. Generally speaking, this kind of film and TV series takes the heroine as the absolute core character, takes the woman's "adversity growth" as the narrative theme, and tells the story around the heroine's transformation experience. The beginning of the drama can be traced back to the 2012 hit Legend of Zhen Huan, where the heroine, becomes a ruthless politician playing politics after many palace fights, love shattered and family upheaval. Since then, a large number of women inspirational growth as the theme of the "big heroine" drama blowout type appeared, such as "Lonely Fang not self-appreciation", "Chu Qiao biography", "that year the flowers are full moon" and so on.

The concept of marriage refers to the fundamental attitude and views of both men and women on love, marriage and sex . The correct concept of marriage and marriage not only affects the happiness of personal life, but also is related to whether the development of social groups is positive and healthy. As a "big female heroine" drama which is highly popular among female audiences, it is worth studying whether it can influence female audiences' concept of love and

marriage, promote the awareness of female consciousness, and then change the status quo of high divorce rate and improve the social happiness index.

## Literature review

**Social gender theory**

"Social gender refers to the gender characteristics and differences formed between men and women under the construction of social culture" including social status, hierarchy, culture, psychology, etc., namely the different expectations, restrictions and norms of men and women formed by the society based on the physiological differences between men and women. Social gender theory emphasizes the role of society and culture in shaping gender, and masculinity and femininity are the concrete manifestations of the socially constructed male and female gender in social practice.

The 21st century is known as "her century" from a United States "Words of the Century" selection, the word "she" more than "Internet", "science" and other popular words, become the most frequent word in social life. In The Virtual Voice, American technology author and analyst Esther Dyson proposed that the Internet is a "tailored place for women to express their opinions" . The Internet has network characteristics such as decentralization, like sharing and emphasizing emotional expression, while women have gender characteristics such as exquisite sensibility, emphasizing intuitive feeling and emphasizing process experience. Compared with male silence and logical rationality, the combination of the Internet and women is more likely to form the same frequency resonance and thus expand the transmission effect. Social gender theory finds a good theoretical basis for explaining the unfair treatment suffered by women.

**"Big heroine drama"**

Through consulting literature can be found that for TV series and "women" this perspective research, in China can find article 1076 results, many number, but most focus on female image observation,For example, An Analysis of the Female Image in the TV Series in the Name of the People by Tan Cheng, Zhao Jiewei, FuRongli the diversified evolution of female image in family ethics drama, cow xinyuan of the TV series of female migrant workers image research, etc. With the popularity of the drama, scholars gradually turned their attention to the female self-consciousness. For example, Liu Weichun pointed out that from the perspective of the heroine Mi Yue's view of love and the unique contemporary view of chastity, she analyzed her female self-consciousness and individual breakthrough in the feudal patriarchal society .

Guangming Daily published an article titled "Big" female "small" Pattern", points out that although Big heroine drama looks correct, well-made, and the past shoddy, low reputation of some works, but look up, the kernel of the story is still Mary Sue palace fighting and fake inspirational poison chicken soup, just with a more delicate packaging confused female audience, will get high attention and high click motivation hidden deeper .

**Women's love and marriage view**

Most of the domestic research on young women's love and marriage focuses on the concept of female college students. Xu Yao believes that the concept of contemporary female college students' views on love and love is characterized by their casual attitude towards marriage and love, valuing material affairs and openness to sex, with problems such as paying too much attention to material affairs and too open sexual concepts . Zhu Anxin based on the survey of female college students, and found that female college students no longer regard marriage as the only home, are open to cohabitation before marriage; their fertility view is more open, no longer take the family line as the only marriage goal .

With the continuous development of economy and society, consumer culture has created a group of women in the new era who dare to resist, innovate and take risks. Under the influence of consumption culture, such women are rarely tempted by interests, and will not become slaves to material desires. They try their best to maintain an independent spirit, with their own strength to struggle, to struggle, to fight, to manage their own hearts of the sacred love or marriage. This is a positive trend in the development process of consumer culture. It advocates that "there are no rules, only choices; every individual can become a person" Western literary works also show the dilution of female independence. For example, Madeleine, the female character in Bellow's mid-stage work Herzog, is a faithful practitioner of this concept of marriage. In most of Bellow's works, female protagonists do not have much influence on men. "In Bellow's Herzog, Madeleine's primary role is to represent an object that men aspire to, admire, and vaguely define as' success '."

Aria Getantano (Arianne M. Gaetano) Through a study of highly educated working women in Shanghai, it believe that contemporary Chinese society is experiencing challenges of gender ideology. Educated single urban women are considered "leftover women" who are portrayed as negative, too fickle and material, mainly because they fail to fulfill married, social gender inequality forced them to do so, and choices between professional and family roles intensifies their ambivalence . Many women are faced with the dilemma that "stepping into marriage is equal to stepping into the grave of life". Eliot advocates that women should pursue happiness and change their fate by challenging and resisting male chauinism.

## Research technique

This paper mainly adopts the method of in-depth interview. The interviewees are the female groups who watch the main female drama from November 8 to 10. A total of 20 people are interviewed through online teleconference. Descriptive analysis was adopted to conduct portrait analysis of the interviewees. From the perspective of age, 60% of the interviewees participated in this interview are between 18 and 25 years old, and 30% are between 25 and 32 years old. People over 35 years old account for the lowest proportion. In terms of the distribution of the educational level of the respondents, 60% of them have bachelor's degree, followed by 30% postgraduate degree. In this interview, unmarried respondents accounted for 70%, and married participants accounted for 30%. During the interview, the interviewees were interviewed according to the differences of multiple variables such as social status, economic conditions, education level and personal emotional state. The interviewees were asked questions on various issues such as personal information, marriage and love concepts, views on the content of the main female drama

and the performance of female independent spirit. To understand the female group's attitude towards love and marriage and explore the influence of the main female drama on women's views on love and marriage.education level, 60% of the bachelor degree, followed by graduate students, accounting for 30%. In this interview, 70% of unmarried respondents and 30% of married participants participated. Interview process, according to the social status, economic conditions, education level and personal emotional state differences of multiple variables such as interviews, the respondents personal information, marriage concept, the content of the drama and female independent spiritual performance questions, understand the attitude towards love women groups and explore the influence on female love drama.

## Research results

**The influence mechanism of big heroine drama on women's views on marriage and love**

The big heroine drama influences women's independent thinking

Through the interview, this paper found that the drama profoundly affected the female audience's identity and independence of female identity. The Legend of Zhen Huan, created by the well-known ancient costume TV drama Legend of Zhen Huan, is located in the feudal society, and still has the idea of independence and self-improvement like modern women, which profoundly affects the female audience's concept of marriage and love. For example, in the interview, some respondents mentioned that "it is more desirable to succeed than to rely on men with their own means."In modern big female dramas, female images are often strong career women, they rely on their own hard work and efforts in the workplace, to the audience their independence, courage, self-improvement and wisdom side as modern women, which is also the most profound reason why these big female dramas are widely popular.

The big heroine drama influences women's view of love

Love elements are essential in female dramas, but different from ordinary idol dramas or urban dramas, it is that women in female dramas are often not the so-called "love brain" image, and have a clear and clear understanding of love and marriage. By constantly weakening the inherent impression of female characters as male "accessories", the female audience is induced to think with the independent female image. In the current society, young women dating view downward trend, more because of the attitude towards marriage, as women urban urban women, young women began to pursue more career success, the pursuit of self-worth, this is due to the progress of the era, the influence of patriarchal society, make feminism began to really awakening, women pay more attention to independent individual value realization rather than how to better as a male accessory.

**The influencing factors of big heroine drama on female's love and marriage view**

1.Unmarried and married female audience is different cognition of big heroine drama

influence, unmarried women have more immature imagination of love, so more vulnerable to bear head play revealed values, and married women because of contact with love, contact with marriage, so has no longer fantasy unrealistic love and marriage. Some unmarried respondents said that when watching female urban dramas, they can not help but bring themselves as the protagonist into the plot, and can personally experience the joys and sorrows of the protagonist. The perfect image of the hero and heroine, the beloved characters, to the peak of the perfect plot. This series of scenarios further affects the audience by influencing their thoughts on love. Through interviews, we found that this generation of entry behavior obviously affected the love process of young women. Since big heroine drama have only become popular in recent years, most of the married women interviewed in this interview had access to big heroine drama after marriage. However, in the interview process, we found that married women did not dislike big heroine dramas, and they were more willing to watch big heroine drama than young women. But married women have experienced love and marriage for themselves and are so aware of the reality that they no longer have unrealistic dreams about their emotional life. They seek psychological comfort by watching TV dramas with female protagonists: "It was a soap opera at first, but gradually I began to like TV dramas with female protagonists. Although I know that perfect relationships and life are difficult to appear in real life, I can get comfort from TV dramas."

2. Female audiences with different degrees of education have different perceptions of the big heroine drama.The acceptance of higher education makes the three viewpoints of highly educated women more healthy and perfect, more rational in dealing with emotional problems, and more focused on the realization of self-worth. However, the self-worth cognition and judgment ability of the female group without higher education are poor, and the concept of love and marriage is more susceptible to the influence of media products such as the big heroine drama. Highly educated female audiences are less likely to be influenced by overly ideal views of marriage and love, and they are more willing to spend time improving themselves. This part of the interviewees believe that improving themselves is the most important thing, and only by excelling themselves can they have a bright future: "It is better to spend energy on study than to have no harvest of love. Knowledge acquired is their own, but affection may not be." At the same time, we found in the interview that the respondents who have not received higher education have a greater influence on their views on marriage and love, and they can hardly distinguish reality and ideal clearly. The yearning for a perfect life is the main reason why they like big heroine drama. After watching the big heroine drama, such female audience will compare the opposite sex around them with the "perfect male" in the big heroine drama before falling in love, so as to continuously improve the standards of mate selection and put forward higher requirements on the male in aspects of appearance, character, loyalty, material conditions and so on. Some interviewees said that men in real life could not meet their ideal male leader standards, which made them feel a huge psychological gap, and it was difficult for them to have a feeling of heart, which led to a gradual decline in the love and marriage desire of this part of female group, and because it was difficult to find men meeting the ideal standards in life, Lead to such young women appear "love is difficult", "marriage is difficult" dilemma.

## Self-examination

**It's hard for female dramas to completely shake off the patriarchal gaze**

Behind some ancient costume dramas that seem to promote female independence, there are still a group of women fighting around the topic of how to please men. Some non-palace drama dramas are also trapped in what Zeng Yuli said, "The heroine in the drama always has countless enemies, integrating all the advantages of the world, and all the male characters love her. All the female characters hate her "mode , no matter palace drama or house drama, is essentially a group of good-looking women between intrigue, and can not be separated from the male and female love, is not the real sense of female independence. The independent concept of women is mostly confined to the emotional aspect, while in other aspects, it still presents a state of male dominance and female subordination.It is difficult to remove the love elements in the big heroine drama.

**The big heroi**

Although big heroine drama have always claimed that they are different from the "silly Bai Tian" and "love brain" of "Mary Sue dramas", there are still "Mary Sue" elements in dramas that portray female heroes such as The Legend of Miyue and the Legend of Chu Qiao. Although the big heroine drama abandoned the redemption of men, it did not reflect on the domination of male power. In the process of transforming the protagonist's core pursuit from love to career, men still exist as the dominant core of power, but their role is glorified from "redemption" to "help". Therefore, the female independence promoted by the big heroine drama is still characterized by male power. Can not play a role in guiding the public reflection, and can not have a direct impact on the female audience's views on marriage and love.

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