Model and Shaping: The Feminism Communication in *Send One Hundred Girls Home*

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Abstract
The online variety show *Send One Hundred Girls Home* presents the typical images of Chinese women of different professions from the shallower to the deeper, and constructs the independent life space of women. The integration of the interviewer into the daily life of the interviewees makes the show cordial and warm.

Keywords
Model; Respect; Warm

Due to the feminist movement, which can be traced back to more than a century ago in the late nineteenth century, the social and domestic status of women has change greatly. However, a century is still short compared with the long cultural history of human. The position of women in traditional culture still affects their life and culture today. One of the most typical example is the identity and position of women in Hollywood movies, where girls are always related to temptation, desire and consumption. This is not surprising in Chinese movies and TV or online programs. The historical shift in women's status and spirit in real life have not yet been concerned extensively, and there is still a long way to go for feminist movement. Today, we have moved into the era of convergence media, and the advancement of media is in sharp contrast to the female spiritual desolation. Therefore, the female world constructed by their voice, spirit, image, identity and status needs to be presented, understood, concerned and highlighted. The program *Send One Hundred Girls Home* on Sohu Video is a response to this need. The program premiered at 6: 00 p.m. on March 27, 2018 and "aroused a 'women show' heat with its unique 'depiction of urban women' after two seasons. It achieved a view count exceeding 550 million and an 8.0 Douban score by the two seasons, breaking out from the circle of "bulk" programs." (2019) At present, the third season is on the air. On October 16, 2019, the People's Daily Overseas Edition commented highly on it: "instead of

focusing on hot figures, the program invites urban women with various identities to record their life dribs and drabs, explore their growth paths, and show various aspects of their life." (Liu, 2019). Its outstanding feminism is proved by the evaluations of "depiction of urban women", "women show" and "urban women with various identities".

Model Shapes Women of Their Times

Women of their times are those who can embody women's cultural characteristics, social identity and political status in a period. Through the periods with different social systems and cultural values, the connotation of women of their times has changed, but it is consistent in terms of reflecting the characteristics of the times in a certain historical period. The topic herein is those women who can represent the characteristics of Chinese culture in the twenty-first century. With the transformation of the social system from a planned economy to a market one and the introduction of western modern and post-modern culture, Chinese traditional cultural structure and values have been re-understood and re-interpreted. The definition and construction of women's values, concepts, identities and status are all based on this. *Send One Hundred Girls Home* examines the contemporary women from a new perspective and standpoint, comprehensively demonstrating their characteristics and setting a successful model for all contemporary women.

The shift from "female" to "women" in the sense of social gender reflects the progress of human civilization. Chinese contemporary women have undoubtedly joined the "women" list in this sense. They are no longer the "little women" in the traditional society, nor the moon around their sun, the men. Instead, they collectively moved from their parents' families to a wider society. *Send One Hundred Girls Home* shows the fate of these "Noras" who are heading for society. The prediction of "either degeneration or return" by Lu Xun in his *What's Going on after Nora Left* has been outdated. Contemporary "Noras" are maturing. They are not only economically independent, but also have their own values, beliefs and ideal pursuits. In the program, more than 40 urban women have been interviewed by now, who are widely representative, coming from different classes and professions. There are representatives of independent musicians, actors, game anchors, football players, etc. in the first season; directors, independent photographers, skiers, porters, and so on in the second season; and Internet celebrities, Beijing drifting actors, music artists, MMA, UFC straw world champions, and others in the third season. These women, out of the state-owned system, support themselves. What is more, they all have their own dreams, with independent personality and dignity. For example, Hong Kong labor Zhu Qianpei, a beautiful and shapely girl, takes a hard work like a man. She may take the other options, but she decides to follow her pursuit of simplicity. Despite of the hard work and low income, she lives as a strong girl with hope and dream. Zhang Weili, who has always believed in her uniqueness, entered the cruel fighting world after many occupational tries and realized her dream to be a world champion. Independent photographer Ye

Ziyi gave up her stable and high-income job and became a meteor photographer, a life-endangering career with unstable income, because she wants to do what she likes and make her life unregretful. These women in the program have got rid of the definition of women in traditional culture. They are not inferior to men in economic capability, personal dignity or ego world. In this sense, they have become the epitome of the "greater self" of women of their times.

Respect Constructs Women's Independent Space

The superiority of *Send One Hundred Girls Home*, a reality show and online variety show that reflects the feelings of urban women, among the many "women variety shows", owes greatly to its construction of women's independent space and attention to women's daily life, in addition to the market forecasts, production team ability, cultural context and other factors. It gets closer to the audience and focuses on the women themselves, achieving a higher sense of reality and identity than other similar programs.

During production, the strategy of "no rendering, exaggeration, or pain consumption" (2019) was adopted, showing due respect to the interviewees. It was this humanistic stand that saved the program from a simple commercial mode. It understands and safeguards women's personality and dignity. For instance, the experience of Zhu Qianpei is quite hard, beyond our imagination, but the producers restrained their feelings during the post-production and kept a proper distance between the interviewees and the audience, without any sentimental or exaggerated depiction. Similarly, the life style of independent photographer Xiangzi was neither supported nor criticized, but understood and respected. Understanding and respect are ensured throughout the program. Although focusing on public figures, it creates no gimmicks. Instead of the legendary experiences, the women's daily lives, their thoughts and feelings as human beings or women are more concerned. For actor Liu Yan, her own positioning, understanding of performance, growth experience, romance and kinship, and life planning are shown. For Internet celebrity Li Xueqin, her interpretation and design of her career, unhappiness, understanding and handling of interpersonal relationships, and "mentality of a 40-year-old man" are detailed. For artist Li Yitong, her respect and concern for fans, artist career, and mentality during the process are highlighted. Remarkably in the program, letters from the interviewees to their 18-year-old selves are later replaced by letters to their a-decade-later selves. What they wrote reflects their dreams, wishes, beliefs, character and spiritual pursuit to some extent. The program pays special attention to the spiritual world of the interviewees and is designed with a core for each session, which indicates the unique spiritual personality of the women and explores their unique life space. These girls who are sent home are mostly single. They have got rid of their traditional status as wives and mothers and are no longer interfered by the outside world or arranged by others. They are very self-centered. The presentation of "home" marks the unique life space of these girls.

Integration is A Warm Kind of Propagation

Send One Hundred Girls Home respects and understands girls in content, and is very considerate in communication mode, allowing the audience to observe the living space of the interviewees closely and enter their spiritual world easily.

The recording of the program does not affect the work of the interviewees and, as the program title implies, interviews are usually done after their work. Of course, considering the different nature and schedule of their jobs, the interviews are not stylized. Depending on specific cases, the interviews are usually done in such a way that does not break the working rhythm of the interviewees or interfere their working state. The interviewer Dingding Zhang joins the games with the interviewer, experiences the work of a porter, and sometimes just accompanies the interviewer. This is flexible, natural, and quite different from a sitting interview holding a microphone. During the interviews, the interviewees often make remarks showing their characters, beliefs or thoughts, and Dingding Zhang always gives proper comments, which are highlighted as separate subtitles. As a result, the spiritual worlds of the interviewees are inadvertently emphasized, marking the core of the program. The keywords of "send" and "home" also makes the program warm. For Chinese, home is not only a residence, but also a spiritual homeland and an emotional bond, which mirrors one's most authentic self. In the program, Dingding Zhang goes into the girls' homes, opens their wardrobes, shoe cabinets, bag cabinets, and freezers, and looks around their dressers, kitchens and even bedrooms, thus presenting the most inner side of each girl to the audience and to some extent revealing the daily life of these public girls.

The program *Send One Hundred Girls Home* has not reached its goal of interviewing 100 girls by now, but the feminism it communicated is obvious. It provides unique and valuable guidance to both Chinese variety shows and the current feminist culture communication.

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