Interpretation of Female Characters in Oriol Paulo's Movies—Take "The Invisible Guests" and "The Body" as Examples

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Abstract
In recent years, Spanish suspense films, represented by the suspense trilogy directed by Oriol Paulo, have made remarkable achievements in the Chinese market. "The Body" is the first thriller and suspense film directed by Oriol Paulo independently. "The Invisible Guest" made him achieve extraordinary achievements in the Chinese film market as soon as it was released. In addition to the gripping plots, the female characters in the two representative works are also worthy of our interpretation. In this paper, through in-depth analysis of the key female roles in the two films, combined with related research results, we try to dig out the feminist discourse hidden in the films. At the same time, we also hope that through the discussion of female roles in the film, we can call for the real awakening of social female power.

Key words
Oriol Paulo's films; Role Interpretation; Feminism

Brief Introduction of Oriol Paulo and His Film Styles

In recent years, when we talk about Spanish movies, the first thing that comes to mind must be the wonderful and unique Spanish suspense films. Among many cases of excellent Spanish suspense films, Oriol Paulo's suspense trilogy ("The Body", "The Invisible Guests", "Mirage") can be regarded as an insurmountable milestone. 2017 can be described as the year when "The Invisible Guests" reached the peak of the global screening market of Spanish films. This year, the film was released in eight countries in total. With an ultra-high box office score of $30.7 million, IMDb (Internet Film Database) scored 8.1, which became a new benchmark in Spanish film history.

The success of Paulo's films lies in his extraordinary ability of reversing plot design. Oriol Paulo has been active in the film industry as a screenwriter in his early years. Years of precipitation made him master the design of the ups and downs of the story with ease. While watching the movie, the audience also immersed themselves in it. Together with various characters, they experienced the oppressive feeling of tension and excitement, and gradually touched the so-called truth in the process of step by step. In the reversal again and again, the ending of the story is presented in an understatement. The story came to an abrupt end, leaving people with endless aftertaste, and they couldn't help shouting wonderful things.

The portrayal of characters in the film is profound and vivid. Whether it's Alex, a hypocritical university professor in his debut novel "The Body", or Adrian, a ruthless business elite in his masterpiece "The Invisible Guests", the director portrays it very plump through subtle lens language and ingenious plot design. Auriol showed the dark side of human nature through characterization.

Of course, the female role in the film is also a part worth exploring and thinking about. Not only is it aimed at the role of a single character in promoting the plot, but also the coding process in shaping their characters by the director, and it is also necessary to explore the female resistance and rebellious side embodied in these characters. Next, we will mainly interpret the female characters in two classic suspense films by Oriol Paulo

The Construction and Reversal of Female Roles in "The Invisible Guests"

The story of "The Invisible Guest" began with a secret talk. Adrian, a well-known business elite and Virginia, a gold-medal female lawyer who has never lost a case, gradually restored the truth of a murder to the audience in 180 minutes, and thus involved more secrets behind the murder. The murder victim is secret love Laura of Adrian. In Adrian's narrative, Laura is a snake and scorpion beauty. Although she has a family, she has an affair with Adrian who also has a family. Beneath her beautiful appearance, there is a biting heart. Three months ago, during another private meeting between Laura and Adrian, due to an argument, they accidentally collided with the oncoming car and mistakenly thought that the young man in the car had died. Adrian tried his best to defend himself, claiming that he was very afraid of this matter. At one time, he wanted to report himself to the police, but Laura stopped him. Under her compulsion, he drove the young man's car to no one's place, and even the car and people sank into the swamp. Laura used her husband's bank work to fabricate the fact that the young man embezzled bank funds and fled for fear of sin. The reversal of the story unfolds in the questioning of female lawyers. Virginia Using the loopholes in his words one by one to break his psychological defense line layer by layer, finally forced him to admit the fact of killing, and indirectly admitted that he was the leader in handling the follow-up events of the car accident, thus restoring the truth. Just when Adrian is proud of his defense lawyer's strong logic and ability

level, the biggest reversal of the film is coming. At the end of the film, following the background music of climax after climax, Virginia took Adrian's criminal evidence in her hand and removed layers of disguise. She was not the barrister originally planned to come. She is the mother of the car accident victim.

The restoration of the whole story is based on Adrian's perspective. From his perspective, the audience unconsciously constructed an unrealistic vicious female character Laura with his thinking. The trust in the main characters of the film makes us have habitual thinking. Laura is indeed a bad woman, and she also meets all our definitions of a bad woman-she looks outstanding, but cheated on her husband; Being trapped in a murder case, but unwilling to bear the responsibility of murder, but maliciously fabricating false facts to plant the real victim. What we see through the screen is such a charming and dangerous woman, but is this really the case?

Scopic regime is a definition of Martin-Jay, which generally refers to a set of cognitive system or even value order based on visual behavior standard formed in the tradition of visual centrism, and a set of operating rules for constructing a series of cultural rules from subject cognition to social control, thus forming a visual practice and production system (Dai, 1998). We seem to have entered the so-called " Scopic regime" from the very beginning of the film. In daily life, through the mass media such as TV, we receive all kinds of image stimuli and text information to constantly consolidate the stereotypes and inherent standards of women in our minds. Only women who are restrained and obedient, keep their duty and be loyal to love and marriage are politically correct and ethical, otherwise they are immoral and dirty. Examples of "slut humiliation" abound around us. Many times, our eyes look at the world objectively, but in fact, we have been wearing a pair of invisible colored glasses. In the eyes of French philosopher and social thinker Michel Foucault, "gaze" is power. The gaze of others brings a kind of discipline and oppression of power. Being in the "Scopic regime", especially at present, women are more in the situation of being looked at and anxiety of being stared at. When we entered the movie, the director and actors set up a special context for us. Following the thinking and perspective of male characters, we unconsciously looked at every move of female characters with staring eyes, and subconsciously accepted the judgment that she was immoral, which led to the subsequent reversal-relentless breaking of stereotypes. We can't deny that the first version of the hero's statement in the movie, that is, Laura takes the lead in planning everything, is a kind of "truth" that most accords with the direct logic of the present public. It can be seen that the influence of the traditional stereotype formed under the "visual regime" is far-reaching, and there is still a long way to go for women to pursue a freer social environment in the future.

The Decoding of Female Characters in "The Body"

"The Body" revolves around the disappearance of a female corpse. The deceased was an old strong

woman Maka. Her husband Alex showed no sorrow for his wife's death, which aroused the suspicion of the inspector in charge of the case. The police began to suspect that Alex was hiding something else. As a matter of fact, Alex cheated on his student Carla during his marriage and killed his wife, but he was completely confused about the disappearance of the body later. A series of strange events made Alex suspect that all this was behind his wife's back-she might have seen through him and didn't really die. Now she is peeping at him in the dark, trying to push him into a bigger abyss. Finally, under various pressures, Alex had to admit that he had killed his wife, hoping that the police would let him go. After all, he didn't really kill her. At the end of the day, with only 11 minutes left in the film, the director gave the final reversal. The sheriff and his lover Carla are a father and daughter. They planned everything just to get back at Alex and Marka for a hit-and-run many years ago-which directly led to the death of the sheriff's wife.

Stuart Hall once put forward the theory of "encoding-decoding". After the media has been carefully encoded and disseminated, the audience will have three "imaginary positions" on its understanding-dominant hegemony, negotiation and confrontation. Dominant interpretation emphasizes that the encoding positions of the audience and media producers are consistent; The audience of negotiation decoding not only accepts the authoritative part, but also sees its own interests and refuses to accept it completely. The last kind of decoding is to choose to interpret from the completely opposite position. Revenge is a common theme in Oriol Paulo's film system. The core of the police chief's revenge in this film is to sell his daughter's body and soul. Different people will have different decoding for this key code of the director. The audience who pay more attention to the story and think from the perspective of restoring the truth will have a hegemonic interpretation of the emergence and reversal of the character-perhaps they will be amazed at the director's clever design and all the planning and revenge actions of the character in the film. After browsing a series of comments about the film on domestic Douban.com and foreign IMDb rating websites, I found that a large part of the audience, while affirming the revenge plan of father and daughter in the film, also expressed regret for Carla's great sacrifice. At the same time, even some low scores of 1–2 stars appeared on the comment page of IMDb. They criticized the chaotic, boring and illogical plot, and at the same time there was the voice of confrontational decoding. Some audiences are extremely disgusted with the key plot that the old sheriff used his daughter for revenge. They think this move will undoubtedly become the source of her pain for the rest of her life, this is considered a very absurd plot.

In traditional movies and television, female characters often appear as the object of male desire or the subsidiary of male. Their appearance is accompanied by men's scrutiny and gaze. This is still confirmed in this film. Kara's role, whether as a bait for the hero's infidelity before the reversal or as a tool for his father's revenge after the reversal, is attached to men and willing to be the second sex. According to a study conducted by the Women Filmmakers and Audiovisual Media Association

(CIMA) for the Institute of Women and Equal Opportunities (IMIO) which started in 2019, "Spanish TV series continue to export the culture of sexism by portraying 'rigid and objectified' female characters in the eyes of 'men are superior to women'". According to the research data, we can see that the gender differences between men and women are highlighted in performances, which means that this stereotype is overused in film and television dramas. All stereotypes and 78 most common roles are patriarchal, emphasizing women's subordination. "There are few women who don't become the leading role or co-leading role by virtue of their enviable figure, except for the needs of role distribution, or as the opposite of the beautiful female host, or to visualize the evil mask of women. Therefore, in the interpretation of female roles, there is no innovation that can get rid of the control of patriarchal perspective." (Ren, 2015). This is true not only in the Spanish film and television industry, but also in the stereotype of characters, which has almost become an inherent pattern in film and television dramas all over the world. Men are either described as symbols of positive power and justice or portrayed as villains. Women are more responsible for the icing on the cake and companionship in film and television dramas; Or as in the above-mentioned films, it appears in a jealous and vicious image. The root of women's envy and evil often comes from facing the hero in the movie, women love but not love, and love begets hate. Maka is a vivid example. Therefore, in the final analysis, women in these TV dramas are still in a passive position, still under the control of various stereotypes from the patriarchal perspective.

From the Case of the "The Body", Discuss the Absence of Female Discourse in Modern Chinese Movies

There is a very interesting clip in the title of "The Body". At the beginning of the story, through the mysterious disappearance of the woman corpse in the morgue, the communication between the police chief and his staff, and the face of a slightly aged woman presented in the file, we can objectively know the heroine Maka in the story-knowing her in the state of death. Next, in the hostess's home, two women who look like Maka's sisters are watching the video of Maka and Alex's wedding. At the wedding, when the priest asked Marka, "Will you accept Alex Ulloa Max as your lawfully wedded husband until death separates you?" Marka answered no twice in front of both families. When she saw Alex and her family sitting under the stage panicked, she showed a naughty smile and replied "Of course, I would". When Maka's two sisters saw this, they expressed their feelings, "Only she can do such a thing and let us applaud" and "she can even let the groom kiss her". Seeing this, the audience's cognition of Maka is a further deepened-successful career, happy family, charming and mature, but with a childlike "bad" which is not in conformity with maturity. The signifier behind the sisters' evaluation of her deserves our consideration. On such a solemn occasion, being Maka showed a game attitude that didn't match her, so that her husband, who was much younger than her, could still kiss her after accepting his own practical jokes. In Maka's eyes, the husband is not a symbol of power and status, but an object to play with. Marriage does not have

supreme sanctity. In the eyes of ordinary people, especially ordinary women, this can be regarded as an alternative, or even "overstepping". Perhaps there is a kind of envy and helplessness in their implication-they envy Maka's freedom and chic which is different from that of ordinary women, but they can't have a perfect life like Maka. And Maka, who is in it, can't have the opportunity to express herself from beginning to end in the movie. From the beginning to the end of the film, her appearance and existence were accompanied by the crowd watching and watching, but she couldn't express the true female discourse.

From the process of the construction and analysis of female characters in two classic films by Oriol Paulo, we can see that the inherent characteristics of women are amplified in people's ideas through various social media, such as books, newspapers and social networks, and gradually form a stereotype that conforms to the general views of the public. At least for now, the dominance of modern society is still in the hands of men. Men greatly influence the mainstream consciousness. Thus, when women's characteristics (including stereotypes, of course) are constantly magnified in men's eyes, any move that slightly breaks through the original impression will be regarded as "overstepping" by mainstream consciousness. Of course, looking back at the past and looking down at it, it is not only men but also other women in society who have made critical comments on women's so-called "trespassing" behavior. However, the absence of women's discourse has always made women's survival and development more embarrassing.

Jinhua Dai, a professor at the Institute of Comparative Literature and Comparative Culture in Peking University, has done a lot of research in the fields of film history, female literature and popular culture. In her film culture research book: Scenery in Fog: Chinese Film Culture 1978-1998, she wrote that "in a sense, one of the dilemmas of modern Chinese female culture is related to the embarrassment and lack of individual and individualistic discourse". Female discourse in Chinese movies has experienced many historical stages of development and evolution, but it is still missing in essence. In China, after the May 4th Movement, the large-scale awakening of women's consciousness was pushed by history along with the enlightenment of people's wisdom. However, modern women's voices are mostly made by lonely individuals, and it is difficult to form a whole concept and clear direction. This kind of sound is somewhat empty and confused. The New Woman, starring Lingyu Ruan, an independent new woman, impacts the patriarchal society, but she can't fight against this unfair world like the heroine in the movie, and she can't escape the fate of being a "plaything of male desire" or get rid of the fate of being "watched" and "stared at" until she dies.

When the country opened, Chinese films were in line with the western cultural world, and the female narration in the films of this period had more subtle changes. In order to open up overseas markets and get on the podium of the European International Film Festival, the creators of this period must show the local culture in a way that is accepted by the western world. Jinhua Dai wrote

that "the story of women's desire, which was once good at the fourth generation of filmmakers, was once again' excavated', and a story which I called' the woman in the iron house' began to become a carrier to show the oriental style to the European and American world." I think the most typical example is "The Red Lantern Hanging High" mentioned in the book. In the prison-like mansion, the infighting between Yingying and Yanyan symbolizes the endless political struggle of Chinese society since ancient times. It is worth pondering that the absence of the hero's image makes the audience feel more substituted. The absence of the hero's image provides a space for the desire subject to give full play. No matter the men in the east or the west, they all have the meaning of "staring" in the process of watching movies. From this point of view, one of the commonalities between Chinese and Western cultures is the classic mode of men's "gaze" at women in the patriarchal society.

Starting from the Invisible Guests, Discuss the Rise of Women's Power

The most amazing female character in "The Invisible Guest" is Virginia, a female lawyer who is also the mother of the murdered young man. As the key person to connect the whole film in series, restore the truth and create a reversal climax, our discussion must not bypass her. At the beginning of the film, Virginia went straight to the point and calmly analyzed Adrian's flawed testimony. What the director presents to the audience is a capable and intelligent female image. In the face of the cunning and treacherous hero's questioning, she was not afraid at all, but took a more active position step by step.

At about 42 minutes and 53 seconds in the film, the hero stared at Virginia for about 10 seconds, and along his line of sight, we also completed a "stare" at Virginia-a slight contempt and questioning judgment. In the first half of his self-satisfied statement, Adrian has always maintained a strong attitude of winning, and he can always find a seemingly reasonable explanation for Virginia's questions. At 90 minutes and 50 seconds, when Virginia put forward the truth version completely opposite to the hero's testimony, and pierced Adrian's false shell with facts, Adrian watched her for 11 seconds. At this time, through the first attack of female characters on male characters, the director completed the first reversal in the film. The female role successfully escaped from the male hegemonic "gaze" and successfully launched a counterattack against it.

Notably, unlike the single male gaze in traditional movies, there are three different kinds of "stares" in this movie-Adrian's "stares" at Virginia, the female lawyer's "stares" at Adrian, and finally, the two sides' "stares" at each other. When female characters begin to break through the unilateral gaze dominated by male characters and consciously stare back at them, this can actually be seen as the rise of female power in movies to a certain extent; At the end of the movie, "Virginia", who took off her disguise and returned to her mother's identity, went back to the apartment she rented with her husband and had a final look at Adrian through the floor-to-ceiling glass. With the strong

background music, this picture seems to announce the awakening and resistance of the female power represented by Virginia. The ending of the film also shows the audience that they are fully conscious and capable of fighting the evil forces in the male group, although we didn't expect too much from them at the beginning of the film.

Today, with the continuous development of social consciousness, feminism can constantly penetrate into various fields, including movies, in a male-dominated society. The French female thinker Simone de Beauvoir discussed the changes of women's status, power and status since ancient times in her sociological book The Second Nature, and also focused on the way out for women to pursue true independence. She believes that only when women's own consciousness changes fundamentally can women's true equality be realized. Fortunately, in the current movie market, female characters are no longer just subservient to men in movies. They have the ability to break through the second nature, showing a side inconsistent with the traditional impression in movie narration. But when we talk about the rise of women's power, we definitely don't want to see women completely break through their inherent femininity and become "men who are not men". Daniel Craig, who is deeply rooted in the hearts of the people with the image of James Bond, was recently asked if he expected the next James Bond to be played by a woman in an interview with the media about his outgoing role. He thought that "actresses should not play Bond, they deserve new roles that are more suitable for them". The awakening of women's consciousness and the rise of strength that we are pursuing are not to obliterate gender differences, but to demand the full sense of equality and equality between men and women. At present, the goal of women's pursuit of equality should be to try to find the bright spot in themselves, and to evaluate themselves with self as a reference instead of referring to male standards or male-led standards. Only when women truly break through the "other" status and truly accept themselves can they change their situation and create possibilities for a better future for women.

Conclusion

Feminism, as a concept that has existed since the French Revolution, must have experienced historical enrichment and integration. As a prominent representative of contemporary mass media, movies are more or less influenced by it. Therefore, it is meaningful to study the female roles in contemporary movies, and to explore the expression dilemma and constraints that women are facing behind the role shaping. This not only calls for the awakening of true female consciousness and the rise of strength, but also points out the direction for the future women's equal rights movement. Although it is only a good wish to seek absolute equality between men and women in a short time in a male-dominated society, only by taking the first difficult step can the path to the Eden of equality between men and women be formed.

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