

Research and Analysis of Internet Feminism: A Case Study of Characters in Contemporary Chinese Film and Television Works

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Abstract: With the development of the times, topics related to feminism have been receiving more and more attention, women's past life experiences have been collected and amplified through various media, and women's voices have been summarized and expressed. As one of the mediums of expression, film, and television dramas have attracted a lot of attention in recent years, and there are a lot of characteristic and representative female roles in them, and the discussion voices on these roles have been reconstructed and re-propagated on the Internet and in real life. The paper believes that female roles in film and television dramas are closely related to those in real life. This thesis, through the literature method and case study method, adopts three discourse types, namely, Doing Gender, Undoing Gender, Non-cooperative and Entrepreneurial, to compare and discuss female roles in film and television dramas, and to study modern women's self-worth and explore the awakening of women's consciousness. From the study, it is concluded that the path of feminism is still winding because of the diverse and ambiguous types of feminist discourse.

Keywords: Feminism, gender issues, gender interaction, film and television drama, female characters

1. Introduction

This study focuses on the development of feminism in Chinese society nowadays. Taking the recent years' film and television drama as an example, through analyzing and summarizing the narrative structure and characterization of female characters in the dramas, observe that there are two main types of feminism, namely, non-cooperative and entrepreneurial. Entrepreneurial. It is possible to obtain that the scripts and the public's discussion of the role of women are still evaluated from the perspectives of the Doing Gender and Undoing Gender theories. This study is very meaningful for the promotion of gender equality, the awakening of women's self-awareness, and the development of feminism. This study focuses on the characterization of the "she-text", the narrative of female discourse, the popular critique of the characters, and the possible future and development of feminism.

To achieve this goal, conducted a combination of characterization and theory, discursive thinking about the discourse narratives of female characters, and an extensive collection of popular reviews of

the play to categorize and analyze. This thesis utilizes the literature analysis and data collection methods to locate and read relevant information and literature that will facilitate the research. The advantage of this method is that it can be analyzed more comprehensively and systematically, by combining the literature theory and collecting information from more popular comments on the character images of film and television dramas, categorizing and integrating them. The specific information that has been found explains the current phenomenon and gives a reasonable prognosis for the future development of feminism. The ultimate research goal of this study was to clearly and systematically express the establishment of women's role image in "her subject matter" is still based on the Doing Gender and Undoing Gender theories, and there is a great possibility of confusion between the localized feminist types of Non-cooperative and Entrepreneurial in the public's viewpoint. There is a great possibility of confusion between Non-Cooperative and Entrepreneurial types of Chinese localized feminism from the public's point of view, and these images have a subtle negative impact on the local society and women's lives in China [1]. The narrative structure of women's discourse in "her theme" dramas still needs to be improved, and today's film and television dramas still carry out "feminism" under the rule of masculinity and patriarchy. Feminism" is still practiced in today's movies and TV dramas under the domination of masculinity and patriarchal society, and the existence of feminism and the rise of women have become false propositions, and the public's commentaries on the characters and the future development of feminism will not be accomplished overnight, and there is still a long way to go. Conceptually the general public still has a big misconception blind spot.

2. Literature Review

2.1. Doing Gender

Candace West and Don H. Zimmerman, in their article *Doing Gender*, explain the categories of sex, sexual category, and gender and emphasize the relationship between gender and social interaction. Moreover, many roles are already gender marked, so special qualifiers-such as "female doctor" or "male nurse"-must be added to exceptions to the rule. Thorne observes that conceptualizing gender as a role makes it difficult to assess its influence on other roles and reduces its explanatory usefulness in discussions of power and inequality. Thorne observes that conceptualizing gender as a role makes it difficult to assess its influence on other roles and reduces its explanatory usefulness in discussions of power and inequality mentioned in the paper - "Nurses" [1]. The term was originally genderless, but it is now so excluded from people's minds that the default term nurse in the minds of the vast majority of people almost exclusively represents female nurses. These kinds of problems are not only in the language itself, but the underlying meaning is also related to the interactions in our daily life, as Candace West and Don H. Zimmerman argue, they regard all social interactions of gender as a common social inertia, the "DO" in Doing is emphasizing the practical orientation in the society, such as the domestication of our media. "DO" in Doing emphasizes the various practical orientations in society, such as the domestication of our media. Due to the early publication of *Doing Gender*, there are not many studies on this aspect of film and television media, and the content is not comprehensive enough. This paper will start with the female characters in the series of dramas with "her theme" in recent years, and research the interaction of gender image, female discourse and narrative, and the public's perspective, to supplement the gap of the existing research.

2.2. Feminism Gender Discontent and Class Friction in Post-Socialist China

Angela Xiao Wu & Yige Dong, in their paper "*What is made-in-China feminism Gender Discontent and Class Friction in Post-Socialist China*" examine the two types of feminism that are categorized as Non-cooperative and Entrepreneurial [2]. cooperative and entrepreneurial. The authors argue that

there is conceptual confusion in current Chinese localized feminisms, which are being generalized. The thesis mentions that women who implement feminism in China are mainly categorized into non-cooperative and operational women.

The first and most pronounced strand of C-fem is called the "entrepreneurial" strand, for it encourages women to abandon traditional wifely duties such as submissiveness and self-sacrifice so they may exercise their autonomy in the marriage market to maximize their potential. traditional wifely duties such as submissiveness and self-sacrifice so they may exercise their autonomy in the marriage market to maximize their returns. The "entrepreneurial" strand, encourages women to abandon traditional wifely duties such as submissiveness and self-sacrifice so they may exercise their autonomy in the marriage market to maximize their returns. Women's leverage, or power, over men is therefore their sexual attraction, including traditional femininity and domesticity, all of which are the basis of their sexual attraction. which are in the hands of women to cultivate and enhance. To best capitalize on this sexuality requires careful calculation and self-discipline [2]. Entrepreneurial emphasizes women's agency along with their utilitarian tendencies in the institution of marriage. This type of woman has her career and tends to obtain economic security from marriage, as well as to improve her social functioning and status through marriage, and her life is a business life, which is still being run in a patriarchal society. On the other hand, although Non-cooperative does not exclude marriage, they value the autonomy of life and financial independence more, and they believe that the most important thing is to control their own social class and life trajectory. Non-cooperative Non-cooperative is a complete reversal of the gender structure of society, completely out of the patriarchal background, breaking through the gender interaction, breaking the so-called role-determined behavior theory, non-cooperative Non-cooperative can be regarded as a real economically independent woman, who is in full control of her own life.

However, when it comes to how these two genres are portrayed and publicized through the images of female characters in the series of "She-themed" works, and how women recognize and evaluate the two genres in real life. This paper will start with the sensitivity, evaluation, and recognition of the public to the images of female characters in film and television dramas in social reality, and supplement the existing research gaps by linking the two genres with the Doing gender and Undoing gender theories. This paper will start from the social reality of the public's sensitivity to the image of female characters in film and television dramas, evaluation, recognition, and so on, and through the link between the two types combined with the Doing gender and Undoing gender theory research and analysis. to supplement the existing research gaps.

3. Theoretical Explanations

In 1987, Candace West and Don H. Zimmerman published a landmark paper "*Doing Gender*" in *Gender and Society*, the leading journal of gender studies." [3]. The paper emphasizes that the key to "*Doing Gender*" is social interaction and that gender-social interaction produces results that influence the process of social interaction. A large part of people's behavior is determined by their gender. This paper caused a great stir in the academic world, doing gender makes gender and social behavior a solid relationship, and he emphasized more on the oppressive, unchangeable, and revealing social structure given by the social order. Is the activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category. Gender activities emerge from and bolster claims of membership in a sex category [4]. Essentially, Candace West and Don H. Zimmerman argue that gender is a human creation. As humans, categorize and define many aspects of our lives. If someone disagrees with their gender role or does something that is not considered "right" for that gender, that person is committing a socially deviant behavior.

Undoing gender theory is based on the potential for conservative sexual tendencies in the Doing gender thesis, which was later challenged by academics who questioned "*Doing Gender*," thus giving

rise to the Undoing gender paradigm, or eliminating gender. Judith Butler, an American philosopher and gender studies writer, also published a book entitled *Undoing Gender* in 2004. In Judith Butler's view, gender is not fixed and natural, and sex is not a natural product but a social construction. "Do-gender" refers to the complete subversion or destruction of the original gender structure in daily interactions, which is mainly manifested in essentialist binary oppositions and the denial of socially defined "masculinity" and "femininity" in various ways. This gender structure mainly manifests itself in essentialist dichotomies and denies the social definitions of "masculinity" and "femininity" in various ways [5]. In postmodern feminist societies, it is believed that it is the patriarchal society that assigns gender to women and is a concrete representation of the ideology of the patriarchal society. Gender is independent of biological sex, and the distinction between biological and social sex proves that social sex can be a pluralistic expression of biological sex and that gender is not binary but pluralistic. Gender identity is a normative ideal. The common assumption that gender identities are consistent, uniform, and internally consistent is incorrect. As an identity, gender is not inherent but constructed [6].

Non-cooperative and Entrepreneurial are two types of feminist discourses, both of which are based on China feminism. Localized feminism has been blended and confused by a variety of voices, and the concept has become vague and passive. Non-cooperative versus Entrepreneurial is a distinction made between the emergence of multiple voices. At a time when patriarchal societies are prevalent, feminist theories are highly relevant to identity rule-making groups, and the two types of women that emerge from these concerns and interventions, the Non-cooperative and Entrepreneurial types, have each had an impact on society as a whole. Non-cooperative women can be seen as truly financially independent women, what society describes as "strong women", who are more independent and spontaneous in their relationship with their marriage, and who value the power of control over their own lives and their financial strength. Entrepreneurial types are still under the domination of a patriarchal society for feminism. They still rely on marriage to run their lives and livelihoods, both in terms of social status and economic power, and they believe they can be helped by the strength of the opposite sex party in the marriage. There is a more business-like nature to issues such as choosing a spouse for marriage. There is no denying that both types of women's women have contributed to feminism in our current society.

4. Role Analysis

Take *Queen of the News*, *Just Thirty*, and *My Human Fire*, for example:

Queen of News is a news-based drama that centers on the reforming path of Huixin Wen, and features a variety of workplace female characters, making it a great piece of work that explores the workplace life of contemporary women.

Developed from the perspectives of three women in their thirties, *Just Thirty* tells the story of urban women who encounter multiple pressures when they reach the critical age of thirty.

Fireworks of My Heart is about a firefighting squadron captain and a hospital burns doctor who are born and die together, blessed with the same fate, interpreting the fiery love story of being both a couple and a comrade-in-arms.

4.1. Non Cooperative

A group that rejects the traditional gender division of labor in the family and the traditional gender temperament. For example, the protagonist of "*Queen of News*". Huixin Wen, with the image of an independent and autonomous career woman. She serves as the director of the TV news department on the show. She is independent and decisive and takes her work seriously. The public's main expression of admiration, and appreciation for the character. Feel the symbol of the new-age woman.

It's worth noting that the work presents Huixin Wens's success in terms of an existing prototype of a successful man in her mind. This observation presents a ubiquitous use of Doing gender. It seems to be inherently assumed that terms such as career, success, independence etc. belong to men and that even if a woman reaches a certain level, she is simply referred to as "like a man", which is as absurd as calling a highly regarded woman "Mr." It is somehow misogynistic to reflect the public's contempt for women's abilities.

4.2. Entrepreneurial

A group that rejects the traditional family gender division of labor, but accepts traditional gender temperament, uses its traditional gender temperament and non-traditional family gender division of labor to survive. It can be broken down into two types:

Unconsciously Entrepreneurial, accepting the idea of Doing Gender under social dogma and identifying with femininity. However, in the development of society, it has been realized that women should also work and therefore reject the traditional gender division of labour in the family. Under the clash of traditional and modern concepts, women's responsibilities are balanced between the two concepts, and the group that takes care of the family and works hard is chosen. In "*Just Thirty*" Gu Jia not only achieves in her career but also takes care of her family and children and actively solves the problem of her children's schooling when faced with it. When faced with a husband who is cheating and can't get out of it, calmly help him solve the problem and preserve the family. The public has a feeling of regret for her and thinks she is capable enough. But you lose a lot of upward mobility because you can't choose your other half.

Conscious Entrepreneurial in the development of society, the group of women awakened consciousness identified with undoing gender theory. But discovering that femininity can be used to my advantage, they voluntarily accept traditional femininity in the face of the old social dogma and utilize the gender advantage in femininity to survive. In *Queen of News*, Shi Qing Xu dares to shine in front of her target without moral pressure. Knowing how to use women's strengths to their advantage they use their appearance, their bodies, and men's inferiority as a means to get to the top. The public appreciated her ability and ambition and admired her boldness.

4.3. Unprincipled Love Chasing Type

A group that prioritizes love over things like morals, principles, the future family, etc., and considers love to be paramount. For example, Xu Qin's role in the love play is to give up all the original material conditions willing to give up affection for love, the original high material life. What's more. For example, Youyou Lin has a character who is willing to give up his moral bottom line for the sake of the true love in his mouth and destroys other people's happy families. From the public's comments on Xu Qin can find that most people don't understand Xu Qin's decision. It was clear that they didn't agree with Xu Qin's choice. They think she deserves a better life than being stuck in petty love. In the case of Youyou Lin, the public thought what she did was extremely stupid. Take a non-supportive, non-approving attitude towards her.

4.4. Wandering Screwed Up Type

This is a group that wants to be materially dependent on men but also wants to be equal in terms of personality and spirituality. For example, in *Just Thirty*, when Manni Wang meets a wealthy man who pursues her, she agrees to his advances and graciously accepts the high quality of life he offers her. However, when the man proposes to live with another woman "in the south and in the north", he refuses with a clear conscience. People's comments on Manni Wang fall into two types, one is the

hateful view that he can seek money, resources, etc. from the South. One understands what he did and feels that women can choose dignity.

4.5. Cuscuta Type

This is a group that has no business of its own and relies solely on men to survive. For example, Jingyu Zhao, Zhengxian Liang's rightful girlfriend in *Just Thirty*, puts up with her man's long years of polygamy and takes the initiative to help settle the love debts caused by polygamy in the South. He had been captive by Zhengxian Liang for seven years and no longer could survive on his own. There are two types of comments from the public about Jingyu Zhao, one of which expresses an understanding that they understand that they have a cooperative relationship. The other doesn't understand and feels that it goes against the traditional view of marriage.

5. Analysis and Discussion

The image of Chinese Hui Xin Wen in *Queen of the News* is established, and the presentation of women's values is in line with most real-life women's vision or recognition of their self-perception today. From the hot workplace dramas in the past two years, can perceive that women's workplace dramas have become the main type of domestic workplace dramas, and it has become the new trend of domestic workplace dramas to feel "her power" from "their" stories. The "her theme" dramas of recent years have shown that writers and directors are interested in catering to the public's desire for an ideal female lead. From the "her theme" dramas of the last few years, it can be seen that the writers and directors are intentionally catering to the public's ideal image of the female lead, and it is the awakening of women's power in real life that drives the image of the female lead in film and television dramas to be more workplace-oriented and more independent. While female workplace dramas as a whole have changed, so have the portrayals of women in them. Early female workplace dramas focused more on the emotional lines of the female characters, while the personal growth of the female characters in the workplace was blurred [7].

The portrayal of Gu Jia in *Just Thirty* has caused a lot of discussion, and her behavior in front of her husband's series of "making a difference" has further emphasized the stereotype of Gu Jia's character. The female character is portrayed as a tenacious woman who has to look at the big picture and navigate through a broken marriage. Even though women's values have undergone vast changes from the past to the present, it is undeniable that women are deeply imbued with heavy male discourse and social contexts. Television drama series. The artistic mission of excellent TV dramas is always to illuminate and enlighten real life and ultimately to make people the starting point. Therefore, in the future creation of TV dramas with "her theme", should listen to women's voices, strengthen women's power to write their discourse eliminate stereotypes of women respect the differences between the two sexes, and open up a public space for mutual understanding so that both ends of the mirror image can be viewed equally, rather than consumed by each other public space for mutual understanding so that both ends of the mirror image can be viewed as equals instead of being consumed by each other The real woman's role should be oriented towards her values. A true female character should be oriented towards women's values and give voice to women's living selves, rather than being expressed amid a gender dichotomy or behind the backs of a male-discourse society The analysis of Entrepreneurial female image in *Just Thirty* about Shiqing Xu also reflects the gaze of the other, it is through the existing definition and standard of beauty under the patriarchal society that women complete the cognition and construction of self under the gaze of such men The concept of "The Other" appeared earlier in Simone de Beauvoir's *The Second Sex*, in which Beauvoir makes the point that what makes a woman a woman is not acquired but shaped as a male-centric culture [8]. The operational woman operation itself remains in the gaze of the Other, relinquishing its subjectivity.

"*Fireworks of My Heart*" although the script and publicity intentionally emphasize the heroine's character independent and clear-headed career bright and beautiful, the drama aired without the audience buying, and even CCTV commented on the "sexual edge of the brain" series of TV dramas, most of the netizens and viewers pointed to the "*Fireworks of my heart*". Xu Qin's image in the drama did not receive a large number of supporters. but was instead trolled and criticized. In the portrayal of women's image, it is often impossible to get out of the strange logical circle, that is, the traditional stereotypical image of women and mundane TV drama plots still pave the way for the script.

Gender stereotypes, on the contrary, deepen the misunderstanding and prejudice of the public [9]. There are two types of stereotypical portrayal of women in the works, namely, "stereotypical portrayal of femininity" and "stereotypical portrayal of motherhood" "Stereotypical portrayal of femininity, "Le.; amplifying women's emotional traits so that the character can cry, shout, glare, and even become hysterical This category of female-oriented scripts is not uncommon It is not uncommon to find female-oriented scripts in this category that do not help feminism, but rather add to the distortion of the image of women. Throughout the above analysis, it can still be seen that no matter whether the establishment and expression of women's image are successful or not, the discourse and narrative structure under the rule of a patriarchal society has not been completely separated from that of a patriarchal society, and the portrayal of women in the popular dramas such as her theme dramas and dramas with a big female protagonist is still in the stage to be optimized. Big female dramas construct women's identities from both femininity and female roles, emphasizing gender temperament and gender the unity of the characters, which is not substantially different from a male-centered narrative, it does not radically transform the myth of masculinity; the big female drama wants to promote feminism, but still uses a male-heavy mythology that makes its feminist overtones wobbly [10].

6. Conclusion

Through the evaluation of a large number of films and TV shows, it is found that women's discourse in today's society is mainly divided into Entrepreneurial and Non-cooperative, and the consciousness of feminism has awakened to a certain extent, but there are still many difficulties in its development.

The existence of misogyny is found in the study of the comments, in which there are subtle variations and differences: Entrepreneurship, although promoting feminism to a certain extent, is often seen as a means for women to utilize their strengths to gain a better life, which, on the one hand, reinforces the stereotypical image of women as "weak" and "weak". On the one hand, it reinforces society's stereotypical image of women as "weak and weak" and "vases". There is more denial of women's abilities in the workplace and increased misogyny because there is social misogyny. On the other hand, these tactics and those who use them are disliked by the general public and thus exacerbate misogyny.

There is another kind of misogyny that needs to be guarded against, that is, the idea of non-cooperative based on doing gender, there is the problem of discourse power struggle, people default to the fact that women are categorized as good only if they look like a successful man and the solidification of the image of women's vulnerability is a kind of misogyny in itself. Or maybe people are evaluating women's success based on the image of the successful man who already has an archetype in mind. This in itself is naturally misogynistic in its solidification of a weak image of women and presents a ubiquitous use of gender.

Identifying misogyny from a study of reviews. The content and narrative focus of contemporary film and television works are often characterized by the discursive structure of doing gender and undoing gender, which is also reflected in the obvious non-cooperative and entrepreneurial tendencies in the commentaries. The study shows that to a certain extent, Chinese society is still a society that opposes women's pursuit of independence, still looks at things from the perspective of traditional gender relations, and uses the behavioral standards of a patriarchal society to make judgments

Status of Feminist Development. Through the analysis of women's discourse, a "hundred schools of thought" have emerged within feminism in the contemporary era, when women's consciousness is gradually awakening. Internally, various sects have expressed their views and debates. Some extreme feminism can intensify gender conflicts, which is detrimental to the development of feminism in the long run. From the outside, the concept of feminism seems vague and confusingly offensive. In this chaotic environment, popular misogyny grows and feminism has a long way to go.

Authors Contribution

All the authors contributed equally and their names were listed in alphabetical order.

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