

Research on the Construction of Female Characters in Realistic Films: Path, Method and Classification

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Abstract: The dominance of consumer ideology and the prejudices of the patriarchal discourse system have kept women in a "low-dimensional prison" where they have been stared at for a long time. Since the growth of "her power", more and more public spheres are showing female consciousness and female discourse. The portrayal of women's roles and the construction of meaning in realist films express the "absence" and "resistance" of women's image in contemporary society. The young girls who want to break out of their cages, the mothers who are burdened by their families, and the women of the underclass who have a dual nature are the objects of their expression. "The absence of the family", the growth of the self and the "motherly nature" are the deep-seated "references" to which the female characters are trapped in the "prison".

Keywords: realistic themes, her power, feminism, female figures

1. Introduction

Since the founding of new China, women's power has gradually grown into a powerful force that cannot be ignored. In recent years, with economic the dividends of modernity and cultural modernity, women rely on mass media's "superstructure" and ideological expression function, gradually explore the self value, the construction of self-identity, in the private sector and the public discourse in the field of modernization on the division of labor, in traditional patriarchal culture showed a long period of low dimensional prison voice for women[1].

In realistic films, women are often portrayed as young girls who want to break out of their cages, mothers who are burdened by their families, and women from the underclass who are doubly disoriented, constructing an "anti-growth" experience of female growth, a rebellion against the patriarchal discourse system, and a demonstration of the breadth and depth of transmutation in Chinese cinema. In addition, the creation of female characters and the expression of imagery reveal the awareness of the times and humanism. The emotions, obsessions and growth of women point to the "absence of family", the pain of youth and the disorder of growing up, which, while arousing the emotional resonance of the audience, can also focus on the hidden problems in the social process[2].

2. The "Signified" of the Deep Construction of Female Images in Realistic Films

2.1. The Expression and Reflection of "Her Power" in the Perspective of Consumer Culture

"The expansion of capitalist production, especially after the widespread acceptance of scientific management and Fordism at the turn of the century, led to the construction of new markets. It became essential to develop the masses as consumers through advertising and other media campaigns."^[1] Under the rule and domination of consumption ideology, mass media culture produces, induces and stimulates desire, and the collective unconscious consumption logic and consumption desire of female group is stimulated, and then moves to the "prison" jointly constructed by mass media and consumption culture, as Jean Baudrillard said: "Consumption is the domestication of man with a certain code and an unconscious discipline of competitive cooperation corresponding to that code; It's not by removing convenience, it's by getting people into the game[3]." Under the logic of consumer culture, although women will move towards a new "imagined image", it is undeniable that it also greatly strengthens women's freedom of expression and individuality, and adversely affects the guidance and diversity of mass media forms.

Female consumers have gradually become the main force of each consumer market, and the economic blue ocean of "her power" is being stimulated. "Her" demand continues to rise, female consumption has become an important factor affecting the economic market. According to JD's big data, the proportion of female users on JD increased year by year from 2018 to 2020, and the growth rate of female users in all city lines was much higher than that of male users. At the same time, major e-commerce platforms and offline supermarkets have specially launched female-themed promotional activities such as Goddess Day, Women's Day and "Her Day" to stimulate female groups' desire to buy. 71.5% of the main economic expenditure of the family is made by the wife, and women become the leading factor in the consumer market. Therefore, the needs of women have become the focus of business economic development[4].

The rise of "she" economy has also brought great influence to the economic development of film and television industry. According to Baidu Nuomi big data, as early as 2015, female movie consumption accounted for 62%, and in 2020, female movie-watching accounted for 70%. According to 2020 Maoyan Data Insight, the average female viewer of online movies and TV series watched 5, with female users increasing by 52%. Female viewers prefer romance, costume, city and youth idol dramas, and more than 70% of new dramas in 2020 are in these categories, with 15 of the TOP20 dramas in these categories[5].

The theme of "her" has developed greatly in recent years, and the film and television works tend to be realistic. The heroine is no longer all "silly white sweet" or "beautiful strong miserable" image. Works such as *Imperfect Her*, *Skyscraper* and *Young You* focus on practical issues such as family of origin and school violence, as well as women's social status and rights and interests. Works such as *"Only Thirty"* and *"Twenty No More Confused"* show three-dimensional and real images of urban women, which have aroused strong resonance among women in the workplace. Works such as *"Win the Championship"* show the fighting spirit of women and the glamour of the new era[6].

2.2. "Self-Ownership" and "Resistance" in Feminist Consciousness

In the process of the continuous improvement of women's status, women's independent consciousness plays a huge role. The awakening of feminist consciousness is closely related to the development of western feminist movement, and the ideological criticism of mass media is an important part of it. In the article *Visual Pleasure and Narrative Film*, Laura Mulvey conveys the gap between the two sexes in terms of social rights through the living situation of women "being watched". That is, "she bears the sight, she appeals to the male desire and refers to his desire"[7]. In the second sex, Beauvoir

believes that women's living conditions are caused by the comprehensive effects of human rights endowed by nature and self-imposed social changes. The awakening and "revolt" of feminist consciousness cannot be separated from economic discourse and public discourse.

In the pursuit of economic independence, women's sense of independence in life has been greatly improved, and they pursue economic independence to a greater extent. Nearly seven in 10 women rated financial independence as very important, and financially independent women tend to be happier after marriage. In 2020, the female employment rate reached 80 percent, and the gender income gap narrowed by 6 percent from 2019 to only 17 percent. According to the 2020 Survey report on The Quality of Life of Chinese Urban Women, 61% of women own real estate, and female entrepreneurs of the younger generation account for 24.97%, 8.79% more than the older generation[8].

Women's spiritual independence consciousness is also improving, which is reflected in their pursuit of higher education and self-improvement of self-consciousness. The proportion of women in education is high, with the total score of female education in mainland China ranking fifth in the Asia-Pacific region. According to a report on the status quo of China's workplace in 2020, 63.5% of female workers have a bachelor's degree or above, 14.6% higher than men[9]. Nowadays, most women have a strong self-concept, they are not willing to become the subordinate of men, but the pursuit of independence for the cause of continuous struggle.

Women's independent consciousness is also shown in numerous film and television works. In the first Half of My Life, released in 2017, Luo Zijun reflects on herself after a failed marriage and finds a job to help herself. Li Jie, who starred in Finding You, is a strong woman who works hard to give her children the best life after divorcing her weak "Mama Bao" ex-husband. "My Sister" reflects the independent consciousness of women in the new era to pursue their dreams, and they are eager to break out a new world with their own hands[10].

2.3. "Prejudice" and "Imagination" in the Patriarchal Discourse System

The plight of women comes from the prison of language and norms, from the difficulty of self-identification, from the siege and confusion of numerous mirrors. Since the recognition of female reproduction worship and human rights appeared in the period of body media, the patriarchal culture gradually gained the upper hand in the period of writing media, electronic media and the current intelligent media, and the establishment of the current cultural system and social order cannot escape its profound influence. The image of women's independence and pursuit of beauty in mass media ecology is undoubtedly the modern imagination of the current female image in the male discourse system. "Mastery of language is a right and stereotypes are often used by socially advantaged groups to refer to socially disadvantaged groups, expressing prejudice and discrimination against them[11]." Although both women's social status and their independent consciousness are constantly improving, some prejudices against women are still inevitable. Gender stereotype, gender discrimination, female role conflict and many other factors are difficult to overcome the gap for women.

The biggest prejudice society has against women is the stereotype. Up to now, there are still some people who believe that women should stay at home to take care of their husbands and children, and live dependent on men, and the idea of son preference is also very serious. And women are still being "objectified" by the society. When people evaluate a woman, they tend to focus on her appearance, figure, dress and other superficial external characteristics, rather than on internal factors such as moral quality and personality connotation. The role conflict of female identity is also a serious problem. Whether to settle down to be a devoted mother, or "regardless of the family" to strive for career; whether to be a canary with broken wings, or to fly high for the dream, these are women have to face when choosing their own identity.

Gender discrimination against women is also largely reflected in unequal employment. Women's employment opportunities, wages and employment levels are far lower than those of men. Many

employers refuse to give women interview opportunities, even though their scores are much higher than men's. According to the third survey on the Status of Chinese Women, 23.6 percent of women are excluded from recruitment simply because of their gender. The purpose of women entering the market is to participate in social competition to get remuneration and reflect their personal value. However, women are often underpaid in real life, with 32 percent of respondents saying they have encountered the phenomenon of unequal pay for equal work. Influenced by traditional and inherent concepts and prejudice against women, some employers reject female workers very much. Thirty-two percent of those surveyed said there were too few women in high-paying jobs and management positions, with most women often stuck in low-skilled jobs.

In fact, although many films and TV works try to show the new style of women in the new era, some inherent ideas are still inadvertently displayed in the film. Prejudice against women in movies has only gotten better, not fundamentally changed. In a James Bond movie, no matter how old the actor is, the girl in the movie is always young, beautiful and sexy. However, in many blockbusters, women are always the one who is protected, which invisibly binds women to the inherent image of weakness. There are many female-themed works under the banner of women's independence, but in essence, they are still dependent on men's life. In the TV drama *The First Half of My Life*, Luo Zijun divorced her husband and lived independently, but in fact, her "independence" was based on relying on men.

3. The Self-Constructed "Co-ego" of Women in Realistic Films

In realistic films and television works, female characters can be roughly divided into three categories: young girls, mothers and women at the bottom. These three types of female images reflect different social phenomena and social problems: the works of young girls mostly focus on the campus and the family of origin, expressing the tragic pursuit of freedom of young women; maternal works focus on maternal love and mother's coordination between work and family, reflecting the natural human rights endowed by female groups, such as "motherly" and "maternal love". However, the female themes at the bottom show the various life pressures that women have to face in the real society, and the characters have the duality of "resistance" and "loss". "Realistic women's films, on the other hand, cater more to the value and emotional identity of the moviegoer, especially the female moviegoer, and the empathy psychology generated by Libido makes women gaze at themselves in their own situation and thus re-examine society[5]." These characters represent the common phenomenon faced by women of different ages and backgrounds in reality, which is also the focus of today's society.

3.1. The Young Girl Who Hopes to Break Through the Cage

The first type of character is young girl, and this type of character is usually between 13 and 18 years old. "Girls' narratives" are texts in which the perspective of the girl is the main narrative orientation and the adolescent experience of the girl protagonist is the core narrative content[6]. Freud in book civilization and its dissatisfaction with painful to think of the third source comes from interpersonal relations, this should be an energetic and vibrant age, they would because of school violence, native family chaos life in pain, traumatic experience of growing up, but they are not content to life, Always face difficulties with great perseverance and determination, hoping to go out and get a better future.

The pain and fortitude of young girls are well displayed in Chen Nian in *Young You*. Her pain stemmed from the deformity of her family of origin. Chen Nian lived in a single-parent family with a struggling mother, and debt collectors were always knocking on the door. Her mother's hardships and expectations made it difficult for her to open her mouth when encountering difficulties, but could only bear it silently. Chen Nian has always believed that "when the college entrance examination is finished, it is an adult", and she desperately wants to go out through the college entrance examination

and get out of the cage of her native family. In the hustle and bustle of the campus, she seems to be isolated, she desperately hard to study, only to pass the college entrance examination to leave here, escape from the secular and human prejudice[12].

Her pain comes from the youth pain of school violence. Chen Read as the college entrance examination failure of the students, wearing huge pressure to return to the campus, but by wei Lai and other campus violence. She was splashed with ink on her chair, beaten and had her hair cut, but all the teachers and students around her turned a blind eye to this and even spread rumors as an accomplice. Putting on a coat for Hu Xiaodie, who had committed suicide by jumping off a building, was Chen Nian's first confrontation with an indifferent society. She showed her kindness in a cold, dirty environment. In the face of wei Lai group of bullying, she calls the police and even seeks the protection of small mix Liu Beishan, this is Chen Read the 2nd time with campus violence confrontation. Teachers, police powerless to make her more Mired in the mire, but she did not sink, but choose to let small north to protect her. In such a painful situation, she still firmly toward their dreams, not for the outside world. Accept trial together with small north, bearing huge psychological pressure to undertake the college entrance examination, this is Chen Nian's third and his own psychology, and the whole society against. Whether she would rather sacrifice her own small north, or she has been pursuing the light, the society is forcing her to make a choice.

Chen Nian grew up in these pains, and her image was constantly stereoscopic and perfect. In other youth films and television works, the efforts made by different young girls to resist pain are also shown in a three-dimensional way. "Send you a small red flower" in ma Xiaoyuan although suffering from cancer, but always optimistic and open-minded, lively and cheerful personality infection around the people. She will be strong and kind Wei Yihang from the decadent despair of the world, with their own smile to leave more good marks on the world. In Spring, Pepe's mother plays mahjong all day and doesn't care about her daughter's study or life. Pepe chose to become a water traveler in order to earn enough money to see snow in Japan with her best friend. Her insistence on earning her own money was more about proving that she was competent, even at the risk of taking risks. Gu Senxiang in "Sadness against the Current into a River" is a kind sunshine, she will not abandon their gentle because of the troubles in the campus. She handed sanitary napkins to Yi Yao, who was isolated by his classmates, and apologized after being splashed with coffee. Li Huan in Dog 13 lives in a stepfamily. She for Einstein, that is her spiritual sustenance, she is eager to give their confused youth to find an answer.

3.2. The Image of a Mother Burdened by Her Family

The second category is mothers, who are mainly aged between 25 and 40. The female images in the primitive civilization period mostly take myths and legends and primitive works of art as the media carrier, which embodies the natural human rights such as creation and upbringing of human beings, the indomitable spirit of saving human beings, the care and protection of all things in the world and the pursuit of beauty of primitive women. In modern culture, although female images are in the orientation of being peeped, dominated and ignored, they all have great love for their children and want to give them everything they think is the best. In these characters, we can fully feel the greatness of motherhood, as well as the hardships of being a mother.

One is the implicit love of mothers for their children. Mothers in this kind of works show their love with a sharp mouth but a weak heart. "Hello, Li Huanying" in Li Huanying is an ordinary mother, she hopes his daughter has promise, more hope his daughter can always be healthy and happy. In her eyes, Jia Xiaoling is always the best, which is her love for her daughter as a mother. She knew Jia xiaoling wanted to make "young her" happy, so she always pretended she didn't know anything. But when Jia xiaoling "appeared from the sky", her first reaction was to run to catch her, instead of running away. She has always been gentle people for the first time serious and even some angry to do not

want to participate in the volleyball match teammates, also because she wanted to make Jia Xiaoling happy. Jia tried hard to make up for the regrets of her youth, but for Li, having a healthy and happy daughter is the best thing that could happen. Li Huanying's love for her daughter is like a trickle, reflected in the lovely patches, reflected in the sound of "my treasure", also reflected in her every look. The film vividly presents women's view of independence, conveys the values of independence, self-improvement and autonomy for the audience, and enables the audience to re-examine the multiple values of realistic affection through emotional connection and personal projection, to speculate on individual life propositions, and to observe the public's emotional demands, releasing a powerful, warm and deep concept of the work[7].

In "Sorrow Becomes a River", Yi Yao's mother also protects her daughter with silent love. She is not good at words and often scolds Yi Yao for losing money. But she to Yi Yao collect tuition, regardless of other people's strange eyes, all day long three gas to do the hard work of human massage. But she knew that Yi Yao would scold the guests and even slap herself after they got sick from using Yi Yao's towels. Tao Hui in "Send you a little red flower" faces Wei Yihang's aloof and indifferent, always with a strong smile to face. She would haggle over a five-yuan parking fee and give a beggar with a baby a hundred yuan. She would put down her dignity and ask the patients to tolerate her son, and she would go to the hospital to treat her son.

The second is the contradictions and conflicts that mothers bring to these women. The inherent contradiction of motherhood now manifests itself as an independent woman's difficult choice between work and family. In finding You, the film tells the different difficulties faced by motherhood, thus showing the difficulties faced by motherhood. Li Jie, a divorced workplace lawyer who firmly believes that women must work hard to give their children the best life, will not relent when dealing with such cases. But when her child is lost, her former elite image is gone, disheveled hair like a ghost, you can feel her love for Doduo is not reserved. As a new era of workplace women, she is independent both materially and spiritually, but this also doomed her to give her daughter enough maternal love. There is also a mother named Zhu Min, a well-educated college student who has chosen to become a stay-at-home wife after getting married. She has no ability to fight her cheating husband to get custody of her children when she goes through a divorce lawsuit. This mother has made countless contributions to her family, even to her own future, but has not received due rewards. This internal contradiction is also reflected in the mother's choice between financial income and child care. In Spring, Liu Zipei lives in a single-parent family, raised by her mother alone. In order to earn more money to go to Spain, she plays mahjong with her lover every day, completely ignoring the mental and psychological state of her teenage daughter. But she still loves his daughter, she is greedy but because she is afraid that her daughter is in danger to pull Pepe said not money, what things will also think of his daughter. The external contradiction of mother is reflected in the conflict between mother and society and human nature. The mothers in Carnival are irresponsible, cold, and cruel to their daughters. But when her daughter is in court, she will not hesitate to stand up for her daughter.

3.3. The Bottom Women of Duality and Disorientation

The third type of image is the bottom female, which covers a wide range of age groups ranging from young girls to old people. The most prominent characteristic of these characters is that they are tortured by various pressures from internal emotions and external environment, but they always face life with their strongest and optimistic attitude, constantly making breakthroughs and struggles, showing their indomitability and tenacity as independent individuals. In addition, the combination of secular oppression and inner desire makes them have the dual characteristics of resistance and loss in their discourse.

The pressure on Liu Sihui in Dying to Survive mainly comes from her sense of responsibility as a mother and the destruction of her environment. She is the head of a group of leukemia patients,

because she desperately wants to treat her daughter's illness, but also because of lack of money, she becomes a pole dancer in a nightclub. Liu Sihui's life is undoubtedly painful and difficult. She abandoned her identity as a ballet dancer in order to cure her daughter, and took care of her daughter alone while making money. But she still sticks to his bottom line and dignity, she was mercilessly destroyed by life, still can be strong in the face of life, with their most optimistic attitude to fight against the suffering in life.

In "Spring", Liu Zipei is also an indomitable woman who struggles indomitably with her original family. As mentioned earlier, her mother was a Lover of a Hong Kong man, which gave her a Hong Kong identity card. Under this seemingly bright and gorgeous appearance, the real family she lives in is actually very low-level and chaotic. Her mother, distant dream and noisy environment all brought her constant pressure. Under these pressures, Liu Zipei did not sink down but chose to fight for her dream, she would not hesitate to refuse the money from her girlfriends, but also to save money will sell mobile phone cases and film services to classmates, even into the smuggling of mobile phones to make money faster industry. Liu zipei desperately wants to prove herself through hard work, and she has amazing determination and perseverance. She constantly struggles with the uncertain life and pursues her dream unremittingly. The process of "escape - return" is accompanied by the production of women knowing themselves, feeling themselves, adjusting themselves and establishing their own subjectivity, revealing the spiritual truth of women in the process of growing up in self-explanation and self-actualization[8].

Jiang Meng in Baby is even more indomitable to social discrimination and prejudice, showing the strong attitude of people with disabilities at the bottom of the society to face life. She was brought up by her adoptive mother because of congenital symptoms without anus, and her life was very poor. Unwilling to leave the old adoptive mother, also in order not to let the adoptive mother because of no money in a nursing home, she went to the city to work but because of a child lost his job. Even though she has a congenital disease, life is still very difficult, Jiang Meng has always been a great kindness to life. Jiang Meng in order to save the accidental encounter and her children with the same disease, running around, even at stealing children. This seemingly extreme approach is actually full of her resistance to life. She does not want any more children to be easily abandoned. She just wants to try her best to let the child survive.

4. "Resistance Gaze" and "Natural Human Rights" in the Construction of Women's Dilemma Discourse in Realistic Films

Today's society pays much attention to the equal rights and interests of human beings in all aspects, and the equality of gender, race and region is highly valued. China, as a country with great prejudice and discrimination against women, attaches particular importance to gender equality. People are advocating and practicing gender equality, and directly putting the problems women face in front of the public in a more objective and rational way, so that more people can understand women's lives. At the same time, the consumption power of women in today's society can not be underestimated, "her" power is becoming stronger and stronger, so women have become the service audience that producers focus on. As a very good media and interest point, the film uses artistic language to put all kinds of problems faced by women in reality on the female characters in the film, which can not only arouse the resonance of female audience, but also attract the attention of the society to some hidden problems, so as to make the society more harmonious.

4.1. Youth and Pain -- "Absence of Home"

In Spring, Young You, Thirteen Dogs and A River of Sorrow, the heroine's original family is flawed. Both were raised by their mothers after their parents divorced. This is also a very real reflection of

China's current situation. The children in the movie are redeemed to some extent, but the reality is far crueler than that.

Statistics show the divorce rate in China has been rising since 2003, with the national average reaching 39.33 percent in 2020. However, the great psychological damage brought to children by parental divorce is irreversible, and they will never forget the shadow of childhood even after they get married and start a career. Someone has done an interview, in 1000 children of divorced families, there are more than half of the children extremely low self-esteem, withdrawn and extreme character. A news report about a 16-year-old girl slapping her mother for not getting a cell phone kept repeating the phrase "divorced family".

Moreover, the breakdown of the family of origin can have a profound impact on a child's future life. They don't believe in relationships because of their childhood experiences, so they are willing to indulge. There are also those who choose to marry as soon as possible in order to leave their family of origin, even without seeing the face of the person choosing. In 2019, there was a news item titled "Woman was subjected to domestic violence and slashed her husband several times, leaving only a pair of children". The woman in the news was in her early thirties and came from a divorced family. The woman was sentenced to life in prison, but it is hard to imagine what will happen to her children.

The "absence of home" makes them become a "rootless" generation, which is extremely traumatic in the process of growing up, showing the lack of resistance of self-belonging value and initiative, and becoming a group to be "stared at".

4.2. Female Obsession -- "Motherly" and Dedication

In finding You, Hello, Li Huanying and Dying to Survive, women's issues are more focused on mothers' love and obsession for their children. But in the real world, mothers' love for their children is much deeper than in the movies. There was a news report that a mother over 80 years old, for more than 30 years always running around in the streets to put up posters, fighting for all kinds of TV programs, hoping that one day she could find her son. In ancient China, the mother of Mencius moved house three times so that he could concentrate on his studies. In the aftermath of the Tangshan earthquake, a mother was crushed under rubble and used her body to protect her child, even biting off her fingers so that the child could have food. These real events reflect the difficulties and hardships faced by mothers in raising their children.

As women's share of the labor force grows, the dilemma between having children and working is becoming more apparent. Figures show that 73 per cent of women continue working during pregnancy and a large proportion return to work immediately after giving birth. On one side is the child, on the other side is the dream and financial source, the mother wants to be with her children, but also wants to give them a good life. Mothers also face huge challenges when it comes to education. They hope their children can be healthy and happy, but in today's society, if they want their children to go to a good school, they have to "force" their children to study hard, and how to let their children to study, is their biggest difficulty. Mothers all hope their children can grow up healthily, and it is the mother who suffers most when her child is sick. A mother knelt down to give her daughter a chance of survival after learning she had leukaemia.

4.3. Female Emotion -- the Warmth of Home and the Growth of Women

In fact, the warmth that women bring to their families and others is also real in real life in such works as Send You a Little Red Flower, Hello, Li Huanying and Sadness Against the Current. Some women's bark is worse than their heart. They can't say good things, but they can't see their relatives and friends getting hurt. There is a girl in grade two, in school and classmates fight, because the classmate called the girl's best friend. Some women seem to be gentle and easy-going, but in fact they

are very strong-minded and will firmly defend the interests of those around them. There was a video of a mother talking to a relative, and in the middle of that conversation the mother suddenly turned on the relative and dared him out. The reason was simply that the relative said her daughter was not as good at school as her own child. Some women are warm and kind, very kind to all people, never prejudiced against anyone. There was an interview with an isolated student who was still happy as an adult. Asked why, she recalled with a smile, "At that time, there was a very gentle girl who never ignored me because my family was poor. "These very kind women have brought great warmth to their families and society. Their families have become more harmonious because of them, and the people around them have become happier because of them.

5. Conclusion

The screen is both a reflection of reality and an expectation of what the future holds[9]. In the new context of the gradual awakening of women's consciousness, the traditional patriarchal gaze has been ruthlessly stripped of women's individuality and the shackles of women's thematic identity have been quietly unlocked. The transformation of women's images in films over the past century reflects the diverse growth of contemporary women in the evolution of history, and women are gradually becoming voices from the voiceless to the active, turning the topic of women's lives and growth into a public issue that cannot be ignored.

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