

Differences And Connotation Analysis of Female Roles in Eastern and Western Film and Television Art

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Abstract. The theme of this research is the differences and connotations of female roles in Eastern and Western film and television art. In Eastern film and television works, female characters are usually presented as restrained and submissive images. In Western film and television works, female characters are more independent and stronger. To study the reasons for this difference, this paper starts from three perspectives: the different economic development conditions, social and cultural backgrounds, and women's sense of independence in the East and the West. The East is mostly developing countries, and its overall economic strength is weaker than that of the West. Society places greater emphasis on male productivity, leading to a greater focus on serving the family. With a developed economy in the West, women have more say in the workplace. The cultural background of ancient China is very representative of the East, and feudal rulers used Confucian culture to control the people and oppress women, which had a profound impact on later generations. Western humanism and enlightenment thought emphasize human rights, freedom, and equality, and the ideological environment is relatively free. The difference affects women differently. This is reflected in their self-awareness, and this paper analyzes the different views of love between Eastern and Western women as an example. It is concluded that women's consciousness is influenced by social background, ideology, and culture. The cultural differences between the East and the West have caused the different images of women in film and television works, and behind this difference is the reflection of how society affects women.

Keywords: East-West differences; film and television; women.

1. Introduction

In recent years, women's issues have received more attention from the public and have become a hot topic. At the same time, this has also triggered people's discussion on the shaping of female roles in film and television works, and the connotations of these roles have high discussion value and great research space. East and West have very different social environments and cultural backgrounds. Do different economic developments, ideologies, and cultures have an impact on the development of women's consciousness? And is this influence reflected in film and television works? The discussion of these questions is very meaningful for studying the core behind women's consciousness. To further study the underlying logic and female consciousness behind the shaping of female images in different film and television works, this study compares the female images in Eastern and Western film and television works.

2. Female Characters in Eastern and Western Film and Television Works

This paper will analyze the female character images and personality cores in Eastern and Western film and television works and study the reasons for their different endings.

2.1. The Female Image and their Sense of Self in Eastern Film and Television Works

The female images in Oriental films and television works are generally introverted and soft, and their love and fate are closely related to their family and social background. After carrying out extensive reach into a great deal of documentation and film analysis this paper found that they always play a dedicated role in the film and television works. Even their love is dedicated. For example, the

white Snake fell in love with the scholar after changing into a human being and giving up becoming an immortal for love in the "New Legend of Madame White Snake". Her view of love is that all efforts are to be with the people she loves. This is a TV drama adapted from Chinese folk tales, set in the feudal society of ancient China. In the feudal era of China, there were two main identities for women: "submissive" and "inferior". The Confucian ideology based on patriarchal society requires women who have not married to follow their fathers, those who have married to follow their husbands, and those who have lost their husbands to follow their sons. Women are objectified as a man's accessory [1]. This is the root of female images who have a lack of independent consciousness and love autonomy in most films and television works set in ancient China. The white snake in the story is also influenced by this idea, manifested as the image of giving herself to family and giving up self-development in love. Confucianism is also reflected in the female characters in many Chinese film and television works. Stories that end in tragedy after suffering are not uncommon in oriental film and television works.

2.2. The Female Image and their Sense of Self in Western Film and Television Works

In the development of Western film history, female characters are presented as more independent images than in the East. With the rise of Western feminism, female characters in film and television works have increasingly broken stereotypes, their personality independence has been emphasized, and their views on love have become freer. For example, the heroine Elle in the movie "Legally Blonde" did not choose to feel sorry for herself after being abandoned by her boyfriend who studied law but was admitted to Harvard Law School with excellent grades. It is a feminist film shot in the context of a patriarchal society. The female image in the movie is shaped according to the aesthetic standards of men, with a large number of pink colors on the costumes, and the long golden hair of the heroine, which fully show feminine characteristics. The picture is also mostly bright tones, and the soundtrack is cheerful. Most of the content of the film reflects the hidden inequality of women such as love and family as the priority, but it also conveys many women's independent ideas. Suits can also be pink, and beautiful women can also make good lawyers. Her efforts are not for love or others but for her own life. Elle has an independent and strong personality and a good family environment. The former gave her the courage to try, and the latter allowed her to try and make mistakes. Even if she can't become a lawyer, she can become a costume designer and her life can be freely chosen. Behind the happy ending of the movie, both are indispensable. In Western culture, people pay more attention to the "individual", they pay attention to the self-realization of the individual's values, attitudes, beliefs, and other characteristics. This characteristic is also reflected in the progressive independent thinking of women.

Through the analysis of the personality of female characters in Chinese and Western film and television, it can be found that there are many differences in their personality characteristics and values, which are mainly manifested in the fact that female characters in the West are more self-extroverted and extroverted, while female characters in the East are more introverted and gentler. Based on this, exploring the reasons for their differences has an important impact and role in studying the connotation behind this phenomenon.

3. The Reasons for the Differences——Cultural Differences between the West and the East

This paper found that there are many differences between the female images in Eastern and Western film and television works. At the same time, the different narrative habits of the directors make these women's endings very different. The paper collects a large number of video materials and written materials to support this research and compares the differences in the economic development background of the film and television works, the influence of social culture on the personality development of female characters, and the love concept of female characters.

3.1. Economic Development Background

Economic development and women's empowerment are a two-way street [2]. The economic system of Western countries is a market economy dominated by capitalism, adhering to the principle of freedom and openness, and the overall economy is more developed than that of Eastern countries. In the United States, for example, in 1998, the gross domestic product (GDP) exceeded \$8.5 trillion, the longest uninterrupted growth in U.S. history. The United States accounts for only 5 percent of the world's population, but 25 percent of world economic output, nearly double that of its closest competitor, Japan [3]. In such an economic context, cultural and artistic works have also ushered in a golden development period. As women are increasingly active in the workplace, the focus of their lives has gradually shifted. Even becoming the protagonist in the movie, women's sense of independence developed. Looking at the countries of the East, most of the countries in the East are developing countries. They were constrained by the small peasant economy of the past, which started the Industrial Revolution later, and the economic situation was not as good as in the West. In such cases, the demand for male labor in society is greater, and women are more involved in the family. This leads them to be given the image of virtuous helpers in literary and artistic works, playing a supporting role. Under the combined influence of factors such as traditional family division of labor, patriarchal norms, and differences in relative resources, family rights are differentiated in underdeveloped areas, and women's rights have been neglected for a long time [4]. It is this difference in economic factors that leads to the difference in the image of women in Eastern and Western film and television works.

3.2. Social-Cultural Background

There are huge differences between the cultural backgrounds of the East and the West, which has a clear impact on the character development of female characters. China represents the East. Ancient Chinese rulers sought to consolidate their rule by controlling the minds of the people, and to this end, they promoted Confucian culture and distorted and over-interpreted its connotations. This made Confucian culture repressive and submissive for a long time, especially oppressive of women. This measure continues to influence people's ideas and is reflected in the relevant cultural and artistic works. Confucianism gradually became a tool of rulers. Chinese Confucianism dominated ancient Chinese society, and the ruling class used a series of methods such as Confucian indoctrination and criminal punishment to discipline women as subordinates who obeyed women's ways, were weak and lowly, thus imprisoning women within the walls of the gender order. The introverted and submissive, weak and dependent women of ancient traditions are the result of long-term restraint and suppression of women in patriarchal society. With the exchange and spread of Confucian culture, China's neighboring countries have also been affected to a certain extent, and women are mainly treated with repression and discipline. This cultural background has greatly influenced the image shaping of female characters in later film and television works, often mainly introverted and submissive. Because Confucianism has a long history, its influence on people is large and lasting. The role coherence theory points out that in the long-term social development, people will gradually form and continue to solidify the understanding of certain social roles, and these understandings will further evolve into conventional social norms and form stereotypes [5]. This also makes the film and television works containing this idea have a unique style.

Western countries paid more attention to democracy, equality, and human rights after the trend of humanism in the 18th century, which provided a relaxed environment for women's rights to be valued. Free thought, rather than dependence on received authority, tradition, or official texts was a better guide to understanding the natural and social worlds. Such understanding could liberate people from past constraints on progress and make them better individuals that is, more creative and ethical [6]. The West's promotion of capitalist democracy, freedom, equality, and human rights as "universal values" does not overly suppress its nature. This makes the screen image of Western women more independent, beautiful intelligent, and unscrupulous to achieve the goal. For example, Ella is

mentioned in this paper earlier in the article. These have caused the spiritual core difference between the image of Eastern and Western female screens.

3.3. Personal Awareness

There are also differences between Eastern and Western women in terms of self-awareness, and this paper takes their view of love as an example. Compared with Western independent culture, Eastern society pays more attention to maintaining relationships, which is also reflected in women's view of love [7]. Due to the difference in traditional education and cultural influence, women in the East and the West have different concepts of love, and there are also differences in the ways and concepts of pursuing love, so love has a completely different ending [8]. According to the analysis of female images in related film and television works, this paper finds that there are differences in the self-awareness of women in Eastern and Western societies. Oriental women are mostly devotees in love, and their single-mindedness and fidelity are regarded as good qualities. In the films of Chinese director Lou Ye, they pursue eternal and innocent love, but the variability and complexity of reality lead them to constant emotional frustration. But they realize the meaning of their existence by constantly confronting reality, even at the cost of giving up their lives [9]. Rather than focusing on their feelings, Oriental women are more inclined to maintain the stability of their relationships. The same is true after marriage, always giving for the family and children, weakening the existence of personal consciousness. The white snake mentioned earlier is a typical example. In contrast, Western women have a stronger sense of individuality. They aspire to love and happiness as well as pursue personal success, and they boldly show their ambitions to do so. In a relationship, they will pay attention to the preservation of self-awareness, and enjoy the beauty of love while not easily compromised. When their emotional life is unsatisfactory, they will simply devote themselves to their careers to realize their value. This is the embodiment of individualism. Individualism is one of the most mature cultural dimensions of cultural psychology. This type of person is more concerned about their own needs, goals, and interests, and is mainly represented by European and North American countries with a high level of independence. Self-constructed individuals desire to be independent, to express themselves, and to perceive themselves as different from others in their inner group [10]. Different personalities and ideas create different endings. This is the influence of the different self-concepts of the characters, and it is also an important factor that causes the difference in the image of women in Eastern and Western film and television works.

4. Conclusions

After a series of research, this paper found that the difference in the portrayal of female characters in Eastern and Western film and television works is closely related to the cultural differences between the East and the West. Western women are generally outgoing and independent, while Eastern women are more introverted and submissive. This is not only an individual difference, but also a group cognitive difference contributed by social background and cultural concepts. Society's perception of women will subtly affect women's self-perception, and the reason for this is the different economic development and traditional cultural concepts of different countries. This is very clearly reflected in film and television works, and many typical female characters have also been born. This paper makes a horizontal comparison of the differences in economy, culture, and self-consciousness between the East and the West, but does not divide the release time of film and television works in detail and lacks a longitudinal comparison in time. In the future, this research field can focus on film and television works from different countries with the same historical background and explore the influence of specific historical backgrounds. With the continuous development of the media, cultural exchanges between countries have become more frequent. In the context of globalization, the exchange of cultural concepts between the East and the West has also affected the development direction of each other's film and television works. This is also the direction in which this topic can be expanded in the future, looking at the women's issues behind film and television works from a global perspective.

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