

Feminism in Chinese Cultural Entertainment Industry: A Case Study of Script Homicide Industry

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Abstract. In the past 40 years of reform and opening up, China's economy has been developing daily, especially the tertiary industry represented by the entertainment industry, which has seen tremendous growth. At the same time, with more and more women engaged in various social jobs, their social status has also improved, but the localization of feminism has been difficult. This paper will use the method of multiple case analyses to explore the possibility of using the entertainment industry to promote feminism. The Script Homicide industry will represent first; this paper selected three representative case reductions of the script, analyses its propaganda and the method and effect of feminism, secondly from three cases to analyze the Script Homicide propaganda methods, and finally from the standard promotion methods of Script Homicide industry summed up the general logic is suitable for the entertainment industry. Through this study, we can better understand the theoretical basis of the publicity role played by the entertainment industry and how to help feminism to publicize to achieve the goal of localization.

Keywords: cultural entertainment industry, feminism, script homicide, propaganda path.

1. Introduction

China is in the third consumption upgrade. People's consumption concept is shifting from material pursuit to spiritual pursuit, and more attention is paid to experience consumption. The consumption of entertainment products and services is also on the rise. The profit point of the experience economy characterized by consumption upgrading is "experience", which provides consumers with a personalized experience to achieve the purpose of pleasure and recreation, which is also the marketing target of the cultural entertainment industry [1]. And the cultural entertainment industry is where workers of cultural significance entertain or make people enjoyable by producing spiritual products and services. At the same time, Chinese feminist researchers must also solve the localization problem of foreign theories. This is not only the result of Said's "theoretical travel" but also the change in our language and living situation. Therefore, feminism should not and does not have to be limited to the analysis and interpretation of Western scholars but should be placed in the "native Chinese language survival to explore"[2]. On the whole, the mass media in China still plays a role in maintaining the existing gender ruling order, covering up the unequal relationship between the sexes, and weakening female gender cultural criticism to make the existing male-centered cultural and social governance more solid and reasonable. In contemporary Chinese media, finding the female expression mode obscured by the male media and expressing the experience with a solid female consciousness is not only an academic problem faced by feminist researchers but also a big problem related to the balance of social ecology[3]. Therefore, the author wants to explore the possibility of using the experience theory contained in the entertainment industry to publicize feminism.

In this study, because the Script Homicide industry is closely related to the user's immersive experience, the author first selected it as a case to analyze. Secondly, three representative works in the script killing works are selected: Die at the age of 14, ab and Scabbard, and the user experience feedback of consumers is collected. The Immersive interpretation, Interactive narrative and Gender swap experience commonly used in the Script Homicide industry are summarized. Finally, the available modes that can be applied to the entertainment industry are summarized and sorted out from the propaganda modes of the Script Homicide industry, namely edu-entertainment, social marketing and guidance policies. Through this study, we can clearly understand the publicity mode of the

entertainment industry and its crucial complementary role to traditional publicity media. In the future, we can give full play to the function of the entertainment industry as a propaganda front, avoid the traditional patriarchal media, and carry out feminist propaganda in a way that is more accepted by the majority of consumers to help feminist thoughts integrate into the reality of China faster and realize localization.

2. The Connection between Script Homicide and Feminism: the Restoration of Three Empirical Cases

2.1 Script: *Die at the Age of 14*

Die at the age of 14 is based on a true story, and players feel very connected. As a trial script, the player will play the role of a witness, plaintiff, prosecutor, judge and other roles in the court, together to hear a 14-year-old girl's sexual assault case. In the trial process, players play roles with different positions, views and interests, and after three rounds of debate and game, the trial results. After the player gets the trial result, the host will release the final result of the script and inform the player that the final result of the trial is unsatisfactory because of the interference of capital and society, which is far-reaching and triggers the independent thinking of the player. At the same time, as a scarce public welfare book, all the proceeds from the sale of the script will be donated to relevant public welfare organizations to promote people's attention to women's issues.

2.2 Script: *AB*

ab is a criminal investigation script that is divided into two main parts: A and B. The A book is a public book, similar to a file in a criminal case, and the player will exchange the script they get and find the criminal based on the information available. B belongs to the private book. Players will get the character in Book A and learn about the life course of the character, including the experience of his life and growth, the change of his psychological journey, to understand the role he plays in certain events, and the logic of his behaviour. For example, as a pregnant woman who died on the operating table during childbirth, the difficulties she faced during pregnancy and childbirth were "naturally" formed by the people around her due to certain established social conventions. Moreover, as the script says in the introduction, most pregnant women give birth while their male partners play *Arena Of Valor* outside the operating room.

2.3 Script: *The Scabbard*

The scabbard is a patriotic, educational and mechanism script with a clear emotional theme storyline. Players will play the roles of different camps during the Liberation War and, through a series of game mechanisms, promote the story's development, complete their role and camp tasks, help liberate the people, and complete the historical achievement of the reunification of the motherland. As one of the rare emotional scripts that allow players to choose characters of a different gender from their own, any player can experience the unique situations women faced during that era and the unique accomplishments they were able to achieve as well as men.

3. Case Study: the Feminist Propaganda Path of the Script Homicide

In a world arranged by sexual imbalance, the pleasure of looking is split into active/male and passive/female[4]. In the works dominated by male authority, male authors control the content creation of the script. With their specific male vision and male discourse, they cover and eliminate the real subtle physiological and psychological desires and complex and unique life and emotional experience of women. So women become the target of men's gaze, fantasy and discipline. Therefore, only by engaging in creative work by themselves can women change the fate of being stared at and controlled; Only from the perspective of women can we break the pattern of men/seeing and

women/being seen in traditional works. Only by using women's voices can the truth of women's inner world be expressed[5]. In the face of the present situation, feminist directors who have lived in the traditional patriarchal cultural structure for a long time should first be vigilant about the assimilation of patriarchal consciousness. As Dai Jinhua said, "Before resisting the patriarchal society and culture, we should first oppose the shadow of patriarchy and the fence of patriarchy in our mind." Only when we get out of the siege of patrilineal language and order can we open up a real world of freedom for women. Secondly, feminist writers who are oppressed by the patriarchal culture should be on guard against the tendency of overcorrecting. The radical sexual confrontation will only antagonize men and women again, which, like the traditional sexual relationship, can not collide with the original binary opposition and is not an ideal state of existence. Only when men and women reconcile, respect, identify with each other, and love each other equally can we build a harmonious and happy world between men and women. Therefore, feminist works are not meant to recreate a myth of female strength, nor should they be immersed in superficial resistance and liberation, nor should feminism become a commercial gimmick in the form of labels. As mild and effective propaganda, Script Homicide can enable male audiences to achieve a "Flow experience" through feminist scripts, eliminate the blind area of vision caused by the male gaze in daily male society, and understand women more deeply from a new gender perspective, moreover, to support and help women out of their current difficulties. So how does this happen?

Script Homicide is an immersive communication mode based on "immersion" and "interaction".

First of all, immersive experience is the most common method.

Immersion communication is a new term, but immersion is an ancient phenomenon, which can be divided into two forms: one is the "immersion" of objective objects in physical space in its original meaning; The second is the extended meaning, the subject cognition in the consciousness space "immersion", namely "flow experience" and "immersion". Domestic researchers are shifting their focus on immersion from external forms to cognitive states, namely, the construction of a language immersion environment[6]. According to the "flow" theory, "flow experience" is a subjective experience process of coping with controllable "challenges", which is composed of a series of goals. Individuals in the state of "flow experience" can obtain continuous feedback in surpassing these goals. Moreover, they can adjust their behaviour based on this feedback [7]. Therefore, the immersive experience in the script is based on the theory of interaction[8] rather than paying attention to human behaviour by ignoring the situation (the immersion of literature will not be ignored because of the interactive nature of games). Under the guidance of the script host, the player's "Flow experience" is a "dynamic balance process" [9]. The formation of an immersion state results from the joint action of the external situation and the subject's cognitive structure. The construction of information technology and content form can only achieve the effect of "Flow experience" if it conforms to the specific individual cognitive structure. The concept of "implosion" is introduced here. Implosion removes all boundaries. The symbols created by the media will become the primary means for people to perceive the world. The virtual world can be established through virtual symbols, and the world simulated by such symbols can enable the receivers to obtain immersive effects without being present [10]. For the construction of an immersive communication environment, the most important thing is to deal with the boundary between the media space and the natural world in consciousness. It is an essential prerequisite for the formation of immersive communication for content producers to deal with the opposition between the media reality and the social reality. In Script Homicide, it is the content of each exclusive script to affect the audience's cognition, as well as the script host's verbal guidance and small theatre interpretation arrangement (some scripts and stores support costumes to change clothes and have natural scenes), to eliminate the "space-time concept" of players, to achieve the state of "Flow experience". So in the script: Die at 14, the NPC character's performance will shock the player greatly.

Second, an Interactive narrative is also a common approach.

The construction of immersive communication is not only at the technical level but also at the content level. Interactive narrative techniques are another critical method for achieving immersive

communication. Under traditional media, narrative context is a kind of narrative. With the development of information technology, read the text and read the significant changes have taken place in the context of, especially in Script Homicide, the interaction of the game, "author" and "the reader", "communicator" and "recipients" increasingly blurred boundaries, in the process of interaction of narrative, The audience's reading experience can be converted into a creative experience. According to reception aesthetics and reception theory, "the reader's acceptance of the text is the re-creation of the text" [11]. Without an interactive narrative mechanism, the demand for such creation will only stay in the "imagination process". On the other hand, an interactive narrative can transform this "imaginary process" into natural behaviour. When the scriptwriter uses an interactive narrative to spread the content, the audience will get a unique experience because of participating in it. When the experience meets the balance of challenge and skill, they will enter the immersion state. From the perspective of individuals, the interactive narrative is a typical process of "reading" and "creation"; from the perspective of collectives, the interactive narrative is a "collaborative" process of division of labour and cooperation, and the interactive narrative system is a "contextual network" supporting co-generation [12]. The formation of immersive communication requires communication workers to design a set of good interactive narrative networks, which is sometimes not completely open, but semi-open. On the one hand, This half-open structure makes the interactive narrative possible. On the other hand, the author can be realized through this half-open structure control and guide that the interaction between participants with the support of an interactive narrative system provides all kinds of "information content", providing the understanding of the information "context", implement immersed in the pleasure of writing [13]. At the same time, this kind of interaction will also play an auxiliary role in the immersion: on the one hand, interaction is conducive to the judgment of the sense of reality, and the sense of the reality of the onsite interaction is the strongest; On the other hand, interaction can also lead to exclusive attention. Constant interaction enables players or communication audiences to focus entirely on the fictional media reality, thus achieving a state of immersion without distractions. Interaction plays a guiding role in this process. Just like the script: In ab, the player realizes an immersive "Flow experience" in the process of receiving and creating through the interactive narrative in B.

Finally, the Gender swap experience is also a form of propaganda.

The gender swap experience, where the player is given a character script with a different gender than their own, is a vast and achievable challenge for Script Homicide. Based on Karl Popper's three worlds theory: World 1(the Physical world); World 2(the mental, psychological world); World 3(The artificial world and the world of knowledge)[14]. We can divide immersive communication into the following two types: The first kind of immersion is the immersion in a specific physical space. There is a natural boundary between each element in the physical space and the individual, so the reflection in consciousness is also bounded. The immersion in physics will eventually be reflected in the immersion in consciousness. The second kind of immersion is the immersion of artificially constructed virtual symbols, including images and languages. When the information symbols in the media space reach the cognitive System of the audience, the cognitive System will conduct decoding, meaning interpretation and thinking imagination. In imagination, consciousness is immersed in a specific imaginary space. At the same time, human beings have a linguistic information processing System and a non-linguistic Representational System, which are relatively independent of each other in terms of function and structure. The linguistic System is responsible for the processing of linguistic information and the formation of language representation. The imagery system processes non-verbal information and forms visual imagery [15]. Playwriting can realize this ambiguity in an all-around way, to realize the player's consciousness immersed in the cognitive space constructed by the playwriting and appear as a character of the opposite sex. So in the script: Scabbard, the male player who gets the female character, can understand his character's male gaze dilemma and decide to divorce.

4. The Contribution of the Entertainment Industry to the Development of Feminism

Script Homicide, as a kind of cultural industry emerging in recent years, played an essential role in propaganda and feminism based Script Homicide behind contains the depth of the publicity function of interpretation can be pulled out some methods of generalization and provides a new direction for the further development of cultural industries, in particular, the entertainment industry has the potential of feminist propaganda and education, The performance is as follows:

First, when the entertainment industry is used for propaganda, it naturally has the educational attribute of "edutainment". Among them, moral judgment and methodological research on the meaning of "music" and its relationship with education are the keys to realizing edutainment in music. In the traditional "edu-entertainment", the values and methodology of education depend entirely on the possible needs of the future society [16], and the status of "music" in education is only a possible way among several means to enable the educated to achieve the moral and intellectual standards preset by the society. One consequence of this practice is that it may lead to a situational separation between the real-life experience of the educatees and the educational goals, and the educator often wants to create some pale and superficial, sometimes seemingly lively "music" out of context to the educatees of course [17]. Moreover, the entertainment industry, because of its commercial properties, can avoid the traditional education propaganda in the process of the concept of "taking the educator centered" and transforming into the thought of "taking the educatees as the center" to feel the life being taught fun way into teaching, in their familiar environment is interested in their way, actively study and explore, Put forward new and meaningful views and opinions, so that they no longer feel that the experience and fun of learning and life are separated or even opposite, but naturally permeate and promote each other!

Secondly, the entertainment industry shows strong user stickiness in the information age and gives rise to "social marketing", a phenomenon of media sociology. The essence of social marketing is marketing using social relationships. In a group of social relationships, one party takes trust as the bond to manage the other party's needs, beneficially meet its expectations, and finally achieve its own goals[18]. Social media itself has robust interactivity and high user participation. Users can choose and choose information and content according to their interests and communicate and exchange with enterprises, advertisers and other users. Social media users have high stickiness and stability, precise positioning and better target group segmentation. The information spread through social media is conducive to users' comprehensive understanding of the brand or enterprise, attracting consumers' attention and mobilizing their purchasing power (Wang Jie, 2020). Compared with the traditional advertising communication mode, the mode based on KOC and KOL can arouse consumers' potential consumption desire and arouse their interest and desire. However, KOC, hidden among ordinary consumers, is more likely to be recognized by users than KOL, which is a future trend. The critical opinion consumers who resonate with the public due to a thorough evaluation are more likely to be recognized by users than the professional key opinion leaders. As a critical industry in the service industry, the cultural and entertainment industry naturally takes the experience of the vast user group as the core, which is in line with the KOC publicity mode and has the advantages of low cost, comprehensive communication and direct effect in communication [19].

Finally, in 2016, the ministry of culture issued "about promoting cultural entertainment industry transformation and upgrading of opinions" (after this referred to as "opinions"), specific cultural industry is an integral part of cultural industry. It points out that there are apparent problems of traditional cultural industry, such as product type, old management pattern, management and service level is not high. The Opinions put forward many guidelines to encourage entertainment venues to transform their service environment, enrich their business forms, enhance experiential services in entertainment venues, and constantly expand new business forms of cultural industries. Subsequently, provinces, cities and regions have introduced financial support, financial support, and talent cultivation policies in the cultural and entertainment industry field. Under the background of tends to saturation, the industry began to subdivided, but for cultural diversity and complexity, and lack of

relevant policies to guide, a partial business person to satisfy the people's psychology of novelty and stunt disgraceful consideration will make some violate social business practices, and even harm national emotion, such as experience pavilion by the Japanese invaders. Part, on the other hand, the value of the local government to the proper guidance, such as Lijiang, Xi'an, Hangzhou, Guilin, depth excavation of traditional folk culture, build a characteristic cultural ancient city, five-arched, encourage the establishment of live-action performance, attracted numerous merchants and daily tens of thousands of tourists, who were also significantly enriched the cultural life of residents. This model integrates folklore, drama, and cultural experience and is worthy of reference by many famous historical and cultural cities [1].

5. Conclusion

The user experience of *ab*, *Die at 14*, and *The Scabbard*, selected in this study, has been well received across the Internet, with most gamers saying they understand and support the feminism involved. Through studying these three plays, *Script Homicide* mainly uses immersion communication, interactive narrative, and gender swap experience methods to make audiences reach the "flow experience" state. So that she can break the restrictions of the objective world and enter the state of consciousness immersion, and finally break the shackles of a gender perspective to understand women more comprehensively and deeply. According to the internal logic contained in the method of promoting feminism in *Script Homicide*, this article summarizes three advantages of the cultural and entertainment industry in promoting feminism: Entertainment Education, User stickiness, and Policy Guidance, which will make up for the shortcomings of traditional male media in promoting feminism through education, marketing, and policy. Let the audience learn about women and gender equality more actively and proactively.

At the same time, due to the limitation of time and funds, there are still some shortcomings in this study, and further research will be carried out in the following two aspects in the future: On the one hand, due to the closest link between *Script Homicide* and "Flow Experience", this research selects it as the representative industry and lacks sufficient knowledge about the current situation of other cultural entertainment industries, such as film and television, cultural and tourism. In the future, several industries should be selected as models of the cultural entertainment industry to make it more representative. On the other hand, this study is mainly based on the theoretical study of "flow Experience" and the analysis of relevant specific cases. It is mainly analyzed from the perspective of the cultural and entertainment industry as a "teacher" and lacks sufficient data support and quantitative research on the experience effect of users. That is, to quantitatively study whether the actual effect conforms to the propaganda expectation from the perspective of the "educated".

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