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Study on the Construction of "Self-ization" of female family role Cognition in Mainland female documentaries

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Abstract: In the new century, with the rapid development of digital technology, Chinese documentaries become more and more diversified. Andre Bazin mentioned in Ontology of Photographic Image that simple machine recording would destroy the original authenticity of the picture if someone participated in it. Here, "people" in documentaries are often materialized into certain objects, so the essence of documentaries is the representation of reality. Female-themed documentary is also a popular documentary type in some online video platforms such as Tencent and iQiyi. The purpose of shooting female-themed documentary is to reshape the diversified "new media female image", and to change the previous single, rigid and even educational shooting style. The endless emergence of female-themed documentaries also provides certain research materials for the "self-ization" research on the cognition of female family roles. Documentaries can truly record the diversified shaping of female family roles in the new era. From the traditional roles, the role of "tutor", "family nutrition hygienist", "professional children's training partner", "family relationship tutor" and other new "family" occupations have been extended. The documentary uses its unique lens language to capture the diverse "self" shaping of women's cognition of family roles, and also provides certain help for the maintenance of gender relationship and parent-child relationship. At present, the research on female-themed documentaries mainly focuses on four aspects: the research on the creation of the director of female-themed documentaries, the research on the construction of female image in female-themed documentaries, the research on the narrative strategy of female-themed documentaries and the expression of female consciousness in female-themed documentaries. At present, there are few researches on the construction of female family role "self-ization" in female-themed documentaries, and there is a broad research space. This paper discusses the research on the construction of "self-ization" of female family role cognition in female documentaries. This paper mainly discusses the concept and definition of female documentaries, the challenges faced by women's identity in documentaries, the self-reshaping of family women in documentaries, the ways of women's self-reshaping of family roles in films, the balance between women's self-reshaping and traditional family roles, and the shortcomings of the thesis and the prospect of the future.

Keywords: Documentary; Female theme; Media women; Family identity; Self-construction.

1. Definition of relevant concepts

For female-themed documentaries, we should distinguish the definition of the concept of female documentaries and female-themed documentaries. Currently, female documentaries still do not have much space for discourse in the documentary market. On the surface, female documentaries are mainly female issues + documentaries, and the academic industry has not yet given a unified and accurate definition of female documentaries. Female documentaries can be directed by female directors. There are many kinds of documentaries covered here, but their characteristics are to record everything in the world through the female perspective. It can also be that the shooting object is a certain female image in the film. Through the individual image, this type of women with the same life circumstances are reflected. Wang Qian's "The Other in the Language Mirror" -- A Study on the Image of Female Marginal Groups in Chinese female-themed Documentaries in the Past Two Decades also holds the same view, and focuses on the female subjects in documentaries. Li Shuhui talked about the concept of female documentary attached to female film in Research on Chinese Female Documentary Art. However, as a kind of real film, the difference between female documentary and female film is determined. The author believes that the unique cultural and artistic expression of female documentary can be found by watching female documentary in the way of defining female film. From female films to watch female documentaries, it is inevitable that men will participate. Feminist Laura Mulvey mentioned in her book Visual Pleasure and Narrative Film that "there are problems in the roles played by women in films. Women are regarded as strong visual symbols and a desire for sex, and the relationship between seeing and being seen forms a dichotomy between subject and object in both sexes. When watching female documentaries through female films, men, as the objects to be watched, are in the "gaze" of women. Even with the participation of male images, women cannot avoid being the masters behind the scenes. Of course, women, as the leader, are more able to speak clearly for women in female documentaries, but whether it will be a little one-sided to look at issues from women's side? Here, female documentaries also need to look at women's issues as social issues, and men should also participate in them.

Since entering the Internet era, the division of documentary subjects has become more and more clear and diversified. Female-themed documentaries exist as a branch of female documentaries. Here, the definition of women's documentaries is: women in documentaries, as the subject of performance, to map the current development status of modern women, living status. Female documentaries pay more attention to female consciousness to support their behaviors and activities to bring social effects. In this paper,

the author emphasizes more on the sense of proportion in the balance between female self-growth driven by female consciousness and traditional female family role division.

The conceptual definition of female family role: Family is the smallest basic unit of society, and family structure and family members' role playing are also different under different social conditions. In traditional family concept and division of labor, women assume the role of "other" such as wife, daughter and mother, and as women enter the society, they assume the social role division. The identity of women in the family gradually separated from the "other", and finally formed the phenomenon of "self-ization" into various family roles.

2. Challenges faced by women's roles in documentaries

As for the interpretation of female-themed documentaries, there is no clear definition of the concept of female-themed documentaries in academia. The labels about women are more and more diversified: family woman, career woman, knowledge woman, etc., from another Angle also reflects the diversity of female identity value, which will also become a witness of a social iteration. When referring to the topic of women, people will unconsciously think of the so-called feminism or identity opposition and other related topics. The mention of the word "ism" will give people a sense of extreme and combative. This paper brings the topic of women into the social topic to re-examine women and reshape the image of family women in the new era through the awareness and behavior of women. At present, the emancipation of women's thoughts is not particularly thorough. From rural areas to urban areas, from uneducated to educated, from the bottom to the upper level of ideology, some women have independent consciousness and thoughts, and engage in social production and produce important social values. But at present in the workplace, in the marriage market, in the family, in the relationship between the sexes there is still an awkward situation that women are not understood. Whether it is the arrival of the Internet era, the popularization of digital media technology, or the sweep of e-commerce, women appear as disseminators and can express their opinions as receivers. The role of female family image in the media is reconstructed, so that female groups can find the relationship between themselves and family again in the new era society. Here, the author believes that the era has made today's women, and the growth of women has promoted the development of the era to a certain extent. In the process of growing up, women promote the diverse development of female traditional family roles through self-promotion, which also poses certain challenges to the cognition of female family roles.

For a long period of time when documentaries were born in China, documentaries about women's content and women's issues were in a state of "aphasia" for a long time. Different from female films, female-themed documentaries are more direct in shooting techniques and picture expression, and their "authenticity" expression will make directors and interviewees shy away. Although female-themed documentaries cannot be as implicit as literary films, their authentic expression connects female images to the level of national consciousness, which will also be a reform of the national cultural image. In the process of in-depth interpretation of the female subjects in documentaries and female images in films, the author discusses the construction mode of new media documentaries, such as the cognition of female family role "self-ization".

3. Female self-image reconstruction in documentaries

From December 16 to 19, 2011, the International Symposium on Chinese Women and Visual Representation was jointly organized by Fudan University-University of Michigan Institute for Gender Research, Fudan University News and Media Society Base, Overseas Chinese Women's Association, Fudan University Gender and Development Center. In this dialogue about women and Chinese documentaries, it includes a profound interpretation of the female images in documentaries. Director Xu Tong's documentary "Wheat Harvest" follows a rural girl as she moves between Beijing and downward, alternating between the roles of a simple rural girl and a city prostitute who drifts around human accidents before and after the harvest. When her father is seriously ill, she is forced to struggle with the boundary between personal morality and social morality. This kind of female image makes us think about the relationship between ethics and human rights in female documentaries. Documentary itself should keep the tension and tension with reality, so that "reality" itself becomes the source of motivation for documentary, which is an endless expression of documentary. Documentary is the real life of the characters in the film, breaking the audience's stereotype of the characters. The female image is the label affixed by the outside world, while the self-image is given by the characters themselves. The self-image presented in front of the audience enables the audience to have a diversified understanding of the character's role identity, and also reflects the director's care for the character's image in the film.

She Is At Home, a Tencent documentary series on the lives of Chinese women living alone, directed by newly minted director Dai Xianjing, focuses on the emotions and intimate relationships of three women of different ages, identities and professions living alone. Director Dai Xianjing is not only the "other" in their life, but also appears as an "observer". She has a new understanding of modern women from the external image, internal cultivation, living environment and the construction of the relationship between themselves and society. Some escaped from their families of origin, and experienced sudden wealth, lovelorn and plastic surgery, placing themselves in a suffocating sense of loneliness; A 38-year-old working woman with cancer who sold her house, underwent her own surgery, dated countless dates and made friends with apps; More than 50 years old, slash middle-aged "single" Beijing Film Academy professor's rich life. The documentary imagines the relationship between women as individual images and "home". First of all, the self-image of several women in the documentary is more derived from the social creation of their identities, which can be said to be a kind of image creation in relation to the outside world: Escape from the original family with fashion trendy image and modern society in line with the old demon, experience illness body fragile but show the image of the modern workplace women Wei Lin, although has retired but live in their own youth in the university professor Ye Jing. Secondly, when several women came back home, it was more a kind of self-image shaping from the heart. When they talked with themselves at home, the sense of replenishment in the heart kept rising: regret, loneliness, vulnerability, sensibility and

other states were actually recorded at home. The presentation of this dual image shows the diversified and authentic media images of modern women.

4. The way of women's self-reshaping of family roles in the images

Here, the relationship between the female characters and the family refers to the family unit formed by the female and other members. In the documentary, the female characters are mostly mothers, daughters and wives. The pace of social development is getting faster and faster. Women who are deep in the environment of society and family have found a balance between maintaining self and family harmony. This balance is a kind of self-growth of women in the new era and the construction of new family relations, as well as the construction of new images of women in the family.

The documentary Amazing Mom shows the dilemma and choice faced by the mothers who have different parenting concepts in different regions, different identities and different ages in educating their children and dealing with parent-child relationship. In this process, they can reflect on their life through their family, their children and themselves. In today's Chinese society, children have become the core of the family, but the parent-child problem has become more prominent than ever before. The father image still shows the "stereotype" of "making money to support the family". Under the social competition theater effect, the concept reflected to the children: do not lose at the starting line. The actual decision-maker and leader around this idea is the image of "mother". Here, the documentary records the strength and wisdom of women in education under the multiple pressures of parenthood, family, work and personal growth. During the filming of the documentary, the camera restrained the recording of how several mothers put independent individuals in the family, the camera tracked the record far away, and objectively recorded the transformation of the identity of women between themselves and "mother" by pushing and pulling the camera and the transformation of perspective. Here, the topic between women and education should be extended. In general, the documentary cannot be separated from these two concepts: the continuation of women's self-education and the commitment of women to the hope of "education". The former in the documentary, the middle class highly educated mothers, they use their education experience and resources properly for their children, so that their children can get more resources to enter a higher platform in the "atypical" competition. The latter is more education hope as a kind of trust, from Inner Mongolia to Taiwan mother opened a small noodle shop in Taiwan, although she did not receive a good "education", but not stingy in the children's education and learning investment, the child small fat learn guzheng and wrestling, this does not have too much artistic accomplishment of the mother but think to the importance of aesthetic education for children. In this process, Taiwanese mothers give their children full understanding and support. Although the Taiwanese mother entrusted the hope of "education" to her son, Xiao Pang, she did not regard the child as her "allusion". She gave the child full motivation and hope, and the child also fulfilled the dream of himself and his mother with hope and interest.

The documentary "Talking about Marriage" records the "daughters" in the family, from blind date to naked marriage, from long-distance to online dating and so on, but behind it is a family's discussion, expectation and concerns about the marriage of the "daughters". At this time, women return to the family as the image of daughters. What she has to face is dilemma, importance, conflict, tolerance, adaptation to the relationship between marriage and her family is both connected and contradictory.

5. The balance between women's self-reshaping and traditional family role shaping

In 1995, there was a documentary called Half the Sky, a talk documentary hosted by CCTV host Zhang Yue. At a time when gender issues were becoming more and more intense, many answers were found in this program about the balance between women's self-building and family responsibilities. The program reported many stories of ordinary women, for the vast majority of ordinary women, especially rural women, As for the relationship between self-shaping and family responsibilities, it is a difficult problem to solve. These women do not have too many resources to graft, nor do they have enough economic ability to diversify their time allocation, so they allocate most of their time to family activities.

In one of the special features of the documentary, I Am Liu Xiaoban, Liu Xiaoban is an ordinary rural woman. After she gets married and gives birth to a child, everything seems to have pressed the pause button, and the cyclic family labor seems to see no other possibilities in life. In the course of her interview, she said this sentence; I'd rather be in pain than numb. In a backwater village in China at that time, it would be called "restless". A woman living in such a monocultural environment with modern thoughts would be considered deviant to the outside world, while in her mind, she was looking for evidence of life. In the documentary image, her inner desire for exploration has been externalized into visual symbols in the image: red coat, red cotton-padded jacket, gold earrings. These are Liu Xiaoxan's exploration of the outside world and the meaning of life, and these will return to women's exploration and shaping of themselves.

The exploration of the balance between female self-shaping and family responsibilities is also a valuable research field in female documentaries. If there is no so-called balance between female self-shaping and family responsibilities, then the construction of female image in modern media is incomplete simply from the perspective of female self-shaping. The growth of women is not just a single dimension to consider from the perspective of self-independence. On the other hand, growing women should be placed in the family to improve the life style of a family. It can be the improvement of children's education by educated women, or the value of support and help provided by independent women in the process of getting along with their spouses. The relationship between women and their families is no longer just about running the family all the time, but about maintaining the balance between themselves and their families through a new way of thinking. Meanwhile, the shaping of female images in documentaries is also developing in the direction of diversification, striving to integrate female images with social culture through multi-angle images so as to promote the progress of gender cultural values.

6. Deficiencies in the construction of "self-ization" of female family role cognition in female documentaries

Compared with documentaries in developed European countries, Chinese female documentaries start late and are subjected to relatively harsh conditions. Nowadays, with increasingly strong cultural soft power, female documentaries play an important role in character documentaries. In the creation process of female-themed documentaries, a kind of "cultural consciousness" between creators and documentary subjects is reflected. The embodiment of diverse female images in the documentary targets a variety of female audiences with different identities and types. Women's "self" consciousness gradually forms as they absorb changing information from the outside world. In the traditional concept, whether women's role and responsibility in the family can effectively "combine" with the growth of female "self" consciousness, there are some deficiencies in the current female-themed documentaries: First of all, the creation of female-themed documentaries is mostly done by female directors, and the creative vision of female-themed documentaries is not broad enough, and the relationship between female "self" growth and family roles and responsibilities, such as "ID" and "others", is rather one-sided. Second, documentaries about women rarely combine the creation of women's "self" growth with their family roles and responsibilities, and more unilaterally observe women's self-growth or the relationship between women and their families. Thirdly, the importance of the relationship between women's "self-growth" and family roles and responsibilities to women's personal value, gender relationship and social value needs to be explored in a deeper level.

7. Conclusion and Future prospects

With the development of the society, women are becoming more tolerant and open to the topic of women. Women no longer appear as the so-called "second sex". She can be the leader of her own life or the creator of family life. With the advent of the documentary era, the diversification of communication channels gives directors inside and outside the system more creative opportunities.

For female-themed documentaries, it needs the director's unique insight and observation perspective, the shaping of female image and female thought, as well as the shelving of her living state in the whole social environment.

Most directors go out of the simple shaping of stereotypical female images and give different women different emotional changes in their hearts. When documentaries move towards a wide and complex network environment, some female-themed documentaries focusing on audience rating deliberately deviate from the public aesthetic and do not conform to the new image of women in the current society in order to cater to some audiences' "curiosity" psychology. However, documentaries rarely touch such topics as the balance between the shaping of female "self" personality and family roles and responsibilities in the current environment. For this problem, not only the topic of the lack of female documentaries, but also a state of "aphasia" in the social environment. In the process of filming documentaries with female themes, the director should find the balance point that restricts the development of the original theme. The shooting of any theme has various factors that form the phenomenon. Looking at the theme itself, for example, looking at the shaping of female image through the growth of female "self", it will be a little one-sided. Whether her role responsibilities can balance with women's self-growth, ensure that women's psychological changes are fully understood and supported, support their ideas, ensure that they have a certain spiritual freedom space, give them a certain tolerance of fault, fully affirm that they return to the family as independent individuals with a new identity, and take the family as the heart of their creativity display. In the author's opinion, female-themed documentaries are not propaganda and education of the so-called "women's rights", but how women's self-growth plays a proper role in family relations, gender relations and social development more efficiently in a rapidly developing social environment, and make men accept the progress of women. For this ideological and cultural change, It may be more conducive to the current situation of social development, and the dissemination of female-themed documentaries is more conducive to the dissemination of female images and female consciousness to form national ideology imperceptibly. Finally, the status of Chinese women in the international influence, and then show the progressive, open and inclusive image of the country.

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