

On the Dramatic Presentation of Female Growth - An Example from The War of the Roses

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Abstract

The popularity of the film and television drama "The Battle of the Roses" has aroused public discussion, reflecting the current market bias towards the production of "her theme" film and television themes, in which the presentation of women's growth embodies the difficulties, questions and challenges encountered by women in the real society, reflecting the current social situation and social issues. The purpose of this paper is to explore the path of change and growth of women's consciousness shown in The Battle of the Roses, as well as its dramatised external representations and deeper significance.

Keywords

Female consciousness, Self-worth, Presentation.

1. Introduction

The improvement of women's economic and social status has contributed to the awakening of women's sense of independence, so more and more film and television productions have shifted the image of women from the image of the housewife, who is "a man outside the home and a woman inside the home", to the "her theme", which is to talk about women's life, focus on women's psychology, and express women's sense of independence. "The image of urban women. The film and television programme "The Battle of the Roses", co-produced by CCTV(China Central Television), IZOYIYOU Film and TV, and Xinli TV Culture, has gained the attention and support of the public since its broadcast. The film and television programme is intended to show the difficulties that women may face in the workplace through the development of the stories of the three main female protagonists, depicting the path of growth of women and presenting a more diversified, self-confident and promising side of modern women. While gaining attention, the film and TV drama have also stirred up public opinion on social media, triggering heated discussions. Most of the audience's comments revolved around social issues such as "women's re-employment", "professional women" and "the growth of women's consciousness", reflecting the social and contemporary nature of the film's selection. The majority of the comments focused on social issues such as "re-employment of women", "working women" and "growth of women's consciousness", reflecting the social and contemporary nature of the film's selection.

2. Discussion on Women's Development in The Context of Social Issues in The Family and The Workplace.

A large number of dramas with female characters as the absolute protagonists have appeared on the TV screen nowadays, presenting a strong female narrative style, and the image of women has gradually changed from "idealised" women to "ideal women". Women's group dramas show

a different cross-section of contemporary women's real life, and women's emotions, careers, families, and struggles have become a topic of social focus. The image of women in film and television dramas invisibly expresses and constructs the image of women in contemporary society, and to a certain extent, influences women's awareness and identity in real life. Adapted from the American drama "The Proud Wife", "The War of the Roses" starts from the popular social issues and highlights the self-awakening and achievements of different women through the portrayal of several representative female characters, involving many real-life factors such as marriage, emotion, family, and the workplace, and focusing on how women realise their self-worth.

The drama "The War of the Roses" unfolds the story from Gu Nian's point of view, presenting the course of a woman's growth, portraying a woman who faces marital problems, chooses to leave her family, and gradually grows up by finding her self-worth in the workplace. The drama presents Gu Nian's growth through her three identity changes. In the first stage, Gu Nian chooses to give up her career and devote herself to her family after marriage, and decisively chooses to return to the workplace in the face of her husband's betrayal and the economic crisis, which reflects Gu Nian's breakthrough of the traditional notion of "the man is the master of the house, and the woman is the head of the family", and demonstrates Gu Nian's awakening of her sense of female independence. The second stage is Gu Nian's professional growth, which expresses the growth of women's awareness and ability. Through Gu Nian's ability to improve her work, she breaks through the doubts of the executives and customers, and fights against the authority, so as to gain recognition. The third stage focuses on Gu Nian's continuous search for the path of self-growth in the face of the choice between love and work, and her decision to break free from emotional bondage, strengthen her self-concept, and realise her self-worth in the face of the choices she encounters in the course of her growth. The second female protagonist of the drama, Lingyi, grows from her emotional exploration. In the drama, Lingyi has emotional collisions with five men, and Lingyi searches for and chooses a partner from various perspectives, such as physicality, safety, companionship, and aesthetics, and she projects her inner needs on the men. In the play, Lingyi's needs are ultimately not met and she arrives at the point where she does not seek dependence and develops the growth of her own sense of femininity. The development of the story of the third female protagonist, Ye Qinqin, presents a stereotypical image of an exploited young woman who continues to break free from the confinement of patriarchal and marital power, helping same-sex Gu Ni to fight for her own legal rights, and pursuing the growth of her consciousness of relationally equal emotional relationships.

Film and television in the presentation of the drama of female growth at the same time, focusing on the classic issue of social professional women, women how to balance family and career, in the face of this problem, career success of Lingyi no family, Gu Nian encountered because of work, can not pick up and drop off the child in a timely manner, the child was picked up by strangers and eventually found to have picked up the child Gu Nian's friends of this dramatic plot. This kind of problem is not described in the drama, but from the storyline, Gu Nian's growth in the workplace relies on the sacrifice and pursuit of family relationships, and even at the end of the story, Gu Nian's work scene is directly selected at home. The presentation of this topic demonstrates a certain sense of caring, hitting the social pain points head on.

3. Dramatic Settings Keep Female Independence and Growth on The Surface

"Growing up" has a different meaning for women: "growing up" means breaking out, breaking out of one's own complicated social trappings, breaking out of the long-established history of women. Therefore, it seems to be more difficult for women to "grow up".[1] The drama is from

a female perspective, conveying the core theme of "women should bravely explore their own values", but this core is only superficially manifested, and the growth of women in the drama is only dramatised, which is different from the actual reality to a certain extent.

3.1. Women are forced to grow and grow to be dependent on the power of male authority.

Gu Nian was originally a full-time mother who worked around the family, but after the family changes, she was forced to grow up and choose to seek her own value. In the dramatic presentation, Gu Nian's escape from the shackles of "wife" and "mother" is not an active growth but a forced escape, and the cause of women's growth is not an active awakening of consciousness, but rather a change in her family and her husband's betrayal. Out of the family, back to the workplace is Gu Nian towards the growth of the first step, Gu Nian can be smooth and relatively easy to return to the workplace thanks to the male protagonist of the recommendation of the abundance; in the work, Gu Nian to look for and explore the key to winning the case, often can not do without the reminder of the abundance of the reminder and help, which is not independent under the rewriting of the reverse, which exists only in film and television dramas, the plot of the cool. In order to show the character of Ye Qinqin to get rid of male constraints, the play enabled the role of father to promote female growth, but still did not break free from the dependence of men and women. This kind of plot is a dramatised adaptation of reality, and women's growth is still dependent on male power, but not towards true independence. The path of growth in "The Battle of the Roses" is still not out of the framework of "big female lead". Film and television want to show that the female characters are free from the constraints of male power to achieve growth, but most of the plots presented cannot be separated from the male characters' push and pull.

3.2. Emotional disputes of "beautiful" women

The female protagonist cannot grow up without the support of "beauty", the objectification of women has become the norm, and women's appearance has become an implied prerequisite and value. In some of the scenes, the male protagonist Fung Shing can be seen in casual clothes in the office, while the female protagonists need to maintain the perfect image of urban professional women, wearing gorgeous professional suits in the workplace, without the beautiful filters and skin polishing, the image of the elite women in the male gaze, the image presented in order to satisfy the public's prying eyes and scrutiny. Similarly, there are also emotional disputes throughout the game, in Gu Nian, Ling Yi, Ye Qinqin's growth line of male characters play an essential role in the existence of male roles and emotional entanglements are intended to fill the women's expectations of an ideal partner to promote the development of the story at the same time to help women grow, but from another perspective, to present the real women to realise their own self-worth of the road to add an obstacle.

3.3. Dramatic Plot Setting

In order to highlight the feminist stance and present feminist growth, the film intentionally scandalises most of the male characters. At the same time, in order to satisfy the drama of film and television and cater to social issues, the film's plot goes in a single direction, presenting a certain degree of gender antagonism. For example, in the plot cases, the husband drink-driving, cheating, in order to avoid responsibility to let the wife to take the blame, the wife in order to and children and family voluntary jail; female college students accidentally pregnant, was suspected of cheating by her boyfriend and killed; male singer and his girlfriend after many years of love after marriage, but because of the marriage age is shorter, most of the common struggle property was ruled to be the pre-marital property, the singer in a new love, the wife of the common sufferings swept out of the door, and finally, after the male singer After an accident, the woman gave up the divorce and chose to take care of the male singer, etc. The plots and

personas of these cases set up most of the men as selfish and self-interested images, displaying flat personal characteristics, glorifying women while demeaning men, reflecting certain realities of the actual situation, but also carrying out a certain degree of exaggerated artistic processing. The simplicity and flatness of the logic of the plot aims to show Gu Nian's outstanding work ability, meticulousness, and empathy unique to her compared to other lawyers, and many of the work categories belonging to police forensics also become Gu Nian's luminous points. In the plot, the supporting female characters are bound by the social relationship of "male superiority and female inferiority", contrasting with the independent consciousness of the female protagonists, showing the growth of female consciousness of Gu Nian, Lingyi, and Ye Qinqin, and Gu Nian's contribution to the awakening of other women's consciousness in the handling and development of the case. The setting of the dramatised plot leads to an oversimplification and idealisation of the growth of women's independent consciousness shown in film and television.

3.4. Family and work

The film does not provide a concrete solution or a final conclusion to the social issue that the film is trying to discuss, namely how working women can balance family and career. Gu Nian's choice to turn to her mother-in-law for help in the face of this difficulty, and the fact that she is persuaded and challenged by the traditional, male-dominated women that she represents, is an illustration of the fact that women's growth will not only be confronted by the confrontation of male power, but also by the obstacles posed by traditional women. The portrayal of Gu Nian's image in the drama focuses on the workplace rather than the family scene. In the face of the challenges of dual identity, the drama describes most of the difficulties Gu Nian encounters in the workplace, while Gu Nian, as a mother, faces the challenge of a false alarm and mistakenly believes her child to be lost. The drama only uses a few images to reflect this problem, and Gu Nian has a lot of time to devote to the workplace without having to worry about picking up and dropping off children and tutoring homework. As a woman who shoulders the dual roles of family and career, whether women in real life can concentrate on their career like Gu Nian, the real dilemma of full-time mothers entering the workplace, the challenges they face after re-entering the workplace, and the difficulty in balancing the workplace and the family are all issues that have been talked about in women's growth films and TV dramas.

4. Feminist Themes in Context

To present the process and kernel of feminist growth, film and television creations should not focus on the surface, combining practical and social issues while departing from the social status quo, exploring how women explore and realise their self-worth should be submerged into the deeper layers, and grasp the drama while keeping the practicality in mind when creating the film and television creations. Film and television creators have to go through a shallow to deep process to explore the spiritual core of women's sense of independence - the shallow level is in the sense of survival, how women make a living and solve the problem of food and clothing; the middle level is in the sense of emotion, how women pursue emotional stability and belonging to their hearts; the deep level is in the sense of existence, how women explore the spiritual world and gain self-reliance and other-reliance. The deeper level is in the existential sense, how women explore the spiritual world and gain self-contact and other contact. Therefore, women's group dramas should not remain in the workplace and emotional entanglements, but should further advance the plot to the depth of "her existence".[2] Exploring women's growth is not limited to workplace growth and emotional disputes, but focuses on different industries, different age groups, and different starting points to push women's growth to the depths. Establishing and combining rigorous and dense narrative logic and realistic contexts, without deliberately highlighting the sobering discourse of women's growth,

constructing women's image in practice, rather than staying in the language description, and establishing a complete character image to achieve growth, rather than a fragmented awakening to become a giant in words and a dwarf in action.

The lack of endogenous force for female growth is the root cause of the weak persuasive power of presenting the growth of female consciousness in female dramas. Most of the women's growth presented in the current market cannot be achieved without the help of external forces, and the persona is suspended. Creators should get rid of the "idealism", face up to the difficulties encountered by women in society, dramatise on a reasonable basis, innovate the storyline, get rid of the common routines such as workplace crises, family changes, growth and mutual support, friendship and collaboration, and avoid the formation of invisible gender oppositions to intensify the conflicts for the sake of enhancing the dramaturgy. It allows women to pay attention to and echo the real feelings and emotional state of the target audience in the dramatic presentation of women's growth, giving play to the communication effect of value leadership in TV dramas, connecting the audience with the plot, triggering thinking and promoting the growth of women's thinking in society.

References

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