

Reflection on female media stereotypes: Female Narrative Analysis of 'Sisters Who Make Waves'

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Abstract

With the development of 'she' economy, the status of female audiences in cultural products such as variety shows has become increasingly prominent. Various platforms have launched various variety shows about feminism, aiming to break the stereotype of the public's media image of women to a certain extent through the perspective of variety shows. Since 2020, a women's group growth variety show "Sisters Who Make Waves" launched by Mango TV has quickly become popular on the Internet. By presenting the dream pursuit process, realistic dilemma and balanced choice of 30 different women in the contemporary era, the program hopes to enable the audience to reflect on their choices and dreams in the process, find the best way to realize their dreams, and find the best choice to realize their own value. However, in the process of broadcasting the program, 'Sisters Who Make Waves' also reflects its limitations as a variety show. This article will analyze and summarize the construction mechanism of female media in 'Sisters Who Make Waves'.

Keywords

Female media image, Stereotypes, Female narrative analysis.

1. Introduction

The first season of Mango TV's Girls Growing Up variety show 'Sisters Who Make Waves' has sparked discussion online since it aired on June 12, 2020. On the day of the launch of the first season of 'Sisters Who Make Waves', the data of all dimensions ranked first, with more than 300 million broadcasts in three days and more than 44 billion topic readings. At the end of the program, the broadcast volume exceeded 5 billion, [1] which shows the popularity of the reverse-age female talent show. Different from other previous talent shows, 'Sisters in the Wind' invited 30 female artists born after 1990 to help the 'sisters' form a group through stage competition. Since the beginning of the program has been to 'for 30+ women, youth has never been absent, nor give way, but confident return. It is characterized by the hope of creating a female media image that is different from previous talent shows. However, in the program, the choice of clothing and makeup, the behavior and discourse of sisters, and the competition mode of the program can be seen that although the 'Sisters Who Make Waves' provides a variety of possibilities for the form setting of female variety shows, it does not play a positive role in breaking the stereotype of female media, especially for middle-aged women, but deepens the public's stereotype of women. Therefore, it is of great significance to explore the positive significance and shortcomings of 'sister', which is of double significance to the design of follow-up media content and the guidance of the audience. [2]

2. The Characteristics of Female Media Image in 'Sisters Who Make Waves'

Once the "Sisters Who Make Waves" was broadcast, most viewers were attracted by the image of the sisters in the program. In most of the previous studies, most researchers believe that the female media image in the 'sister' is diverse, and even think that it can completely break the stereotype of women. The author believes that otherwise-the female media image in the 'class of riding the waves' is actually not diverse.

In terms of age, the sisters' age is relatively uniform, that is, they are all female artists over the age of 30. The only difference from the traditional talent show is that the overall age of the female entertainers in the "Sister of the Waves" is relatively old, but it is still single and concentrated in terms of age.

From the perspective of people, the sisters in the program seem to have distinct characteristics and people. Some sisters are amiable, gentle and generous. For example, in the third season of "Sisters Who Make Waves" Yinengjing plays the image of a "sweet sister"; some sisters are very leading and good at overall arrangement. For example, in the first season of "Sisters Who Make Waves and Breaking the Waves" serenity plays the role of "leader", whether in song selection, rehearsal, dormitory life and other aspects of the team plays a role of overall control. Some sisters are frankly impatient and upright. For example, Na Ying in the second season of "Sisters Who Make Waves" is a "straight-to-the-northeast sister". Sometimes, the straight words like "talking but thinking" also create a certain heat for her. On the surface, the 30 sisters of each season have their own people as a female artist, but we can't really know what the real life of the sisters is away from the camera. Maybe in a variety show such a cultural product, the sisters show more people than the artist team wants the public to see. Therefore, the female media image in 'Sisters Who Make Waves' is not diverse and has certain hypocrisy.

From the perspective of roles, the sisters compete as performers in the program, and they get the audience's love through multiple rounds of stage performances. However, in essence, women do not get rid of the passive position of 'being gazed at' and 'being selected'.

From the personality point of view, each sister has its own different personality and way of doing things, but similar to the human aspect, the sisters in the program showed the character is also good, the way of doing things, are hoping to make the audience accepted, loved, sought after. In the program, the sisters do not show their real reactions in real life, but hide or perform. Therefore, in terms of personality, the female images in 'Sisters Who Make Waves and Breaking the Wave' are not diverse, but deliberately cater to the audience's aesthetics to gain support.

In summary, the female media image in 'Sisters Who Make Waves and Breaking the Wave' is not diverse. Although the program ostensibly shows the diversity of female star values and female beauty, the stars in the program are still evaluated, consumed and favored mainly because of their bright appearance, good body, perfect skin, unrealistic vitality and extreme self-discipline. Therefore, the author believes that the female media image in the 'sister' has not yet broken the stereotype of women, including female artists.

3. Reflect on the Deepening and Limitations of The Stereotype of Women's Media By 'Sister'

The slogans of the first season, the second season and the third season of 'Sisters Who Make Waves' are 'Be more beautiful in your thirties, return to youth', 'Be more independent in your thirties, play the chess without regret', 'Be more pleased in your thirties, be braver after knowing you are mediocre'. The slogans of the three seasons express that '30' is not a terrible number, and every woman can move forward for her love. The first season of "thirty and Li, youth return" is to open the situation, refresh the public's perception of female artists over 30

years old-who says that sister cannot be beautiful, cannot sing and jump ? The second season of ' thirty and Li, youth return ' is to let the public see the sisters more resolute and unflinching to love. In the third season of " Thirty and Pleasing the Ordinary and then Brave, " it is shown that as a woman, she does not need to please anyone, even if ordinary, but to be herself. The new conception and upward values of ' sister ' hope to let the public see the different side of women, so as to eliminate the gender stereotypes in society. However, no cultural product is enough to change the gender stereotype of society. Its essence is that the overall ideology of society reproduces itself through media texts. Therefore, even if the ' sister ' provides new possibilities for breaking gender stereotypes, it still has limitations that cannot be ignored.

As the basic structure of modern society, patriarchy permeates every corner of social organizations, which is characterized by ' institutional strengthening of male authority over women and children in the family unit '. Therefore, women have long been regarded as appendages of men, becoming the object of ' being ruled, ' ' being managed ' and ' being gazed at '. However, with the progress of society and the development of science and technology, the status of women in society has gradually improved, but the basic structure of patriarchal society has not changed. [3] Women are still in a passive position in most of the time, and at the same time, they have formed a rigid relationship of ' male strong and female weak '. In the patriarchal society, ' Sister of the Waves ' has made an attempt to break the stereotype of women, but in the program, female artists still use gorgeous clothing, good body and other aspects to please the public, so that people further think that ' female stars are like this ', and even derived as ' women should be like this ', that is, women should please men. Therefore, ' Sisters Who Make Waves ' has not and cannot escape the restrictions of the patriarchal society, and it further deepens the public's media stereotype of women.

A series of systems of show also run counter to its original intention. A total of 500 audiences voted for the sisters on the scene of the performance, and the 500 spectators who participated in the voting were all women. The original intention of this audience selection system is to let the sisters not be ' stared at ' by men, and to show that the sisters do not perform for anyone, reflecting the independence of women. But is it true After the final clip of the program is broadcast on the film and television platform, there are still a considerable number of male audiences. They still need to compete with the popular performance to get more votes, while the sisters have not escaped the role of being stared at, which is contrary to the independent female orientation established at the beginning of the program. In the selection of songs, the sisters have also been greatly limited. Each time the program group gives a track, there has been a preliminary design, including dance movements, stage scheduling, etc. In the short time to determine the track, it is necessary to carry out a small test on the sisters. The standard of the examination is basically based on whether to restore the dance movements in the preliminary design. After the small test, for some of the dance difficulties of the sisters, they have already spent a lot of energy, to remember the dance steps, if the sisters still have personal persistence and personal characteristics to add and need to completely overturn before the hard to remember the pace, so the possibility of this operation is very small, so this is doomed to the sisters must follow the direction of the program group at the beginning of the expected interpretation and interpretation of the dance. This way of rehearsing songs is also contrary to the original intention of the program itself to create a personalized women's group.

The conflict between the individual characteristics of the sisters and the values of the program is also reflected in the program. For example, when sisters meet, they usually start with ' You look so young ' and ' You don't look like anyone at this age '. In fact, these ' sisters ' are all women with acting skills, strength and experience, but in the communication with each other, they still cannot walk out of the body, appearance and other topics that plague women. It seems that the charm and temperament of women are difficult not to be linked with these external things. But in fact, this also reveals from the side that these middle-aged women are reluctant to accept

their true age. They are still trapped in the old concept of ' forever eighteen years old ' and young girls are the most attractive. [4]

There are also individual sisters who do not hesitate to diet or reduce their food intake in order to control their weight, which is in conflict with the values of 30 + women's diverse beauty that the program itself hopes to convey. As a profit-oriented cultural product, variety shows have to face capital and make necessary compromises and sacrifices, such as the implantation of micro-business cosmetics advertisements [3] and so on. The performance of sisters in the program is also for more heat and interests.

4. Reflections on the Construction Mechanism of Female Image in 'Sisters Who Make Waves'

There are also some limitations in the construction mechanism of the female image of ' the Sisters Who Make Waves '. The narrative subject of the whole program is 30 female artists over the age of 30. The scope is very narrow, not the majority of ordinary Chinese women in the real social life. The broadcast time of the program lasted about three months, the space was basically located in the recording studio, dormitory and other places, and the whole process of the competition was completed in about three months. Therefore, from the perspective of time and space, the time and space constraints of the program are strong and not representative. The program is broadcast on TV stations, major short video platforms and video APPs. Under the strong demand for variety effects, as a popular culture program, women's talent shows need to gain a large audience in a short period of time and turn the audience's attention into commercial interests. Cannot escape the dominance of the capital market. The program artificially sets up an image for the sisters, amplifies some details and comments, and stimulates the audience's discussion heat. [5] The story structure of the whole program is simple, that is, the story of a female artist participating in a variety show through competition cannot really reflect the problems people encounter in the real social life.

5. Conclusion

Although the "sister" provides new possibilities for breaking the stereotype of women, conveys a beautiful vision and constructs a blueprint for the future, it relatively effectively promotes and spreads the self-worth of middle-aged women in the patriarchal society. However, the program does not truly reflect the female problems faced by Chinese women and even women in the world, such as schooling, job hunting, inequality in family life, physical weakness, and the diversified exploitation of women at the bottom. 'Sisters Who Make Waves' may inspire us to be an independent, self-reliant and confident woman in the new era, but it does not tell us how to be such a woman in the real society. But the show at least made a small attempt, this small attempt may also promote social progress, perhaps this is what Fiske said ' micro-politics ', ' at the micro level, they can well act as a macro level to continue to erode the power, from within the system to weaken it, in order to more easily change it at the structural level, for example, someone will want to know, if not because millions of women to improve their daily lives in the micro-political environment, then the efforts to improve the legal status of women can play a big role'. [1]

All in all, it is not easy to break the public's stereotype of middle-aged women. As a cultural product for profit, variety shows also reflect their compromise. Therefore, there is still a long way to go to construct and reshape the image of middle-aged women.

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