

Discussion and Analysis on the Present Situation of Feminism Narrative Research in Film Visual Threshold

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ABSTRACT. *Nowadays, film has become one of the most important and remarkable carriers of popular culture, an important cultural means to unite the common feelings and values of the nation, and also a powerful tool to study different social cultures. Starting from the research topic of "feminist narration", which has been paid continuous attention to by scholars at home and abroad, this paper introduces the analytical tool of film text, combined with narratology theory, film criticism theory and other subject theories, explores the similarities and differences between feminist narrative right and narrative strategy, and finally tries to make some beneficial contributions to improving the realistic state and practical problems of women's existence. The content of this paper focuses on the literature review and discussion of the research status of feminist narration in the visual threshold of the film, and makes a useful combing of the relevant research at home and abroad around the three aspects of "female consciousness", "psychoanalysis" and "body writing".*

KEYWORDS: *Female Consciousness; Psychoanalytic Perspective; Body Writing*

1. A Study of the "female consciousness" in the Narrative of the Female Film

The analysis and argumentation of Feminism narrative were conducted through classic literary templates such as <Pride and Prejudice>, <The Grass is Singing>. In the literary narration, in addition to telling a story, the narrator constantly expresses his self-image in different degrees, different ways and different strategies, so he makes different voices, which is similar to how similar it is to the film. Although film and literature belong to different fields, there are obviously many similarities between them. At the same time, both literary narration and film narration have gradually improved and developed into relatively independent disciplines, so feminist narration is also possible by the tool of film narrative text. However, at present, although the research on feminist narrative is extensive and rich, the research on the development of feminist narrative directly from Film Threshold is still relatively few. The study of feminist narratology from the perspective of film is an interdisciplinary study to find a kind of women's rights and strategies from film narration.

The key word for the frequent occurrence of female film narration is the "female consciousness", in the film, such as <on female narrator and female consciousness in film narration>, which mainly examines the discourse function and speech characteristics of female narrator from the point of view of female consciousness [1]. <unsurmountable Perspective: Narrative of Male Directors and Female Films since 1949> [2], <on the gender image and gender consciousness in Xu Anhua's films> [3] is a comparative study of the different narrative effects of female narrators and male narrators from the style of specific male and female directors and the typical female film texts. This kind of argumentation is basically carried out under the various dimensions of Lanser's female "voice" theory, in order to study the role of "sound" in feminist narration in the film.

2. Feminist Narrative under the Visual Threshold of Mental Analysis

The other kind of research mainly focuses on the feminist narratology analysis from the perspective of Laura Mulvey's psychoanalysis, in which the main film cultural point of view holds that there is a considerable correlation between the patriarchal system of the film and the narrative techniques commonly used in the traditional film. This connection mechanism originates from the feminist interpretation of Sigmund Freud Sigmund Freud psychoanalysis in <Visual and Other Pleasures>, an important work by the author. He put forward the basic principles of image and narration in mainstream commercial films. First of all, men see / women are seen, which is a series of opposite narration and image sequences based on man / woman, see / be seen, active / passive, subject / object [4]. <pleasure of Sex Mask and Perspective-Analysis of subjectivity of female Film> [5], <between watching and being seen -" the possibility of the existence of female discourse in Chinese movies> [6], <the gender attribute of gaze-the study of female viewing methods in Feminist Film Theory> [7] is all this type of discussion. Through the analysis of a large number of film texts, this paper studies the unequal rights structure of men and women in patriarchal society in female films, and women are always the object of narration. In the aesthetic position, most of the studies emphasize the oppression of men on women and the inequality suffered by women.

3. The Middle "body writing" of the Female Film Narration

The third kind of discussion focuses on the "Body Writing" of female films. The theory of "Body Writing" is an important study by Hélène Cixous, the representative writer of French feminist literary criticism in the 1970s. she believes that the control of women in patriarchal society mainly comes from the body, the female body is imprisoned and alienated, and the body writing must be used to complete the resistance, and the subject of narration should be presented in front of men and have distinct discourse rights [8]. Body Writing from the perspective of film is one of the important research categories of feminist narration. <female narration and cultural writing of Chinese youth films after the 21st century> affirmed the change of female status and changed women from "being seen" to the self-expression of subject desire,

which is a self-construction of narrative subject discourse. However, in the text analysis, the author also emphasizes the difficulties of body writing and expression [9], fortunately in the process of pursuing the individual dignity of women. Women's consciousness is constantly awakening and growing up. Foreign research on female film body writing, such as <on the female consciousness in contemporary American feminist film works>, the author sums up that the body writing in the film is an important mechanism for directly dispelling patriarchal society, striving for women's rights and publicizing female consciousness [10]. Whether it is the suppression of female individual spirit and sex or the self-awakening of female subjective consciousness, it is the concrete manifestation of male-centered resistance. The text analysis of female body writing also includes <on body narration in Fanghua> [11], <peeping on body and Power: body narration in American Film Scarlet letter> [12] and so on, which are mostly textual exposition of several or more dimensions of Hélène Cixous "Body Writing" theory.

4. A Comprehensive study of female Film narration

There is a shortage of relevant books on the interdisciplinary study of feminist narration and film narration. Zhao Tinghui's 2010 book narrative Film and gender discussion details the development and methodological construction of narrative film and gender discourse [13]. Chen Ying's <Feminism, Post-colonialism and female Mirror> combs the evolution process of western feminist film from 1970s to 21st century. The scope of investigation involves three levels of theory, criticism and practice, which have important literature value [14]. Professor Dai Jinhua of Beijing Film Academy, <gender and narration: women in Contemporary Chinese Film>, discusses the relationship between political ideology and female narrative expression in films since the beginning of the people's Republic of China [15], which has important reference value for investigating the political factors in the narrative of Chinese feminist films. Jiao Xiongping [16] supports an awakening process of female role representation by analyzing the role-playing in different female films and the treatment of female roles by the film itself. Huang Shuhan's <female Writing> [17] and Ke Qianting's <gender narration between Light and Shadow> [18] are all important reference works to understand the female narrative in the film.

5. Conclusion

In summary, most of the domestic academic journals on the feminist narrative film category research mainly from "female consciousness", "female social power structure", "female director", "female narrator", "female writing", "Body Writing", "femininity", "female liberation" and other feminist narrative dimensions of the discussion, it can be seen that most of the research revolves around Lanser's "female narrative voice". The discussion of Laura Mulvey's "see and be" and the theoretical point of view of French "female body writing" school. There are also some domestic studies, such as Jin Danyuan and Xu Su's <re-understanding of the" female Image

"in the Cultural Revolution Film-and the reflection on two extreme" Awareness >[19], Lin Shaoxiong's<" Special History "Film and Audio Writing-taking the Dance Age as an example>, <Orientalism and gender Politics in Contemporary Film >[20]. <Body symbol gender: the body Politics of Robot in Science Fiction Film-Sex Game in Mechanical Ji film> [21] explores feminist narration from the perspective of gender and politics, with emphasis on the external influence of politics and ideology on female narration.

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