

# **Female’s Gaze in Idol Drama: A Case Study of *My Sunshine***

Yongling Song  
Taipei, Taiwan

*Email: yonglingsong [AT] gmail.com*

## **1. RESEARCH BACKGROUND**

Croton Media (克顿传媒) is a Chinese TV production company noted for its content strategy developed from research studies on digitalization. *My Sunshine* (何以笙箫默), one of Croton Media’s notable TV series, won a very high rating on terrestrial TV in 2015. It got hundreds of millions views on the first day of its launch on the Internet, breaking the record. Soon after its launch, the web search query for Wallace Chung (钟汉良), one of the leading actors, rose up to the top, beating the most popular Korean stars at that time. In May, a Korean TV station, MBC, acquired the programming rights, adding Korean subtitles, and aired this series, which set a record of being the first Chinese TV series acquired and aired by Korean terrestrial TV stations.

In terms of network broadcast, because it adapted from classic online novel written by popular writer Gu Man and she has also anticipated the script creation, so the drama has remarkable online attention since it plays. On the first day, the network broadcast quantity breakthrough hundred million in a single day, which refreshes the record. In that year on January 20, it became the first series to breakthrough 300 million in a single day, and in the ending day, the amount of play are 355.52 million times.

Since its launch, there have been more and more online discussions about *My Sunshine*. Some of the remarkable lines from this series became popular sayings both on the Internet and in reality. Moreover, He Yichen (何以琛), one of the main characters portrayed by Wallace Chung, was recognized as the ideal gentlemen of girls’ dream. A post on Weibo (微博), which was viewed more than hundreds of millions times, summarized all the male protagonists of those classical films as follows: “decades of beseeching gets you Wang Xiaojian (王小贱, the male protagonist of *Love Is Not Blind*, 失恋33天); centuries of beseeching gets you Ko Chentung (柯景腾, *You Are the Apple of My Eye*, 那些年我们一起追的女孩); millenniums of beseeching gets you Li Daren (李大仁, *In Time with You*, 我可能不会爱你); tens of millenniums of beseeching gets you Lu Licheng (陆励成, *Best Time*, 最美的时光); thousands of millenniums of beseeching gets you He Yichen.” The discussions and fevers caused by this drama make the researchers to further explore the female audiences’ psychological interest based on it.

## **2. LITERATURE REVIEW**

### **1. TV Related Research**

Soap opera originated in the United States in early 1930s radio soap opera (soap opera, it gains its name as its advertisements are often related to the washing products, because its audiences were mainly housewives) and then turns to TV series type to broadcast. Although soap opera is popular with people from start, it truly become the theme until the academic discussion about it as late as the television studies, cultural studies and the formally rise of the women’s academic field.

Christine Geraghty put forward three suspects on the content of soap opera initial analysis orientation: first, it implies that the key function of media is to represent the truth; second, media representation should correctly reflect women’s real appearance; third, it implies that correct representation is more important than the things which to be represented, because the media representation reflect how people see themselves and how others see us. And these suspects make more and more feminist researchers turn their focus to the constructivism. For example, program and narrative mode, in fact, focus on how to construct femininity and care about what these forms can provide to women and figure out why they enjoy it. (Pamela Abbott、Claire Wallace、Melissa Tyler。2008。P362)

Because of its main female audiences and romantic story, some researchers have pointed out that the content of soap opera is generally follow a fairly simple formula: exotic love and emotional plot combined with difficult understood suspense. And it almost has no real ending, the new problems are created when the old ones are solved at the same time, which make the anticipation itself as the focus, making people addict to its plot. In the TV series, the characters of man

and woman maintain a relatively equal relationship, therefore, women can get rid of shadow of mainstream consciousness of the inequality between man and woman, thus resulting viewing pleasure. (Li Juan, 2013)

In Taiwan, this kind of similar to soap opera drama is developed from “Love trend drama” which imported from Japan. Those Japanese dramas are well-made, so they attract many young audiences, and they also find deep echo between men and women. Because those dramas are starred by the Japanese popular actors or singers, therefore we call them idol drama in Taiwan. Later, Taiwan, Korea and China are competing to intimate this type of drama programs. (Li Zhiqiang, 2004)

Why the women are the main audiences for this kind of TV programs? Soap opera research shows that long-term broadcast drama can make housewife from loneliness even if they miss some plots. However, modern scholars further pointed out that woman’s emotional life is relatively slow compared to the man’s. Therefore, women are prefer to the long-term stories with slow rhythm, which are conducive to release their emotion. The difference between men and women is that men like to pursue the stimulation of desire, while women are more eager to and look forward to long-term emotional comfort. TV series can better meet woman’s psychosexuality psychology compared with movies. The audio-visual film, whose main audiences are male, likes to expose woman’s body on the screen; while, the audio-visual TV series, whose main audiences are female, seldom directly exposes male’s body. Obviously, it is because men and women have differences in aesthetic experience and cognitive psychology. In terms of cognitive aspect, man is rational who can use their visual, while woman is emotional. (Yan Xiaofang, 2012)

Researchers also pointed out that the theme in the romantic story preferred by women “special love”, “dearest”, “single-minded” are the keywords expected by every woman. The emotional relationships such as “three thousand pet in a suit”, “love you will never change until death”, “love beauty without loving landscape” all satisfied woman’s desire which can not achieve in the reality. This not real pure way of love meets woman’s primitive expectation and also embodies the wakening of female’s consciousness. (Ma Shaopei, Bai shaonan, 2012)

## 2. The Romantic Fiction Related Research

Erotic novel emerged in the 70s, in order to effectively titillate woman to attract readers, and it gradually developed a set of formula: set barriers in the plot to make the beloved lovers can not have sex immediately, they have to go through many moves back, depression, moves again and depression again. In the foreign romantic story, man and woman get together morning and night in the name of the “fake marriage” to exchange their obscure emotion. (Lin Fangzhi, 1994) The domestic romantic story, because of different national conditions, doesn’t have specific detailed description about sex like foreign countries, but the lust development of heroine is an essential element. In order to pursuit the romantic and dramatic effect, the tease process just like waltz, both sides do not directly express their love to each other, which make their relationship more ambiguous. And audiences expect their ambiguous relationships become clear and then begin their love story. (Zheng Yapei, 1998) Radway pointed out that a romantic novel text usually contains two or more misunderstandings or conflicts, which are the catalyst of love to some extent, mainly from the uncertainty about love. The most fascinating place is that both sides can gain growth from the misunderstanding, which is known as developing love. Researchers pointed out that the primary condition for audiences to choose the romantic fiction is happy ending, otherwise it will lose the “the pleasure of escape” of reading love story at first.

Researchers pointed out that the setting of hero is based on the woman’s desire for prince. Male leading role, in the ancient time, can substitute for rich royal relatives, powerful generals or even the supremacy emperor; and in modern time are president, the second generation of entrepreneurs or even the underworld eldest brother. No matter in the ancient time or modern time, the common of all these characters is that they grasp money and power and can do anything they want, thus protecting woman. For female readers, those characters are more attractive because it is impossible for them to fall in love with such person. (Xu Shuqing, 1994) The individual portray of the hero often appear “cool”, “lofty”, “hegemony”, “indifferent” and “evil” or some other words. Most of them have unbearable memories. Although they have successful career, popular with woman, they still detest the world and its ways, play through life until the actress appear. (Zheng Yapei, 1998). In the happy ending of the love novel, actress and hero are usually combined with each other to resolve the conflicts of opposites. Heroine is often in the victory and inject light into the hero’s gloomy heart, and make evil experience the love. (Linda, Jayne, 1993, introduced by Cheng Ya Pei)

The setting of heroine, heroine may have big gap in the social status ranging from orphans to a not-so-rich and they are not be stressed. But what they have in common is that they have lovable personality traits and have power to influence the hero. Compared with the soft and gentle heroine in Qiong precious jade age, in modern times, female characters are more independent, lively, active and positive. But in a sampling survey, all heroines are virgins except a digamist. (Zheng Yapei, 1998).

### 3. RESEARCH QUESTION

#### 1. Problem Consciousness

In the process of research of feminist film theory and soap opera, both present a kind of construction point of view, because gender not only depends on biological but also constitute by family and social education. As Simon, boa said: “a woman is not born, she was shaped”. So many subsequent researchers pointed out that we should care more about female subjects with fresh and blood instead of criticizing how media represent woman or how they control woman’s viewing position. What contents are provided for them? How their viewing pleasures are produced?

Therefore this research intended to choose text whose psychological rhythm, theme are meet most women’s interest. In this research, *My Sunshine* is chosen for example, which is regarded as representative work and is popular with audiences, to discuss what elements are popular with female in this kind of TV program. And how is woman’s psychological reflection, how the pleasure is produced? What kind of impact would this kind of TV program make on female audiences’ real life.

#### 2.Explanation of Nouns

Psychologists Lacan in 1978 defined “gaze” as the mirror of relationship between myself and others, that is, how others see themselves after refraction and then constitute images of themselves. But Mulvey further applied this concept into the examination of photography and film. Mulvey also thought that women in the film are gazed by male audiences, therefore female actor would show themselves by the expected patriarchal type(such as showing gentle, sexy).(Liao Minhui,2003) Therefore, the research related to “gazing” more or less has preset position to criticize power and awaken weakness. However, in this research, according to the feminist consciousness development in the modern time and feminist research turns to construct point of view, “gazing” is defined as female subjects’ affectionate gaze followed by themselves’ joy. That is, woman, as the the main audiences of idol drama, what they really see with their emotion involved? What have been seen by them? Why do they like watching? How the content they have seen influence their real life?

### 4. RESEARCH METHODS

#### 1. Text Analysis

This research attempts to do some descriptive and data analysis on the TV series *My Sunshine*, but it focuses on female psychology, watching pleasure and social influence level, so we will not analyze its artistry at present. And descriptive analysis gives priority to the plot narration and interpretation of characters, ignoring the analysis of scene scheduling and audio visual style. Data analysis assists in auxiliary parsing text based on the media report and Internet forum.

#### 2. In-depth Interview

In order to have thorough understanding of female audiences watching habits, psychology and pleasure, we interview 6 female volunteers who like watching the TV program *My Sunshine*. The volunteers are recruited by the way of snowball through posting in the fans play profession and Face Book revelation. The interview is the form of half-structure and half-control method.

Table1. A list of Access Objects

code	age	education level	occupation	marriage	Number of children	Interview time	Interview place
A	40	graduate	Home tube	married	2	2016/6/16pm 3:30-4:10	A's home
B	41	graduate	service	unmarried	0	2016/6/16 pm 4:10-4:45	A's home
C	35	DR	education	married	1	2016/6/17 pm1:00-2:00	restaurant
D	42	graduate	business	married	2	2016/6/18 pm7:30-8:10	D's company
E	54	High school	business	married	2	2016/6/18 pm8:10-8:40	E's company
F	40	master	education	married	0	2016/6/19 am10:00-11:20	Coffee shop

Table 2. The interview outline

theme	Interview outline	Direction of expected to access data
Plot of pleasure	<ol style="list-style-type: none"> <li>1. What's your feelings about the hurt-broken plot?</li> <li>2. Which plot caused your inner passion</li> <li>3. The most impressed and often remembered plot.</li> <li>4. Which part let you feel happiest and most pleasant?</li> <li>5. Which plots attract you can't wait to continue to watch?</li> <li>6. What's your opinion about the integral atmosphere of scene and workplace setting?</li> </ol>	<ol style="list-style-type: none"> <li>1. What's your motivation and purpose of watching this program?</li> <li>2. Which contents are easily to bring pleasure to woman?</li> <li>3. Are there any specific elements to appeal female audiences?</li> </ol>
Pleasure caused by characters	<ol style="list-style-type: none"> <li>1. Which role do you put yourself into it most? Why?</li> <li>2. What's your opinion about the hero?</li> <li>3. What's your opinion about the heroine?</li> <li>4. What's your opinion about other characters?</li> </ol>	Whether the actors' appearance acting clothing and makeup influence pleasure?

Social construct level	<p>1. What revelation do this TV series make on your life?</p> <p>2. Whether this program will influence your belief of choosing a spouse?</p> <p>3. What kind of influence does this program make on your intimate relationship?</p> <p>4. How do you watch this program and the Internet behavior?</p> <p>5. Does the implantable marketing have influence on you?</p> <p>6. Whether the love idol drama satisfy your lust desire?</p>	<p>1. Whether make influence on the real life?</p> <p>2. The opera meets the lust desire.</p>
------------------------------	--	---

### 3. other methods

In order to dig out opera phenomena reflected by the audiences and the subsequent social effect, this research also applied media observation, mainly composed of network phenomenon. And also interviewed a scriptwriter from “good story workshop”, who had been one member of the writing team. Because this scriptwriter is busy and only rely in the form of E-mail, so the information is limited.

## 5. TEXT ANALYSIS

### 1. The Tone of the Whole Drama

This love idol drama is the second film and television program of Gu man, which adapted from the novel of the same name of Gu man. It describes a pair of lovers He Yichen (Zhong Hanliang plays) and Zhao Mosheng (Tang Yan plays) in the university periods break up with each other because of some misunderstandings, and Zhao Mosheng goes to the United States. Seven years later, they meet each other again by accidentally, but they still love each other, so they decide not to miss each other again, instead, they go through many misunderstandings and cherish each other. There is no real evil in this play. It is the obsession to the beloved one that influence the love relationship between the hero and heroine. The originally 0.1 million words short story have to adapted for up to 36 sets of series, and Gu Man said in the interview: “the producers require to expand novel to enrich the plot. They proposed that there should appear some figures and events between hero and heroine to destroy their feelings. But I do not want to adapt the drama like this, therefore, I add the emotional drama between Lu Xuanfeng, He Yimei and Xiao Xiao.” We can see that the writer wants to maximize represent the original novel to maintain its warm and relaxing tone. Although some online commentaries point out that some plots are plain, many audiences express their feelings of worried heart-broken, sweet and happiness when watching the drama. This drama focuses on the description of the emotional details and the change of mind state, and it is named as the pure love drama away from intrigue by netizens.

### 4. The Structure and Formula of Script

The main narrative parts in this play can be segmented in to the following parts: 1. Heart-broken stage full of misunderstandings; 2. suddenly married (fall in love with guarantee); 3. the rival appears and encounter with each other; 4. to go through the difficulties sweetly hand in hand; 5. Perfect wedding and happy life.

This play conforms the common formula of idol drama, such as the setting of the “Cinderella”. Although MoSheng is born in a rich family, her ordinary qualities make it easier for most female audiences to put themselves into the play, and her kindness and innocence are also appreciated and imitated by the audiences. “one female and more males” mode in the series is set up in the battle between Ying hui and Yichen for love.

The development of this drama also complies with the specific formula in romantic novels.

#### 1. The Intimate Atmosphere

The first half unsolved misunderstanding belong to this stage. They care about each other, but they test and torture each other because of the misunderstandings between them and the uncertainty for the other. This just like romantic fiction

pointed out that stir audiences' lust, then depress them, then stir again and depress again and so again and again, making audiences curious about who hurt who and how misunderstandings are resolved.

## 2. Misunderstanding(conflict):

There are three conflicts in this play: the first is the reason for sudden departure; the second is that the truth of fake marriage is not said clearly; the third is the Yinghui joins in the competition. Those conflicts from composition of baloney but mainly from characters' defects, that is, the hero is conceit and in fear of hurt and unwilling to listen to what other people said; while the heroine is excessive docile and obedient, which results in the lack of communication. They deeply in love with each other but difficult to close to each other. This play through character and special encounter to cause the complex and completed feelings, making the emotional tension as reasonable as possible.

## 3. Happy Ending

After the truth, the heroine is cherished more by the hero, and the hero also harvest love in return because of his persistence for love.

Hero fits the pattern of romantic fiction character set. In this play, the necessary conditions of wealth and power are reflected in the authority of the professional, success in the career and rich material life. Character set also in line with the idioms such as "cool", "lofty", "hegemony" and "indifferent", and just give them rational explanation and slightly dilution them. The hero has the same unbearable memories(whose parents are both dead), and he needs the sunny heroine to drive the darkness in his heart and heal the wounds. The heroine is also in line with the so-called independent, lively, active and positive qualities, which show in her successfully and bravely chasing after his beloved hero.

The use of formula by the creators shows that they have a good knowledge of female psychological tendency, although the forms are different, the essence is the same. This play applies to recall flashbacks methods to expand time span of the drama from campus to workplace reality, which not only satisfy the audiences' recall campus girl of pure heart but also reflect the diverse challenges in the workplace. It also applies the commonly used formula "fake marriage" in foreign romantic novel into the relationship between heroine and Yinghui, and the plot of forced stay together morning and night become the test of loyalty for Mosheng. And Mosheng is set as the daughter whose father had killed Yichen's father, but Yichen's love beyond the hatred. He tries to hide the truth afraid of her foolish ideas and is willing to marry divorced Mosheng before the misunderstanding is explained. He does not care about whether she is a virgin, thus shaping a single-minded hero image. This the primary reason why this play is popular with female audiences.

## 6. IN-DEPTH INTERVIEW ARRANGEMENT

All the interviewees are the lovers of this play, therefore they enjoy it and are willing to share with me their feelings when they were watching this drama. We can see the impressed feelings and pleasant experience this drama brought to them. The following is the comprehensive arrangement of the respondents' opinions, they have much in common in many ways.

1. All interviewees mention that when watching this drama, they have a feeling of being in love, which meets woman's desire to be loved, to be cared about.

2. Interviewees hold that the reasonable narrative of the drama is conducive for audiences to put themselves into the play and gain pleasure. For example, compared with other TV series, all the characters in this play need to work hard rather than idle about or just fall in love; the misunderstanding situation is likely to happen in our daily life such as the dates; there is no evil or criminal conflicts and no exaggerated words abuse in some local drama. This drama is relatively close to our real life.

3. Interviewees thought that the state of love is well because they show their love through special behavior and life details instead of saying sweet words. For example, quietly watching from one's behind, seven-years collected photo, the signature on the back page of a book, show one's infatuation through other words.

4. All interviewees thought that there are some moving lines impressed them and they would recall repeatedly. For example, "I bet Zhao Mosheng", "If that person once appeared in the world, other people will become not so important... since I can not find you, so I will stand in the conspicuous place to let you find me" and so on.

5. All interviewees hold that the reason why He Yichen is so popular lies in his single-minded and absolute. Four of the interviewees are fans of Zhong Hanliang and compare two characters he has acted: one is He Yichen, the other is Lu Licheng. In the process of acting Lu Licheng, it shows an equal relationship between hero and heroine because the ability of the heroine is equal to Lu Licheng; while He Yichen is a successful man compared to Lu Licheng, although has defects, it is precious that his infatuation and single-minded can maintain seven years.

## 7. COMPREHENSIVE ANALYSIS

By analyzing the text we can see that the writers routines and character setting are in line with the formula loved by the female, and the emotional details narration is as reasonable as possible. The program production team know the female's psychological need. The scriptwriter interviewed in the research said: "most TV series audiences are women, "emotion" is what can cause resonance in this kind of drama." Heart-broken just like the frustrations and pains in our life, women bear the pressure, experience bitterness and to be ignored in the social life, through the TV series, they can feel there is also a person live hardly and she is also so rough or she also love her lovers with so many difficulties. If what the actors in the drama experienced can let the audiences experienced by themselves, we can see the characters are vividly portrayed.

From the interview we can sure that the misunderstanding, Cinderella and one female with more males mode are easy to struck a chord with women. Women are good at reading and analyzing through the subtle changes in emotion, so they are interest in the causes of the misunderstanding and the ways to solve them. Just like interviewee B said: "the idol drama attracts me most are the lines and the discussion of the love philosophy, which can make me have a diverse understanding of the emotion. Interviewee D also said: "I do not think the plot is heart-broken, I just thought there are so many question marks between the two people, and I want to know how they solve these problems so I want to continue to watch this drama.

Interviewee C also said: "in the world of the idol drama, we can temporarily forget the pressure in the real life and satisfy our inner desire for utopia love. In china, the idol drama without happy ending will not have market, therefore, under the expectation of happy ending, no matter how abuse the heart the plot is, we will looking forward to watching it at ease. Having know there will be a happy ending, female audiences can share the growth and metamorphosis bought by the characters' struggle process. And at the same time, they can enjoy the single-minded love feelings which can not satisfy in real life.

Many feminist researchers are concerned about the problem that female body may materialization by male's view. We also see some radical feminists deal with a man as he deals with you. How women are treated in the history of art and cinema? They also make the male body as the same treated work, all these shocked publication really in line with female's visual pleasure in addition to declare the autonomy? This research indeed find out that the TV series present form and the thickness of time length is really easy to narrate the details, which is easy to meet female's psychosexuality psychology. For example, interviewee F said that he wants to see the Internet video highlights that Yichen kiss Mosheng, he can enjoy the mixed feelings of love and passion, and it make me more pleasant than watch a porn. If there is deep feeling as the solid foundation, the sensual stimulus on the screen can not satisfy female's sense of sex. However, as long as they have deep feeling to each other, the hero doesn't have to expose his chest and back, only his behavior and words can make female feel fully pleasant. Therefore interviewee A said: "some flirting dialogue show their relationship is sweet and fun, and is a performance of their extreme love, as for the erotic parts, I do not want to see too much." And in this drama, many sexy suggestive language is based on the fully narration of the deep feelings such as "pay your breakfast", "just go home, let nature take its course", "it can be bullied" and so on.

Female's appreciation for hero is not only for his handsome appearance but they will take into account the role endowed with the hero. For example, when asked do you like Zhong Hanliang or He Yichen in this drama, and the answer would be: they like He Yichen played by Zhong Hanliang or Zhong Hanliang who play He Yichen. These answers indicate that the appearance is not all, inner quality and emotional specificity are the key points for people to watch this drama. This has been proved by Zhong Hanliang who sang *Why love* in the 2015 new year festival of Dragon TV. Zhong Hanliang is more popular with female because of He Yichen, and there is a saying on the Internet: there is no He Yichen after Zhong Hanliang. Zhong Hanliang has combined himself with the female's love for He Yichen.

Female's beauty-appreciation for actress, in addition to agreeing with the substitution for heroine to enjoy the idea love, it also has multiple functions such as learning, intimate and self-reflection. For example, the Interviewee C said: "I think Tang Yan is thin, but it is beautiful for her to wear comfortable, casual clothes, which let me envy. Interviewee D also said: after seeing the drama, I want to learn from Zhao Mosheng how to love others, and it also remind me that I should appreciate my husband and find the feeling of the past time. However, there are also some negative criticisms online for

heroine's acting. On the one hand, the criticized facts are really exist; on the other hand, whether this is a kind of jealous psychology, and they think heroine should become more perfect to match the hero. It worthy of a further discussion.

Social construction of gender hold that care about social education or social media to weaken the stereotypes and inequality thought through system or tradition. And to weaken female subjectivity and autonomy in intangible. However, the interviewees in this research consistently show that they know clearly that they watch idol drama is in order to meet their emotional needs, it will not make irrational influence on their daily life, and they can find the balance between the fantasy and real life. Interview C said: "at the age of 20s, the idol drama may effect my criteria of selecting spouse, but now I have rich emotional experience and mature psychology, I will look for the balance point between reality and ideal." Interviewee E said: "Although intellectually know that men and women should be equal, still want to enjoy the privileges in my inner heart, and can be taken good care of by the successful man like He Yichen." All those show that audiences can distinguish the gap between the emotional satisfaction and the real life. They can also rethink the drama information and do not accept the whole information offered by the drama. We can also gain revelation from the drama to improve our present situation and personal relationship. For example, interviewee A said: "This drama just like a mirror, it makes me to reflect whether I have enough communication with my husband and it also remind me not to make decision by myself." Interview E said: "I will share the gem plot on the Internet with my husband and to play woman with him and say how He Yichen is romantic and considerate, so he has praised by netizens "one hundred million year to have He Yichen. My husband is not as handsome and rich as He Yichen is, but we can construct our happy life through our hard-working. So I will share my feelings with my husband after watching this drama, letting him know what women desire for and increasing the fun of marriage.

The dialogue, the scene layout, costumes and other visual aesthetic feeling; and the elite group of professional atmosphere and the music fully enrich female's watching pleasure. For example, interview C said: "in the drama, many spaces show fashion design, just like He Yichen's house, which is big without a television in it. It shows the life taste of elite group, and some professional language in the law field attract me most." And interview D also said: "hearing the witty language in the drama, I think I also be a wise man among them. A lot of dialogue with a sense of humor and entertaining." And interviewee E also said: "this drama change my opinion towards lawyer, those people are neatly dressed and it really a feast for eyes. We can see that because of different backgrounds, although audiences have different degrees to different audio-visual elements, the degree of pleasure is also different, the art design, costume design are not as important as the plot is, but they are also the resources of the watching pleasure.

In the development of female education and socioeconomic in the modern time, patriarchal unconscious brainwashed even after the packing is also easy to be detected by independent thought of women, however, the commercial hegemony pervasive spending stimulus should be wary of by women. The new type of the drama online makes us to effectively rethink the advertising, the marketing which directly have plot in it is more popular. The clothes, scene atmosphere, objects, which are one of the watching pleasure of female, are also marketed, whether woman's autonomy are controlled invisible? Interview E said: "Myself is a profession who teaches placement marketing, so I have special interest in this kind of drama. I will not influence by the unconscious, even if I curious about it, for example to buy the wine is base on the life needs and not unreasonable consumption. But interview B said: "I focus more on the plot, I am not interested in the placement marketing, and I will not do any special consumption unless it is really need in real life.

Under the background of new media space and time, women have more freedom and convenience to choose the idol drama. The online BBS and blog have provided related comment and information for each plot, which make the female can select the content they like and through online watching methods they can turn at any time and play back or to skip the content they are not interested in or repeat the plot they like. The interviewee A said: "I will search on the Maple Web to see the comment and information to decide whether this drama is worth watching. I can stop at any time when watching online, which convenient for me to deal with my child." And interviewee C said: "watching drama online, we can enjoy independent, private fantasy space, I do not have to coordinate with other families like old times. In my home, no one can share idol drama with me, I can put myself into the plot more easily when I watch by myself and I also can free from the pressure." As is known as the pioneer of modernism and feminism writers of the 20th century Woolf said: "if women want to write, she must have money and her own room. If women want to have free speech power, she must be enough economic freedom and space. New media environment more friendly provide these conditions: women are more likely to have their own screen than ever (mobile phone, laptops); they are more easy to search information by their will and judge the program they like; they can use their spare time such as commuter and housework time to watch according to their own time period; there are even platform like BBS allowed them to speech freely; even their remarks have draw producers' attention. For example, the hero of this play is selected through online voting, Zhong Hanliang ranked the first place, so acted as hero in this play. The producers also find that they can consolidate ratings by making good use of audiences proposals. Therefore, in the next new play, they will also applied this former successful mode to let netizens anticipate. The producer of *My Sunshine* Xiong Xiaoning's next new play *A Smile is Beauty*, before shooting, she organizes the online feedback including not mistress in the drama, campus-style clothes with good quality. Facial



polishing should pure, fresh and beautiful with bright color and have pure and fresh MV and so on. Although this a kind of producer's business activity, it a reflection of woman's speech to be stressed.

There are many videos on the Internet related to this play, some from official propaganda, but a lot of videos are produced and reproduced fro the enthusiastic netizens. For example, placement marketing, actors talk, can't help laughing, NG and so on. All of those indicate that under the new media background the information flow, which make female have greater freedom to get in and get out of the idol drama, they can put themselves into the plot and reasonable depart at the same time. They can express or exchange opinions rather than controlled by the information producers.

## 8. CONCLUSION

From this research we can see that the producers can manipulate the plot formula, star shaped and good at making use of marketing strategy to master female audiences' psychology, but in the female education relatively enlightened today, women have self-evaluating ability to treat media watching behavior and they will have critical opinion on the drama information. They have their own opinions in the appropriateness in the role selecting, clothes, role's acting and shots methods. They can also tell the differences between the dream psychological needs from the real life, trying to find balance between ration and emotion.

If "gazing" is a kind of display of claim, almost all the contexts of idol drama for women declare: " I need to be loved, I need to be cared about, I have many subtle emotions and multiple taste need to be developed. I need a temporary escape from reality to recharge myself; I need a mirror to reflect my life; I need a rich fable to open the artistic conception of philosophy. Women watch pleasure is diverse and dedicate, even watching lust is beyond the visual sex of male's body, instead, it is the emotion accumulation behind the body, just like a multilateral cut diamond to reflect colorful lights within the surrounding environment and the interaction with light. It is difficult to generalize. However, female's psychological needs are the same from the traditional soap opera times to today. Just as female audiences grow and change, we also corresponding to see drama theme and making fine degree of evolution. Under the background of new media, we see that women have more and more autonomy and flexibility of watching and they have more opportunities to show themselves, even their speech has draw producers' attention, causing the change of ownership. Therefore, we can see that female audiences can make their choices freely and know where their greatest pleasure lies when watching idol drama.

## 9. REFERENCES

- Mulvey Laura (1975) "Visual Pleasure and Narrative Cinema" Screen 16.3
- Janice A Radway (1984) "Reading the Romance" Chapel Hill :University of North Carolina Press.
- Yan Xiaofang, discuss the relationship between film narration and viewing pleasure of women[J]. Guizhou, 2012 (12) : 34-37.
- Cai Yan, category of teleplay and its melodrama genre[J]. Collected papers of communication studies, 1997 (1) :1-54.
- Li Juan, explain the soap opera through a feminine angle of view[J]. Movie and TV Literature, 2013(7):101.
- Ma Shaopei & Bai Shaonan. Researches of TV culture from feminist perspective[J]. the case study of costume drama, 2012(7):101.
- Xu shuqing. Reader distinguish imagination, face passions stem from here [J]. Black and white biweekly post, 1994: 76-77.
- Zhang jinhua & liu rongmei trans. By Liesbet Van Zoonen. Feminist Media Studies[M]. Taipei, 2001
- Zhao tinghui. Discuss on Narrative film and Gener[M]. Taipei: Airiti Press Inc, 2010
- Zheng yujing trans. By Pamela Abbott & Claire Wallace & Melissa Tyler. Feminist sociology[M]. Taipei: Humanities Press, 2008.
- Ye xinyi & lin junpu & wang yaying trans. By Dorothy Hobson. Soap Opera[M]. Taipei: Hongzhi culture Press, 2010.
- Yang qizhu. Cold night trilogy and its tv studies[M]. Taipei: Xiuwei information technology Press, 2010.
- Hu zhiheng. Introduction to TV Aesthetics-audience's aesthetical feelings[M]. Taipei: Newer Cultural And Creative Press, 2010.
- Bo li. Western Feminist literature theory[M]. Guaungxi, Guangxi University press, 2006
- Yang ruoci. Each Step we loved those years[M]. Taipei: Xiu Wei Press, 2015.
- Li zhiqiang. Television and movies. Idol drama/splendid float: The finish of the movie[M]. Taipei: Yuanzu Culture Press, 2015.

- Tao tiezhu trans. By Simone de Beauvoir. *The Second Gender*[M]. Taipei: Owl Press, Press, 2000.
- Lin he trans. By Laura.S.M. *The afternoon love and ideology: soap opera, women and TV.* [M]. Beijing: Central Compilation & Translation Press, 2004.
- Laio binghui. *200 Keywords: common vocabulary between literature and critical research*[M]. Taipei: wheat Press, 2003.
- Zhang xiuya trans. By Virginia Woolf. *A Room of One's Own*[M]. Taipei: Tianpei Press, 2008.
- Lin fangmei. *Interpret the kingdom of love by qiongyao*[M]. Taipei: Times Press,1994.
- Huang jiyun. *The achievement or destruction of the imagination? The research on the process of recognition and distinguish for young comic book girl fans' view of adaptations of comic*[D]. Taiwa, National Chengchi University,2010
- Li peizhen. *consumptive significations of idol texts: exploration on the relationship between fans and idols*[D]. Taiwan, Shih Hsin University,1998
- Zheng yiwen. *Critical discourse analysis of feminism----to analyze sentimental novel series in fantasy theme methods*[D]. Taiwan, Furen Catholic University,1996
- Zheng yapei. *Research on the correlation between female readers of the romantic novel and the text*[D]. Taiwan, Chinese Culture University,1998
- <http://www.managertoday.com.tw/articles/view/52703>
- 《琅琊榜》《花千骨》和《何以笙箫默》都是「IP剧」！这个翻转影视产业的新模式，为什么能爆红？