

A Brief Discussion on the Female Narrative Strategy in The Online Drama "Feng Qi Luoyang"

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Abstract: Compared with the neglected, distorted or marginalized presentation of female images in traditional film and television dramas, the online drama "Feng Qi Luoyang" not only shows the importance of the role of female images, but also expresses the female voice and female discourse. It is well explained, which changes the narrative mode of the weak and helpless image of women under the dominance of male narrative. Based on the theory of narratology, this paper explores the female perspective and "female focus" in the online drama from the aspects of narrative situation and narrative field, and studies the unique narrative voice of women in "Feng Qi Luoyang".

Keywords: "Feng Qi Luoyang", Female narrative, Narrative situation, Narrative field.

1. Introduction

In modern society, female images in television media have a new telling space and telling way, presenting more diversified images and richer connotations. As an online audio-visual work that integrates rich Tang Dynasty culture, the female charm shown in the work is very eye-catching and has gained a high popularity since its broadcast. In the unfolding process of the story, the "female focus" is actually a delicate balance between male and female narrative. Different from the male-dominated plot presentation in general movies, this story relatively more shows the narrative mode from the female perspective, and uses the camera to capture the keen intuition and delicate feelings of women. It should be pointed out that the society of the Tang Dynasty is the occurrence field and narrative background of the story. Based on the narrative strategy adopted in the work, the three-dimensional group images of women in the Tang Dynasty are shaped in the contradictions and conflicts of the plot.[1]

2. Organization of the Text

2.1. Female narrative that breaks through the traditional narrative mode

In the story "Feng Qi Luoyang", women not only revolve around the daily life of "love and family", but also have their own career, constructing the narrative of women's "own" attribute. The core of female narrative in traditional TV dramas is often difficult to break away from the narrative mode of "silence, being told and having no resistance", and female expression and voice are often stifled in the patriarchal society or the social structure of gender dualism. [2] The female narrative construction in "Feng Qi Luoyang" breaks through the cage where women were suppressed emotions and ability cage for a long time, the female rich emotional world displayed from the lens, which makes the women characters not only has the exquisite emotional expression, and have self strength, by thinking and action to realize self value and social value. The female characters in the play interpret women's understanding of the world from three aspects: career, love and family, show women's resilience and fearlessness, and enrich women's own life value.

In "Feng Qi Luoyang", focusing on the career, love and family of female characters, starting from their own feelings and consciousness, they add emotional narrative structures such as love to their career. The female characters in the story break through the positioning of women in traditional culture, and they shoulder the responsibility of defending their country as well as men. Such as the female official - Wu Siyue, born as a woman, but heroic, skillful is extraordinary. In the case of tracking down the informer, the saint directly gave her the Lotus Peony Order, which was enough to show that Wu Siyue's ability was not inferior to men. Wu Siyue has her own principles and devotes herself to the public. She is loyal to the saint. In the face of the doubts in the case of the assassination of the informer, she speaks frankly and impartially to the saint, not attached to the powerful, and dares to fight against the snobbish power. There are two men around her, Gao Bingzhu, the enemy of joy, and Wu Youjue, the elder brother. The three of them represent Wu Siyue's career and emotional life. She, together with Gao Bingzhu and Baili Hongyi, pursued a series of mysterious cases that took place in Luoyang. As the only female among the three, she is quickly in thinking and resolute in killing others. She provides the other two with information obtained from Lianfang in a timely manner, and constantly reconciles the conflicts between the other two. On the emotional side, she found that she loves Gao Bingzhu and directly expressed her feelings to him. Gao Bingzhu does not take into account her feelings and resolutely joins the Lianfang (joining Lianfang means that he would break his love), Wu Siyue, despite her emotions, immediately cleared up her mood in front of major issues and worked with Gao Bingzhu and Baili Hongyi to solve the case. In terms of family, after learning that her brother who loved her most was the mastermind behind the "Chun Qiu Dao", she still chooses to use her life to shield him from the cold arrow that was shot at him, even though he was a felony who planned to usurp the throne.

As a female in feudal society, Wu Siyue has a clear understanding of herself, respects herself and insists on her personality. She not only pursues success in her career, but also yearns for Romantic love. She is independent in her career and personality, and has independent ability and courage. In the story, Wu Siyue's personal emotional evolution is presented from three aspects: career, love and

family, which shows Wu Siyue's subjective initiative in emotional life. However, it does not mean that the traditional male image has been subverted. Instead, it shows the strong sense of female self-domination while reasonably displaying the male social status, which makes the gender construction of online dramas sufficient and reasonable.

"Feng Qi Luoyang" has changed the situation that men are the main undertakers of the plot development in traditional film and television dramas, and made the narrative status of women and men at the same level. Yao Niang is the owner of a gambling house. Her voice, smile and gestures show her charm, and her image remains in the hearts of the audience. As Gao Bingzhu's confidante, Yao Niang has provided timely assistance for Gao Bingzhu for many times when he was wanted throughout the city. However, the real identity of the seemingly weak and beautiful lady who is harmless to human beings - "Shi Liu Ye" of the "Chun Qiu Dao". She is also Gao Bingzhu's old enemy that Gao always wants to kill. It was such a cold-blooded and thoughtless person who fell in love with Gao Bingzhu, who was just and kind, but their ending was doomed to end in tragedy, because they stood on the opposite side of the stand from the beginning. Yao Niang would rather kill herself than kill Gao Bingzhu, which shows that Yao Niang loves him deeply.

The story and interaction between Gao Bingzhu and Yao Niang constitute a main vein of story development. When Yao Niang tells her identity and experience, she no longer exists as an object to be told, but plays the role of the narrative subject. Yao Niang from childhood was sold into the "Chun Qiu Dao", and was trained as a killing machine. She could not understand the value and preciousness of life. In her life, only task was successfully executed. Such a liver dissection confession made the audience feel surprised and sadness for the reversal of Yao Niang's identity. But she is also a woman who controls her own sovereignty. Yao Niang is neither humble nor arrogant about falling in love with Gao Bingzhu, and she will not be obsessed with her own way to guard Gao Bingzhu silently. It is not adopted the method of external narrative, but the narrative from Yao Niang's perspective and position. From this female perspective, the audience can understand the expression of women's inner feelings, make them the discourse subject of the story, and sort out the context of the story development, which reflects the subjectivity of women's narrative and realizes a certain expression of women's discourse.

In addition, the online drama "Feng Qi Luoyang" has also broken the traditional narrative mode of court strife between the heroine and other female characters in traditional costume dramas. It is not only no longer aimed at highlighting individual female roles, but also no longer carries strong patriarchal characteristics and conservative ideas. The female characters in the story have their own characteristics. It is reasonable and normal for them to take on the duty of defending the country and have the same rights as men, instead of being seen as an arrogation of the exclusive rights of men. For example, Wu Siyue and Yao Niang are focused on their respective careers in the story, and there is never a scene where two people are jealous because they like Gao Bingzhu at the same time. In addition, besides the brilliant female roles such as Wu Siyue and Yao Niang, the construction of other female roles is also very outstanding. Such as the hegemonic sage, Wu Zetian, the only female emperor in ancient China. As the minister of the Dali Temple,

Gao Sheng is powerful, and even can be said to be the saint's confidant. However, facing the saint's three or two questions about the informant case, he is already sweating, shivering, and bowing down. All kinds of posturing show Wu Zetian's majesty from the side. She always gives people the impression of being unhurried with a bit of murderous air, creating an image of a saint full of pressure. Another example is that the Huanxiang around the sage is a woman official image with high weight who is below one person and above ten thousand people; Gong Zichu's great helper is An Baitan; And the servant girl Yunzhi beside Liu Qiniang is also a female character with a distinct personality. Her fat figure completely restores the image of a woman in the Tang Dynasty.

The narrative mode of "career, love and family" in "Feng Qi Luoyang" is not only close to the daily life of the female characters in the story, but also makes the display of the female characters more vivid and full. The female characters in the play have a significant influence on the trend of the story's development. The female image has moved from the ignored marginal position to the mainstream discourse space, overturning the female narrative structure and stereotype in traditional film and television plays, making the presentation of the female image more concrete. Besides, it has changed the bias of gender discrimination in traditional films and TV dramas dominated by male narratives, and presented a cultural interpretation of gender equality.

2.2. Narrative perspective

Focus point is the concept of narrative focus put forward by French narrator Gerald Genette. According to the limited degree of information transmission, Genette divides narrative focus into zero focus, internal focus and external focus. [3] The narrative mode of inner focus perspective refers to the story development presented through the viewpoint of the characters themselves, including the psychological activities and feelings of the narrators. The external focus point is to make an objective evaluation of things from an objective perspective, without any subjective content. The external focus point of view plays an important role in conveying information, while the internal focus point of view is based on the subjective emotion and psychology of a role to show the emotional conflict of the role. [4] In this way, internal and external focal points form complementary narratives.

The narrative mode combining internal and external focus in dialogue is the narrative paradigm of female narration in "Feng Qi Luoyang". The final presentation effect of movies and TV dramas is directly related to the audience's perception of the narrative angle. When a play is completed the narrative, the director and scriptwriting are responsible for not only presenting the story to the audience completely, but also making the audience understand the theme of the film through the voice of the narrator. This process is a two-way emotional communication. In "Feng Qi Luoyang", the combining internal and external focus plays an important role in the narration of female characters in the story. Based on the decisive influence of the narrative method between the audience and the work, the online suspense drama "Feng Qi Luoyang" uses the transformation of the narrative perspective of internal and external focus, which makes the female narrative effect more prominent.

For example, in the fourth episode of "Wu Siyue's Void Lotus and Peony Order", there is a dialogue between Wu

Siyue and his brother, which shows a change of narrative perspective. During a deep night conversation between the two, Wu Youjue decided to prevent Wu Siyue from investigating the mystery case again, saying: "You are a delicate girl, but like investigating cases, playing with swords, fighting bravely and ruthlessly, and reading the Introduction about Crime." Wu Siyue: "If you don't care about it, how can you defend the guards, the saints and Louyang?" Wu Youjue answered: "What a great reason. It's not the only way to protect saints and patrons. We are the followers of the Wu family. If we can make friends widely and make friends with officials in the court, it's better than you to solve a hundred cases." Wu Siyue replied, "Actually, you wanna me to be a cute girl." Brother: "What's wrong with being a cute lady? Tell me about yourself. You've been over 15 years old. If you have someone you like, be careful have a look." Wu Siyue: "Well, I'll go and see all the boys tomorrow. I'm sure I can find a right partner for Feng Yulang (Wu Youjue)." The conversation ended in Wu Youjue's concession.

This scene is obviously intertwined with internal and external focus narrative view. Wu Youjue decided that this conversation was conducted from an external perspective. He was not only Wu Siyue's brother, but also the behind the scenes leader of the rebellious Spring and Autumn Road. Naturally, he did not want Wu Siyue to investigate the Spring and Autumn Road, or he would be angry and frightened about Wu Siyue's investigation. However, Wu Youjue's words and expression of persuading Wu Siyue are very calm and calm. The audience can't know what his real thoughts are, and his real intention of preventing Wu Siyue from investigating the mystery case five times and three times. And the audience can learn from Wu Youjue that the martial arts family is now an auxiliary branch of the martial arts family, and does not have a very prominent power. Here, we explain some background information about the martial arts family, which shows that Wu Siyue's investigation will not get much help from the martial arts family. Wu Siyue's words to her brother obviously turned to the internal focus. Her persuasion to Wu Youzhi was obviously resentful and impatient, and her reply was even more short tempered. In the dialogue, we can see Wu Siyue's affection for Wu Youjue and her full trust in Wu Youjue. Although this dialogue did not clearly explain Wu Siyue's heart, Wu Youzhi's questions and Wu Siyue's outspoken words more reflected her loyalty to saints, her courage and her own stubbornness.

This scene is clearly interwoven with internal and external focused narrative perspectives. In this conversation, Wu Youjue is obviously from the outside focus point of view to narrate, he is not only Wu Siyue's brother, but also the mastermind of "Chun Qiu Dao" behind the plot. And he doesn't want Wu Siyue to investigate the "Chun Qiu Dao", or for the investigation of Wu Siyue feel angry and frightened. However, the words and expressions of Wu Youjue to persuade Wu Si Yue to stop the investigation are very calm, the audience has no way to know what the real thoughts of him, and the real intention that he many times to hinder Wu Siyue to investigate the mystery. And the audience can know from Wu Youjue's words, now the Wu family is a branch of the military, not a very aristocratic power, here the narrator explained the background information of the Wu family, that Wu Siyue's investigation will not get a lot of help from Wu family. And Wu Siyue's words to answer her brother are obviously turned to the focus of the internal point of view, she was angry and impatient at what Wu Youjue said. From the

dialogue, we can see her closeness and trust to her brother. Although this dialogue did not clearly show Wu Siyue's heart, but Wu Youjue's question and Wu Siyue's outspoken reflects her loyalty to the saint, as well as her courage and unique personality.

The dialogue presented in "Feng Qi in Luoyang" skillfully arranges the transformation of the focus point of view, and uses the transformation between different narrative points of view to increase the narrative tension of the work while making the female characters more prominent. The audience understands twists and turns of the plot from the perspective of the characters, and through the female characters' expressions of their own feelings, circumstances and experiences, they can understand the psychological and emotional activities of the characters and have emotional resonance with them. Through the presentation of internal and external focus perspectives, it means that transformation between different narrative perspectives, the audience can observe from multiple perspectives, find and understand the female characters in the story from different focuses, and figure out female narrative significance from the different shifts of focus perspectives.

2.3. Narrative field

The presentation of the female characters in "Feng Qi Luoyang" is closely related to the narrative field. The narrative field of the story restricts the presentation of the characters. Therefore, when we explore the female narrative in "Feng Qi Luoyang", we need to return to the historical and cultural field as far as possible. The broad and magnificent social and historical background of Empress Wu Zetian's reign is the inherent living space and order of the female narrative in "Feng Qi Luoyang". Under this narrative field, based on the construction of the main space in the story, the personal field of female characters is placed above the development of the story plot, so that the unfolding of the female narrative becomes natural and reasonable. The combination of narrative field and social order can not only bring more direct empathy to the audience, but also enable the audience to feel the special significance space of the female characters presented in the lens.

In fact, the female characters in "Feng Qi Luoyang" deeply reflect the sign of the cultural field of the Tang Dynasty. The brave and kind-hearted Wu Siyue, the gentle and ruthless Yao Niang, and passionate Liu Qiniang, They are based on the narrative field of the reign of Empress Wu Zetian of the Tang Dynasty. As a very open society in the feudal period, the Tang Dynasty broke through the traditional thought of male dominating power in the feudal society, and women's dependence on men also weakened. On the whole, the Subjective consciousness of women has grown. They are literate and have a clear sense of justice. They are no longer embellishments and decorations in social life from the aspects of appearance, morality and intelligence. In the Wu Zhou period, women not only gained the respect from men, but also participated in the political affairs in the court, even the military affairs. According to the New Book of the Tang Dynasty, Biographies of Yuan Lizhen, Emperor Taizong of the Tang Dynasty "wanted to hold meetings with his officials and wives, hold a banquet in Xuanzheng Hall, and set up nine Jiu Bu Ji and Sanyue." It is enough to show that the female consciousness in the prosperous period of the Tang Dynasty was deeply reflected in the political field. This online drama takes the society during the reign of Empress Wu Zetian as

the narrative background and occurrence field of the story, and depicts very distinctive female images, which are very consistent with the spirit and style of the times of Wu Zhou in the Tang Dynasty.

In terms of emotion, women in the Tang Dynasty were very open, loyal to their inner feelings, they are free and brave to pursue their own happiness. Just like Liu Qiniang in the story. Liu Ran love Baili Hongyi from childhood, forcing him to marry her, and Baili Hongyi is reluctant but has to marry her. From here we see that in the Tang dynasty women in love not only have certain autonomy, and compared with other roles in the feudal society thought, especially after Wu Zetian, women's status in this period reached an unprecedented height. [6] For example, when Liu Ran and Baili Hongyi hold a wedding in the third episode, Baili Hongyi knelt down while Liu Ran did not. The custom of "men kneeling and women not kneeling" was a unique custom in the period of Wu Zhou, and Wu Zetian stipulated that "Women should bow down but not kneel". As a female ruler, Wu Zetian implemented many measures with female consciousness. For example, the empress participated in the worship ceremony, or the enactment of the law promoting the freedom of marriage between young men and women, which objectively promoted the further improvement of women's social status.

In addition, during the period of Wu Zhou, women not only existed in the family life space, but also increased their participation in social space activities, and social activities among women gradually increased. In the ninth episode, Princess Yongchuan hosted a banquet on her birthday for all the officials and wives, and even invited male officials, such as Baili Hongyi and his wife, the King of Dongchuan and the Duke of Xunshan, to enjoy the food together. The fellowship and fete activities among women were very frequent. In the "Jiaofang Records" written by Cui Lingqin in the Tang Dynasty, it was written that "All the women in the fang were similar in temperament, and they were about brothers of the family, with up to fourteen or fifteen members, and at least eight or nine generations."

In addition, there is an undeniable fact that the Female Principles in the reign of Emperor Taizong and the Analects of Women in the reign of Zhenyuan show that the open social atmosphere of the Tang Dynasty. But it still cannot change the order established by the patriarchal society, and women are still bound. But all in all, the reign of Wu Zetian made female consciousness awakening, a lot of historical materials in Tang dynasty are involved in the female image, from the diverse historical records we can glimpse in the Tang dynasty women's living space and different scenarios in life. It provides valuable information for generations to understand

the female image in the male-dominated traditional society [7].

3. Conclusion

The presentation of female images in "Feng Qi Luoyang" well combines the historical and cultural background of the Tang Dynasty, provides a variety of viewing angles for the presentation of female images, and fully expresses the voices and figures of female groups in feudal social and cultural background during the reign of Wu Zetian. In contrast, although the female images in the new era have been shown in the contemporary film and television works, the overall values still tend to be conservative. The female narrative in the online drama "Feng Qi Luoyang" shows the director and scriptwriter's reflection on the female consciousness. The female narrative presented in the story balances well the male and female narrative modes, breaks the strong gender contrast and subordination meaning in the traditional storyline conflict, and provides a good reference for the change of the obvious gender opposition phenomenon existing in the current film and television plays. This network drama adopts a friendly female narrative strategy at the story level and the presentation of female discourse, and considers the concern of the society for female voices, which is also the deep value of this work.

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