

Gender Lenses: the Shifting Gender Bias of Female-directed Films in Contemporary Film Making Industry

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Abstract

This essay studies an interdisciplinary area that crosses film studies and gender studies. Due to some historical and social factors, the practitioners were almost predominantly male in the early days of the film industry, which made the gender perspective in film art inevitably biased towards the male side. Most of the movie scripts at this stage revolved around male characters, while female characters often appeared in supporting roles. At the same time, because of the “male eye” behind the camera, some of the audio-visual language used to portray female characters became erotic or reinforced false stereotypes of women. Scholars have called the male eye the “male gaze” behind the camera and criticized it with some early American Hollywood films as examples. However, the films cited in these documents are relatively old and rarely appear in contemporary cinema. The “female gaze” has gradually begun to be discussed with the emergence of a few

female directors in the film industry in recent years. By analyzing three types of gazing, this research concludes that the male gaze represents a concept that comes from a patriarchal society, while the female gaze is a certain method of confrontation with patriarchy.

Keywords

Female Gaze; Film Studies; Feminism

Introduction

Gender issues have been debated heatedly with the wave of affirmative action. More and more people, especially women of different ages, have had a gender awakening and have joined the ranks of those promoting gender equality. Many women express their painful experiences at home, in the workplace, and at school, such as sexual harassment or violence (Rodino-Colocino, 2018). In addition to expressing women’s victimization experiences, some male-oriented ideas in other fields are beginning to be revisited and gender

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discrimination is receiving unprecedented attention. These include the entertainment industry, common expressions in language, films, literature, and other art forms. For example, how romantic love in literary writing has been dominated by male protagonists or patriarchy, and how this has influenced female readers' more naïve and romantic attitudes toward love than men. (Radway, 1991)

This essay will discuss gender inequality in film from scriptwriting, the filming process, and then the current state of the related profession. In the film industry, especially in the early days of the Hollywood era, the scriptwriting of films mostly tended to feature male characters and narrated the stories of male individuals. Thus, the hidden sexism on the film screen began to be slowly revealed and magnified. In that era, some women scholars of film studies began to realize that film production was full of false stereotypes and sexualization of women characters and began to make critical comments on these films. One of the most famous criticisms is the male gaze in cinema.

The male gaze is the invisible male eye behind the camera when filming a movie. The male gender-biased gaze is always present in the creation and filming of movies, suppressing and constraining female characters while satisfying their desires. Some male directors, for example, were adept at objectifying female characters, making women objects to be watched instead of portraying a vibrant female character. The second category of female characters is its opposite ---- those who are unattractive, disobedient, and not young. The last category of female characters who reveal their desires is seen as unchaste and lustful. Regardless of the stereotypical female characters, they cannot display their subjectivity in the film and are always objects gazed at by males. The character

of a female character with a full sense of subjectivity is complex and vivid, rather than a certain type of female impression. This classification of female characters serves to meet the needs of the mainline in the film script, the male narrative, in which the female character is usually an instrument and loses even more of her subjectivity.

In addition to discussing the male gaze theory, the female gaze would also be addressed. The female gaze would be interpreted as the opposite of the male gaze, which is the gaze switched from males to females but still objectified others. However, some female filmmakers and directors argue that the female gaze is not an absolute gaze on male characters. At the same time, as more and more work by affirmative-minded directors has begun to emerge, the female gaze is being interpreted and debated, such as whether a director's biological sex determines the kind of film they can make. This essay will identify detailed images, lines, or characterizations from films that attempt to explain the female gaze and respond to several debates related to the female gaze.

Literature Review

The following sections will firstly introduce the term mirror stage, in which the interpretation of the gaze has had a prominent influence on the subsequent field of film studies. The essay then will describe the connection between gaze theory and art criticism, especially the gender of the subject characters portrayed in artworks. Further, in section 2.3, the first presentation of the male gaze is discussed and the original author's understanding of it, and how the male gaze related to the pioneering feminist perspective. In addition, two contemporary women filmmakers discussed the theory of the female gaze, more from the perspective of filmmaking, rather than film theory by previous scholars. The last section

of the literature review would be the post-21st century boom in women's cinema and the lack of a direct correlation between women's cinema and the female gaze, using one of the better-known films about sexual minorities as an example. At the same time, the first filmmaker addressed the female gaze and her three-tiered definition of the term.

The Mirror Stage in the Gaze Theory

Prior research shows that in the process of human exploration of self-cognition and the intrinsic pursuit of art, an action of an organ has played an undeniable role — the eyes. As early as in the cave metaphor (Plato, 2003), the action of "seeing" became the prisoner's way of knowing the world, and "gazing" was the way to reveal the truth behind the illusion. Later, Lacan proposed the mirror image theory, which was also related to gaze.

The mirror stage theory shows the relationship between children's self-awareness and images. (Melinda, 1994) It is addressed that when children see their image of reflecting themselves in the mirror for the first time, they could form a concept of "I". Young children recognize their images in the mirror before they develop self-awareness, which could be explained as a conception of oneself, indicating they are capable to discern the integrity of their bodies. After the appearance of the mirror stage, children present self-awareness by confirming the opposition between self and others gradually. As human beings, whether through pictures, language, or social relations, people could construct a kind of social cognition by recognizing the difference between self and others. The children not only identify with the biological "I" but also accept the social "I". Thus, as visual art, films are inevitably related to Lacan's theory that human social self-identity is associated with the pictures we see.

The relatively early reference to the concept of gaze in the field of art was the book *The Way of Seeing* (2008). In the book, John (2008) mentioned that in Western painting art, the various styles and narrative art displayed by the gender differences between painters could also be regarded as the variations produced by the "gaze" being emitted by subjects of different genders. The issue of the gaze has since been concerned.

The Gaze Theory in Film Studies

The male gaze theory is extremely significant in art criticism and feminist study. Mulvey (1976) combined Freud's voyeurism to discuss the two sources of visual pleasure, and at the same time found out that male active and female passive scripts create rules by analyzing typical Hollywood movies. Subsequently, Mulvey (1976) conducted narrative research on the content and audio-visual language of the film, the "mother's dilemma" in the melodrama of the 1950s, the theory of transvestism, and in the last part, the film audience was divided into two types, "possessive audience" and "contemplative audience". Additionally, Mulvey defines the term male gaze. She separated the male gaze into three levels, namely the gaze of the male character in the film, the gaze of the camera, and the gaze of the audience.

Mulvey (1976) reveals the patriarchal ideology that has been followed since the emergence of film art, and how women were regarded as objects of gaze and materialized in early film creation. This does not mean that contemporary film art has accepted female creators and female narratives, and abandoned this patriarchal ideology. It is just that the contemporary mainstream film culture has changed its display of this ideology, which will be extended in the follow-up content. Although Mulvey's theory has some shortcomings, such as her misuse of

Lacan's theory, overall, the image theory system still has a strong foundation and pioneering nature. (Jinhua, 2021)

After the male gaze theory, some female filmmakers began to discuss the concept of the "female gaze", but they all expressed their thoughts by talking and interviewing instead of publishing academic papers. Dirse (2013) is a documentary film director who studies the female gaze through documentaries and believed that whether a film and television work contains the female gaze has a lot to do with the director's gender. For example, when the director of the film is male, they are tendinous to shoot images with a male perspective, which constitutes the male gaze. However, female directors are more inclined to show the more real side of female subjects. This also shows a prerequisite in Dirse's vision of the female gaze—the photographer and the subject are both women. This point about the gender of the photographer and the gender consciousness of the work was also widely discussed later.

Cohen (2010) further explained the influence of women's perspectives in filmmaking, particularly how women dressed. She believes that in some movies, female characters do not rely on dressing skimpy to attract the audience's attention, but they still make a huge contribution to the film's narrative. These female characters closely related to the story have their meaning in the movie and they are no longer a character without a substantive core. This is where the female gaze is reflected. In addition, Cohen (2010) also analyzed the relationship between the hero and the heroine. In female films, directors and screenwriters will truly portray the desires of the heroines, and they are portrayed as active roles. The partners in the films will also show support for their careers and help to emphasize this female subjectivity.

Widely Discussion About Male Gaze Brought by Female Films

After 2010, more female-themed movies appeared in the domestic and foreign markets. For example, *Blue is the Warmest Colour* in 2013, a movie about lesbians; *Fleabag*, a TV series about the daily life of an ordinary London girl in 2016; and 2017, a TV series based on Margaret Atwood's novel, *The Handmaid's Story*. The increase in the number of film and television works with female stories as the subject provides good material for studying the concept of the female gaze. Since this time, more scholars and filmmakers have discussed the female gaze, and they are more inclined to make specific comments on movies or TV shows.

Taking *Blue is the Warmest Colour* as an example, although the film tells the love story of lesbians, some film commenters demonstrate that it is a proper male gaze. Singh (2000) stated that the lesbian perspective is missing in this movie. The movie seems to be a voice for sexual minorities. Still, it nests the love that belongs exclusively to lesbians under the love story of heterosexuality, which is worthy of criticism. According to the Singh (2020), it could be concluded that there is no certainty of an inevitable connection between female films and the female gaze. A film that tells a girl's story can still show a strong patriarchal perspective. At the Toronto International Film Festival stage, Soloway (2016) gave a speech called "The Female Gaze". In the article, she defined the female gaze. This was the first time anyone has published her definition of this concept.

Soloway (2016) modeled on the three-layer definition of the male gaze proposed by Laura Mulvey and proposed his definition of the female gaze with a breakthrough of the primary dualistic definition. The first part of the female gaze proposed by Soloway is Re-claiming the body,

using it to communicate feeling and seeing and the second aspect is expressing how it feels to be the object of the Gaze. The last part is how the female gaze dares to return the gaze which is also called the gaze on the gazers. (TIFF Talks, 2016) Soloway's speech brought the discipline of film analysis into film production and brought the concept of the female gaze through an internationally influential platform Spread to the movie fan community. However, Soloway's speech and her definition of the female gaze are not necessarily carefully logically thought out, it is more like a personal view. The definition of the female gaze still has the possibility of change and renewal by other film directors and critics.

Discussion

Three Layers of Male Gaze

Mulvey's definition of the male gaze can be interpreted in three ways: the gaze of male characters in the film production, the gaze of the camera during filming, and the gaze of the audience during viewing. (Mulvey, 1975) Firstly, the gaze from the male character can be understood as certain gender dysphoria in the virtual film world created by the writer and director. The gaze from the camera points more towards the audiovisual language and filming techniques of the film, which are often linked to how the film presents the female character's appearances. In *Rear Window*, a classic scene involves the male protagonist looking through a window and using binoculars to watch a woman changing her clothes in the building opposite. In this sequence, the director captures the static male character living on one side of the building, the action of him picking up the binoculars and looking across, the image of the woman changing her clothes as the man watches through the binoculars, and the closeup image of the woman leisurely changing her clothes as the camera faces the woman between the two

buildings. This sequence of actions shows us exactly the first two layers of the male gaze. (Manlove, 2007) For instance, the male gaze at the woman in the play, and how the camera steps closer to the woman and thus captures the image of her naked body. It is important to emphasize a certain uniformity in how female characters are presented in the audio-visual language of mainstream cinema. In one show, *Suicide Squad*, the female protagonist Harley Quinn appears in a panning shot from the bottom to the top. The camera rises from the heroine's feet to her waist and finally settles on her upper body. It is also clear that the lead actress' costume is intended to accentuate her feminine figure, so this shot is followed by the eyes of the other males in the play staring at the lead actress, who then shows her discomfort at the male gaze around her. The final layer of the male gaze is the audience gaze, which is the gaze of the female characters in the play by the cinema-going audience.

All gazes could produce visual pleasure. This pleasure can be divided into two aspects, the pleasure of voyeurism and the visual pleasure of self-identification. The pleasure of voyeurism is generated by the male gazing at the female character. Because the female character is under the gaze of the men and the audience in the play, she becomes the object of the male audience, not only in terms of narrative but also in terms of filming, which triggers the pleasure of 'voyeurism'. At the same time, the object of the gaze, the woman, loses her subjectivity and autonomy in the gaze. This can manifest itself in the film as an inability to resist the control of the male character. The pleasure of voyeurism is also linked to the dark space of the cinema. Mainstream cinematic expressions and narratives create an enclosed world of illusion that can stimulate the viewer's imagination. At the same time, the cinema space can be seen as a kind of 'dark box', providing the viewer with the

physical space to imagine and bring about the pleasure of voyeurism.

The Visual Pleasure of Self-identification Comes from a variety of sources. Self-identification, in this case, refers to the viewer, as the viewer can bring his or her self-image to the characteristics of the protagonist on the big screen when watching the film, i.e. a narcissistic representation, i.e. a 'fascination with the human figure. Part of the pleasure of watching a heroic film, for example, can be summed up in the fact that the superhero in the film fulfills the viewer's dream of saving the world instead of the individual. Secondly, the pleasure of gazing and being gazed at can be generated. When the individual viewer watches a female in a film, he or she also brings himself or herself into the identity of the male protagonist. This situation satisfies the male I who gazes both at the female character and himself on the screen. It is important to mention in particular that the male protagonists in mainstream films are usually positive and have qualities that are expected of men in a patriarchal society, such as masculinity. The pleasure of being looked at can therefore be further interpreted as narcissism. Furthermore, when the audience self-substitutes the screen protagonist, the female character becomes an object of sexual desire for the men in the play and the audience. At this point, the female's appearance is encoded as a strong visual and erotic symbol, and her presence satisfies the male's need to gaze at the female. As producers steadily and mass-produce this type of mainstream cinema, the emitters of the gaze continue to enjoy the pleasure of "seeing" and "being seen", allowing audiences to not only accept this type of cinematic narrative openly but also to gradually identify with the patriarchal society that represents "male-active, female-passive" concept. (Mulvey, 1975)

The male gaze theory reflects the pleasure of male voyeurism as a reflection of the social consumption of women by male power, indicating the unequal status of men and women in society and the patriarchal society's notion of male superiority and male superiority centrism. As the patriarchal society becomes a subconscious that continues to appear in mainstream cinema, the process of creating and filming mainstream films may become increasingly male-centric. The clichéd heroic rescue scenario becomes the 'right idea' and the real social situation and stories of women are less often told, leading to a loss of women's rights in society. Secondly, mainstream cinema re-educates women on patriarchal ideologies, reinforcing male status while at the same time, making the loss of female subjectivity more complete. Female viewers may lose or disorientate their own gender identity when watching. This manifests itself in the perception within the female community that there is a paradigm of female characters in films, such as the beautiful princess who is always in a passive position in love. When women's growing sense of self comes into conflict with the very feminine female characters represented in the film, women's identities may be shaken to some extent.

Current Status of the Film Industry

The number of female directors is less than one-third of that of men, regardless of whether it is an independent movie or a high-grossing movie that has a chance to be released. Surprisingly, among the high-grossing movies from 2007 to 2019, female directors accounted for only 2.5%, while the proportion of male directors was nearly 39 times that of female directors. (Statista, 2019) A low number of female filmmakers is one of the consequences of the widespread narrative of the male gaze in cinema, as the industry still favors one male worker. The status of women filmmakers is not promoted in this closed loop of

“film and television reinforcing social ideology and thus influencing the creative concept of film and television”.

Most female directors choose to shoot independent films due to the shortage of funds and the limitation of the subject matter. Independent films mean low production budgets and sensitive topics such as surrogacy and the life of sex workers. It is difficult to get investment from large companies for this type of theme. In addition to the fact that companies do not prefer niche themes, the box office is also a very important reason. Even if the topic of women is getting more and more attention, it is still a small topic in society. Many viewers do not have such gender awareness. At the same time, since most of our society is still under a patriarchal culture, there are few screenwriters who can write stories that break through the traditional gender shackles.

Characters Under the Gaze of Male

In the traditional male gaze movie, the female role is colorless and typed. (Jinhua, 2021) Female characters usually lack subjectivity, and their significance in movies is just to supplement the narrative with male-dominated stories, which is more similar to the function of a tool, or at other times, they exist to make sexual provocations. Therefore, in the early types of films, female characters can be summarised into three basic types.

The first type is virgin which symbolizes innocence and chastity. Such female characters are usually conservative and look juvenile in appearance, for instance, the French girl in the movie *Lover* based on a novel by Margaret Duras, and the teenage girl in the movie *Lolita*. The image of those young girls satisfied male fantasies. Some critics point out that this kind of literary work is trying to rationalize pedophilia as

it sexualized children through a romantic relationship between usually an adolescent girl and an adult man. The obedience of young girls just provides men to reveal their desire for control. Moreover, the setting of female girls in those movies also proved that the position of women in a large number of movies is quite inferior.

The second type is the opposite of a virgin, a slutty female that is used to be the object of sexual desire of male characters and male audience. These female characters often have many characteristics of mature women such as a nice body curve or a large breast. They are always exposed in dresses with heavy makeup. Also, the personality will be portrayed as some superficial or stupid woman who is spiritually dependent on men and often makes mistakes. This female character is the so-called “bimbo” who has a beautiful appearance but almost nothing in the brain. The trait of an empty brain exactly set off the need that men wanted to show their competency and meet their vanity.

The last female image in traditional Hollywood movies is a motherly woman with rich emotions who always wants to care for men. However, the male characters don’t appreciate it. Unlike cute girls or mature women, these kinds of women are usually not the main characters in a movie. They are not adorable or pretty enough which indicates from another perspective that a woman without beauty is hard to survive in a story written by a man. At this time, females have few speaking rights among most public topics.

These three typical female characters are all under a strong male gaze atmosphere which means they are all created by a person who has a perfect male-dominant perspective. These films reflect the value of women in past years. They are only allowed to be these three kinds of

women, teenagers who have just germinated sexual consciousness, sexually attractive young women, and middle-aged women who have lost their sexual attractiveness. The most precious thing about a woman is their sexual trait of them how good-looking they are in the early film industry. This is a super-narrow opinion that reveals the discrimination against women. However, not only female characters are oppressed by patriarchy, but also male characters. They are under the male gaze which is full of stereotypes as well. Men in a patriarchal society are required to be brave, strong, and emotionless. They should not share any characteristics with women, like empathy, warm-hearted, and temptation. Once they act like women, people use profanity to offend them which always includes some female relatives. Besides, those movies are more related to heterosexual couples as it was the mainstream culture at that time. The form of love is lack diversity which excludes homosexual relationships.

The films undoubtedly caught up in extremely narrow gender stereotypes and unreasonably disciplined both women and men. These directors ignore the diversity of human personality and the possibility of love from different gender excluding heterosexual perspectives. They do not allow women to be independent and strong, nor do they allow the fragility of men to appear in the film. What they do not know is that the most attractive moment of a man may be when he became sad and weak, and while women are independent they could also be beautiful. The patriarchal society not only oppresses women, nevertheless, men themselves have also received reverse discrimination.

It is difficult to catch a typical role of the female gaze in film art which demonstrates again that the female gaze is a more divergent concept. Just as Jill Soloway's definition of the female gaze,

who mostly revolves around a "feeling" or "gaze back", the concept of the female gaze seems to contain many possibilities. However, it is undoubted that the female gaze aims to break down all film narratives based on patriarchal ideas and create more realistic and vivid male and female characters on the screen.

The Female Gaze and Discussion

The discussion of the female gaze will be centered on two films, a French film *Portrait of a Lady on Fire*, and the Chinese film *Myth of Love*. This then involves a response to the widespread doubts about the concept of the female gaze. Firstly, the stories told in these two films about love themselves avoid the familiar tropes of the romantic story that avoid the unrealistic and the worship of girls towards romantic love. (Janice, 2020) *The Portrait of a Lady on Fire* tells the story of a French woman who is about to be married in accordance with her mother's wishes, but who has not yet met her fiancé. Hence, her mother calls in a female painter to paint a portrait of the soon-to-be-married girl for her fiancé. In the story, the girl is opposed to her mother's arranged marriage and does not want to marry a strange man, so she is not very kind to the artist who comes to paint her portrait. At the beginning of the absence of the model, she wears her own hat with her back to the scene to present her dissatisfaction and rejection of the status. (Broey Deschanel, 2020) On the level of scriptwriting, the rebellious heroine's resistance to her mother's arranged marriage is itself a break from the male gaze of female conformity to patriarchal society. Set in Shanghai, a cosmopolitan and multicultural city in China, *Myth of Love* in Chinese cinema features several protagonists who have reached middle age and are still pursuing love or trying to understand love and marriage. This film breaks the on-screen notion that love is only for young men and women, and instead brings the proposition of love to several

middle-aged people with a wealth of life experience.

Secondly, both films have more than a single heterosexual perspective. The *Portrait of a Lady on Fire* is about a love story between two young girls, and in *Myth of Love* the director also intentionally includes a gay relationship in a scene of daily life from the film, suggesting that this is a very unsurprising sight in a young and open city. At the same time, *Myth of Love* strives to break down the traditional gender stereotypes of masculinity and femininity that restrict both sexes. In the film, the son of the male protagonist, Mr. Bai, is a boy who likes to wear make-up, dress up, and has pierced ears, while his girlfriend does not wear much make-up, dresses slightly more casually, and always wears a sharp ponytail. Mr. Bai once told his son that boys should look like boys, implying that you lacked masculinity, but was told by his fling that boys could look like anything and that such a stubborn prejudice against gender was very backward thinking.

Not only do both films attempt to break with patriarchal ideology to express a sense of equality in the script, but the *Portrait of a Lady on Fire* is also equal in its visual and audiovisual language. The visual presentation of the film is painstaking. The director has chosen two women of similar height which has the purpose of creating a romantic story with equality. (*Birds' Eye View*, 2020) Whenever they are in the frame at the same time, the cinematography is usually very balanced. For example, the two women stand symmetrically on either side of the frame, or in close-up close-ups, each occupying exactly half of the frame. Further, at the outset, the relationship between the two women in the film is that of the person painting and the person being painted, and there is an inherent gaze in the process of painting. As mentioned earlier, in

Western painting the woman is most likely to be the object of the male painter, which creates a male gaze. This film, however, has cracked the di-lemma of the male gaze. In addition to the fact that the gender of the painter is the same as that of the subject and no longer only men can be painters or observers, the film also shows that while the painter is observing the subject, the subject is also gazing at the painter through several back-and-forth shots. The reverse gaze of the painted person proves her subjectivity as the gaze always represents objectification. (Satre, 1956) In the moment of her gaze, the painter becomes the object. It is after this one dynamic gaze takes place that the relationship between the two develops further. (*Lessons from the Screenplay*, 2021) The director was subtly demonstrating how the gaze is no longer the specific power of a certain type of person, and the subjectivity of the gazed.

Whether the male gaze and the female gaze are a pair of dualistic concepts is still controversial to this day. The point that I believe is that they are not opposed. They are just the names of expressions in movies although they have now been extended to other visual arts or public topics. What is located in the opposite position is the ideology behind them. The patriarchal society advocated by the male gaze conflicts with the purpose of the female gaze to liberate all genders. If only discussing the concept itself, I would rather think that the male gaze is just a very narrow criticism of the narrative of male films, while the female gaze is divergent and has many possibilities to explore, since the female gaze always aims to challenge the norm of the understanding of feminine and masculine. (Wit and folly, 2020)

Another thing that can be easily misunderstood is that there is no direct connection between the

gender of the film director and whether the film has the expression of male gaze or female gaze which means male directors can make female-friendly films and female directors may also have deep-rooted patriarchal ideas. Moreover, a movie can have both male and female perspectives at the same time. The film *Pride and Prejudice* is a convincing example.

The male gaze of this film shows the oppression of women by marriage in 19th-century society. Women's marital happiness is seen as a method, used by parents to relieve family poverty or achieve a class leaping, and men have a higher dominance over the marriage system. The first sentence of its original novel also confirms the importance of a woman getting married to a wealthy young man. (Austen, 1995) Interestingly, the female character Elizabeth in this story reveals enough subjectivity of a woman. Despite the opposition of her family, she refused pastor Collins who has been proposed to her and resolutely pursued her love. In the love story between Elizabeth and Mr. Darcy, she is not a woman without her ideas. For Mr. Darcy, she gradually let go of her prejudice in the process of contact, and Mr. Darcy also eliminated her arrogance. In the last scene of the movie, the two walk toward each other on a hill full of morning mist, which symbolizes that this relationship has finally broken through the class restrictions and they walk to love with equality.

Conclusion

Comparing the male gaze with the female gaze, it is not confusing to find out that the male gaze represents a concept that comes from a patriarchal society, while the female gaze is in a certain method of confrontation with patriarchy. To summarise the meaning of the female gaze is quite impossible because it is not a few particular forms of cinematic expression that make up the female gaze, but any form of expression that

seeks to abolish patriarchal ideas included in the female gaze. Perhaps it would be inaccurate to call this confrontation, originally from the cinema, the female gaze, as it can be placed on opposite sides to the male gaze through the opposition of female and male, and it would be better associated with the terms 'non-male' or 'non-patriarchal'. Thus, it is not the heteronormative perspective on love that needs to be revolted against, not the elimination of sexual desire through cinematic expression, but the limited and biased space of expression that the male gaze limits the mainstream film.

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