

Redefining “Actress”--Deconstruction of the Traditional “Actress” Image in Jia Ling’s Sketch “Titanic”

Yan Guizhi

Business English Study, International Business English School, Guangdong University of Foreign Studies, Guangzhou, China

Email address:

643737608@qq.com

To cite this article:

Yan Guizhi. Redefining “Actress”--Deconstruction of the Traditional “Actress” Image in Jia Ling’s Sketch “Titanic”. *International Journal of Literature and Arts*. Special Issue: *Humanity and Science: China’s Intercultural Communication with the Outside World in the New Era*. Vol. 8, No. 2, 2020, pp. 93-99. doi: 10.11648/j.ijla.20200802.19

Received: February 27, 2020; **Accepted:** March 10, 2020; **Published:** March 31, 2020

Abstract: In show business, female have long suffered unfair treatment and are constantly required to live up to the expectations from the society. With the passage of time, as what was already summarized by Simone de Beauvoir in *The Second Sex*, female celebrities are turned into “actress” in a certain manner. However, as a special existence in show business, Jia Ling intentionally deviates from the stereotype of female image in media to amuse the public and gradually earns her subjectivity in the crosstalk field. The female images presented in her sketch to some extent resist the hegemonic power imposed by the patriarchal society and may as well serve to criticize the cliché of female image, thus her sketch is of great significance for in-depth cultural analysis. On that basis, this essay has selected her popular sketch “Titanic” as the text by way of close reading to explore the cultural connotation from the perspective of popular culture, which more specifically covers the characteristics of clinginess and subversion in popular culture. In the mean time, the use of deconstructionism and carnival theory also contribute to the cultural understanding of the sketch. The image presented by Jia Ling therefore shows resistance to the undergone by actress or to a larger extent female as a whole and present Jia’s independent thought and personal glamour. And popular culture, deconstructionism and carnival theory share one common feature in that they all have the power of resistance and criticism, which can be selected as the theoretical tool in interpreting the accumulated and circulated stereotype of actress and realizing the empowerment of female in general in the society.

Keywords: Popular Culture, Carnival Theory, Deconstructionism, Feminism

1. Introduction

For many years, according to Simone de Beauvoir, female are forced both consciously and unconsciously to live in the males’ vision as a second sex. In her famous book *The Second Sex*, there is the famous line goes: A male is not born to be a woman, but to become a woman.[1] Therefore, in the traditionally male-oriented visual culture, male are the gazers and females are being gazed at, who are treated as if they were cut parts only used as a visual image, and their value is determined only by the level of appreciation.[2] During the stereotypical process of appreciation, the virtuous quality of female’s independent personality, inherent creativity, interesting personality, and potential talents have all been ignored in front of male. In the media, females are required to perform in a certain pattern to be in conformity with the expectation of the public, so the traditional media image of

female are somewhat marginalized to be under the sway of the patriarchal power of the male-dominated society. However, in recent years, the popularity of deconstructed popular culture products have made possible the different representation of female images, and Jia Ling as an unconventional figure in show business and her creative sketch in the deconstruction of media female image are thus of great significance and worthy of close analysis.

The Cliche Female Image in Media

In a patriarchal society, female are educated from birth to be “like a girl”, to be able to cook, to do housework, and to be thrifty, which is the vivid representation of what Simon Beauvoir had admitted in her famous book *The Second Sex*: “A man is not born to be a woman, but to become a woman”[1] The patriarchal society has been trying to shape virtuous female from the beginning to end. Whether it’s television, movies, newspapers, or the Internet, they are all working to

maintain the stereotype of housewives.

Throughout the booming film industry, female’s images are an indispensable “visual feast”, from the stunning maids in the faraway “Curse of The Golden Flower” to the prostitutes in the latest “The Flowers of War”. [2] The graceful figure is not only interpreted as treating the female body as a selling point, that is to say, female body is fetishized as commodities. In the eyes of male, the female’s spiritual world is directly ignored, and the pronoun “she” simply points to her beautiful body. And when value for appreciation becomes the sole criterion for the measurement of the value of female, female’s independent personality, calm thinking, and rich personality all disappeared. [3]

Mass communication never lacks a sexy goddess like Marilyn Monroe. The desire of male has created such a female image, and the young, elegant and beautiful female presented in the media every moment seem to tell the world that they are the representatives of perfect female. As a result, female in film and television works are always tall and slim, with big eyes and long hair; and advertisements encourage female to take care of themselves with various maintenance products. When male’s gaze and needs determine female’s confidence on their own beauty, female are completely reduced to the object of male desire. [2]

Jia Ling and the Sketch “Titanic”

Jia Ling is not a female star in the traditional sense. She does not have an “A4 waist”, a “vest line”, or so-called hard currency--“beautiful appearance”. But she has captured the hearts of the audience with her unique comedy talent. Many people knew Jia Ling for the first time in the 2010 CCTV New Year’s Gala, when her performance was the most popular crosstalk segment of the year. In 2019, Douban has held the selection activity under the title of “The Top 20 Most Popular Actress”, and Jia Ling is made the most popular actress of that year. ¹At first, Jia Ling was also pretty, slim, and with two pear vortexes in the corner of her mouth when laughing, which was very pleasant to the eye. The audience who know Jia Ling earlier would generally have the impression that she is a “comfortable comedy girl”. However, being different from the traditional attractive female stars is on no account an easy thing to live with. In almost every show, she is asked questions that are very impolite and even hurtful. For example, even Yang Lan, a famous hostess in China who is known for her high EQ and wisdom, does not hesitate to ask her in front of the audience about her weight, weight gain, and love history, and she should ask the questions in a condescending manner.

In the crosstalk field, there are very few female actresses. Jia Ling originally wanted to become a traditional actress, but out of some reason she changed to a comedian. Jia Ling once said that she had an ideal: “To use my power to change the Chinese people’s viewing habits of comedy and change people’s perception of comedies, I must let more people fall in love with comedy.”² To achieve that goal, she struggled to retain her place in the male-dominated field and even

sacrificed two things that girls most yearn for—sexy figure and outstanding looks.

For many years, Jia Ling has been regarded as a teasing object, from being an appreciated “vase” when she first came to comedy to “a very famous fat woman”. However, it is indeed true that Jia Ling has survived in show business. In recent years, Jia Ling seems to have obtained her subjectivity in crosstalk or more general in comedy field. In “Comedy Story Season 2”, which is an original comedy show launched by Zhejiang Satellite TV, it is composed of Shen Teng, Song Xiaobao, Jia Ling, and Wu Junru, who jointly form as the leaders of comedy. In this show, Jia Ling is given a say to comedy: when she is performing with the famous stars, she gets to manipulate the displacement of role in the show and present her own ideas. In the process of expressing her ideas in the sketches, she gets to tell what’s in her mind without bothering and therefore she obtains her subjectivity. However, it is inevitable that she has to cater to the desire of the audiences, thus she has to express her subjectivity in a restrained way.

In the sketch Titanic, Jia Ling gets to play the part of Rose and Chen He plays the part of Jack. The storyline remains the same with the movie Titanic. However, the traditionally beautiful and dignified rich girl, who is looking forward to real freedom and happiness, is somewhat subverted by Jia Ling’s performance. Rose is not only not good-looking enough, but also behave in a rude manner, which obviously deviate from the traditional “actress” image in the silver screen, yet the resulting comic effect among the audience makes it a great success. After all, Jia Ling is now invited to perform in The Spring Festival Gala every year and her show is always highly expected.

2. Literature Review

The rich connotation of popular culture makes it hard to form a systematic analysis of the development and application of it. While in this article, popular culture, deconstructionism and carnival theory are combined to be the theoretical framework to analyze the contents of the sketch and to explore culturally how the traditional “actress” image is deconstructed and what kind of new image is constructed as well as the kind of indication that can be achieved during the process of deconstruction and construction. While as a typical product of popular culture, it inevitably caters to the taste of the public, therefore the kind of effect achieved among the audience can also be regarded as the presentation of carnival. As has been mentioned before, popular culture, deconstructionism and carnival theory all possess the power of resistance and criticism, [4] which can help analyze the text of Jia Ling’s sketch.

When it comes to the analysis of the products of popular culture from the perspective of deconstructionism, Sun Lijun [5] has discussed in her paper that during the process of deconstructing the classical works. According to her, it is possible that some products would deviate from the traditionally held value system and are thus misleading to the

1 http://m.baidu.com/sf_baijiahao/s?id=1635043502079398472&wfr=spider&for=pc.

2 Interview with Jia Ling: <https://m.shangc.net/article/2020/0120/0919454.html>.

public, which is supposed to be criticized. It is true that some products like the comedy may spend too much energy attracting the attention from the audience to do adaptation while making blurry the boundaries between right and wrong and are thus devoid in their depth of thought. Likewise, Zhang Jun [6] has also made use of deconstructionism to analyze the cultural connotation of *The Joy Luck Club* and the “Orientalism” displayed in it. The representation of the positive image of mainland China and the negative image of American society shows the author Tan Enmei’s sense of responsibility to confront the “Orientalism” held by the western society and reconstructs the true image of our country. The use of deconstructionism to reconstruct a new image is just the same as the approach employed in this article, which intends to resist the cliché female image defined by the patriarchal society.

While the process of redefining “actress” may also be closely connected with feminism in that Jia Ling is a female and she always makes fun of her image to amuse the audiences. Therefore, Sun Yu&Yang Yufei [3] have elaborated in their article, saying that by way of deconstructing the stereotype against princess in the Disney films, new princess in Frozen may as well carry the force of resisting the patriarchal power and constructing the new image of female. Therefore those movies praise the new value orientation like independence, power equality and freedom of marriage and so on. To construct the new female image, the use of deconstructionism in popular culture products are not something new, Hu Lianli&Liu Weina [7] have argued that when shaping female’s image, the media tends to follow certain patterns and at the same time have partial understanding of female, while the unconsciousness among female as well as economic development gravitate the stereotype, which calls for the joint effort of the society to reconstruct female image in media. It is true that the unconsciousness among female can be one of the leading factor resulting in the awkward status undergone by female today.

As for the researches in the new information era, as was pointed out by Guo Chao [8], he has pointed out that there are now more attention is given to the rights of female and the status of female, and female have more speech right as well despite there can still be some stereotypes. That is to say, the status of female have been elevated to a certain extent, while the long held stereotype against female takes time to be reconstructed.

As an important part of popular culture, the sketch of Jia Ling would also have to be enriched by certain skills, which was elaborated by Chen Kaiju [9]. In his article, the characteristics of subversion and clinginess of popular culture have guided the creation of the products of popular culture, thus making them easily accepted by the audience without being hindered by patriarchal power. While judging from another point of view, the entertainment of culture can result in the loss of culture connotation in that the pursuit of attention and popularity from the audience may be at the cost of the seriousness of art. According to Chen Kaiju: faced with questions initiated by Neil Postman in his *Amusing ourselves*

to death, the orientation of popular culture is indeed paying excessive attention to the entertainment value while has inefficiency in its educational value and is somewhat culturally flat. [10] However, it is pointed out that some of the high-quality products of popular culture may as well become classic. The transformation of culture forms is taking place with the transformation of the society. While the value orientation of the products of popular culture should be guided towards the right direction, which calls for the joint effort of all sides.

The sketch as an important part of people’s entertainment life is also trying to convey the positive value and the thought involved, which is thus of great value in exploring. It is also worth noting that according to Guan Hui [4]: popular culture provide people with the opportunities to escape from their daily pressure and immerse themselves in temporary pleasure. That may account for the expanding popularity of the products of deconstructed popular culture. Likewise, attention should be paid to the fact that the potential power of resistance and criticism and the deconstruction spirit are incorporated in the combination of popular culture and carnival theory [4], which should shed some light on the selection of the theoretical framework of this article.

3. Popular Culture, Deconstructionism and Carnival Theory

Entering postmodern society, there is an increasingly clear trend of the secularization of social life, the entertainment orientation of lifestyle, and the popularization of literature and art. And it is very common among the people in that they tend to choose a kind of life that is simple, easy and free of restraint. [10] The leading factor for the public’s acceptance of the so-called popular culture is to amuse and entertain themselves. While the kind of pleasure they are seeking for is generally based on no clear ground and at the same time being able to be indulgent in it without burden. Due to the fact that the public is chasing after happiness solely for the sake of happiness, it is now accepted as a ground rule for the creation of popular culture to make people feel happy, that is to say, the products of popular culture have to be able to amuse the masses and give them a kind of sensual stimulation. Therefore, the content of mass culture appears to be flat and involves no deep thinking. However, it is precisely because of the popularity and entertainment of popular culture that it has a strong temptation to the general public. That is to say, more people who are at different levels, from different backgrounds, and have different knowledge structures, have taken the initiative and willingly accepted popular culture. While the most direct result is that in order to meet the needs of an increasingly complex audience base, popular culture can only continue to strengthen its role as being entertaining and popular, but at the same time distance itself from various more profound modes of culture advocated by modernism.

Deconstructionism came into being in the western world in the 1960s, and it is characteristic of being somewhat rebellious

in its essence. It opposes metaphysics, central meaning, and even all closed and rigid systems, and advocates the disappearance of subjectivity, the difference in meaning, and the freedom of signifier. [5] In other words, its emphasis has been put on the free interplay of language and thought. [3] While when it comes to the characteristics of deconstruction, it would be summarized as anti-traditional, anti-rational, anti-conventional, and anti-authoritative. [11] However, it is necessary to clarify here that deconstructionism does not completely negate the structure, but it is against some kind of central, rigid structure. In the mean time, the revolutionary nature of deconstructionism is also well exemplified in the pluralism and equality of thought in its criticism. [5]

“Carnival” theory is proposed by Soviet literary critic Bakhtin, [12] according to whom it refers to the phenomenon that people are able to get away from well-ordered and disciplined life in a specific period or situation, breaking the doctrine of traditional etiquette, and at the same time interact freely, talk and laugh freely. According to “Carnival” theory, there will no longer be the concept of hierarchy, instead, teasing seems to have become the main thing that occupies people’s life. While the object of this whole teasing process involves everything, including the teaser himself, as well as any sacred objects, such as property, hierarchy, religion, and so on. That is to say, anything can be the object of satire and teasing, and the so called “Carnival” is a universal phenomenon and everyone can be a part of it. Taking movies for example, in the face of the “carnival” trend in film, the audience of the film will interpret it from various angles and get the sensual pleasure to let out their emotions like the daily pressure. From this point of view, it may be justified to say that the film’s audience have also become a part of the “carnival”.

4. A Detailed Analysis of the Sketch

Jia Ling as a symbolic figure in comedy has obtained wide acceptance among the audiences’ mind. She manages to stand out in the male-dominated field-- crosstalk, while along the way she is being reproached and censured, either for her appearance or her work. But it is unquestionable that she has convinced the audience with her talent and she gradually obtained her subjectivity in comedy field and is gradually expressing her ideas in her work. However, against the backdrop of cultural entertainment, the work of either Jia Ling as an individual, or more specifically as a female, or the show business as a whole, is passively catering to the taste of the public, which inevitably leads to the dilemma of either making artful creation for profit or for the integrity and seriousness of art. While in Jia Ling’s sketch *Titanic*, the balance between entertainment and cultural connotation is also controversial and is thus selected to be elaborated here to give an in-depth analysis.

4.1. Analysis of the Sketch from the Perspective of Popular Culture

Sketch is an important representation of popular culture. As

an important part of popular culture, it is highly in line with the norms advocated by popular culture and that is the reason why sketch continues to gain acceptance among the audience and is regarded as a legal part of the popular culture. [13] Popular culture emphasizes the kind of artful representation that is characteristic of commodity and entertainment, which can be ascribed to as the determining factors of its popularity. Therefore, the sketch of Jia Ling would inevitably have to cater to the taste of the public. For example, the use of group dance and lively music, the vulgar language, and the intentional uglification of Jia Ling as the heroine, like making jokes of her weight and appetite. During the process of amusing the audiences, the sketch would have to sacrifice the seriousness of art and try to be as entertaining as possible to have the audiences to vote for them, hence getting more chances to perform in the stage.

Equally important is that popular culture has to maintain a kind of clinginess, which means that the cultural products have to be in conformity with and advocate some aspects of the mainstream culture. [14] In this sketch, politically speaking, this sketch intentionally covers the theme of patriotism: when the radio of *Titanic* is broadcasting that the ship had arrived at the area of the South China Sea, Jia Ling intentionally makes the exclamation that they have arrived at China really quickly, then Chen He naturally raises the sign, reading “I LOVE YOU, China”. To be honest, that is a very unnatural interlude, yet it is warmly welcomed by the audience with a warm cheer, considering that the South China Sea dispute with Philippine has greatly aroused the patriotism among the audience’s mind. Another representation of the clinginess of popular culture in the sketch is the accentuation of the theme of pure love between Jia Ling and Chen He. As is shown in the original movie *Titanic*, Rose is a virtuous girl who pays no attention to the fortune of Karl and chooses Jack to be her lover, even if they are separated by death. From this point of view, the sketch also tells the story of pure love and praises the truth, goodness and beauty of human nature.

In the mean time, another important aspect of popular culture is that it has the characteristic of subversion to arouse resonance among the audience at a deeper level. [9] According to Fiske: “Popular meanings and pleasures are never free of the forces that produce subordination, indeed, their essence lies in their ability to oppose, resist, evade, or offend these forces.” [15] While in the sketch, the performance of Jia Ling as Rose, who is traditionally a beautiful rich girl, the representative of goddess, is thoroughly against the stereotype of charming “actress”. From her physical appearance, she is more like the “oversize” version of Rose, which makes her deviated from the traditional taste of beauty. At the outset of the show, Chen He and Jia Ling re-present the classical scene of *Titanic*: Jack hugs Rose from behind to feel the sway of the sea and the softness of the wind. While in Jia Ling’s sketch:

(1) Jia Ling: Jack, Wei Shen Me Ni Xi Huan Zai Shen Hou
Zhe Yang Bao Zhe Wo?

(Jack, why do you like to hug me from behind?)

Chen He: Dang Feng!

(Shield the wind!)

(2) Chen He: Gei Wo Lai Yi Fen Niu Pai Tao Can, San Fen Shou.

(I want the Steak Course, Rare)

Waiter: Hao De, Zhe Wei Nv Shi Ne?

(OK, how about you, Miss?)

Jia Ling: Gen Ta Yi Yang, (Showing five fingers)

(Just like him.)

Waiter: Wu Fen Shou?

(Medium?)

Jia Ling: Lai Wu Fen.

(I want five steak courses)

In the first example, Chen He is trying to make fun of the figure of Jia Ling to achieve the humorous effect. In the mean time, it is a kind of subversion of the traditional standard of beauty in media. The actress has to be extremely beautiful with graceful figure. To achieve that goal, it is the common practice for the actress to go on a diet all year round. It is often the case that the actress can only have one bite of exquisite food, and they are afraid of fat and sugar, meanwhile, they all somewhat have anorexia to keep a perfect image in media. While in the example, Jia Ling openly made fun of her appetite, in a dramatic way, which deviates from the common practice of the actress and the sharp contrast between those two successfully engenders the effect of entertainment. However, in recent years, there are some actresses who sometimes fail to maintain a perfect image in front of the public, and it is weird that there is the kind of voice that they fail the audience and are thus not worthy of the appreciation from the audience. The deviation of the standard of beauty has great influence on the public in that it is now common that many young girls are going on a diet to be in conformity with the deformed standard of beauty in the society. What is pathetic about that accusation is that the qualities like the ability to shape the character, the kindness to devote to charity and the passion about life are totally ignored. Therefore, for Jia Ling, being brave enough to admit that she eats a lot and that she is not ashamed of her being overweight has enabled the sketch to have the power of empowerment.

According to Fiske, the sense of empowerment is produced in two ways: one is that because the meaning that led to it are produced by subordinated people from the text, here referring to the sketch. The other is that because their relevance makes them directly usable in the everyday practice tactics of coping with patriarchy.[15] That is to say, firstly, Jia Ling as a female in media is also to be gazed at, the gazers represented by male are imposing their understanding of beauty on female. Therefore, Jia Ling as a female is trying to oppose and resist the cliché image imposed on female and shows her true self frankly. Secondly, the pain of going on a diet and paying attention to numbers of weight is all too familiar in female's mind. And the high degree of relevance makes it easy to win acknowledgment from the female audience. Lastly, the bold representation of a free female hence empowers the female audience to take the stand to resist the unjustified norm of beauty.

4.2. Analysis of the Sketch from the Perspective of Deconstructionism

Sketch as a major part of comedy would inevitably employ all sorts of strategies to achieve the dramatic effect and gave the sensuous enjoyment. As have been demonstrated before, deconstructionism is characteristic of being anti-traditional, anti-rational, anti-conventional, and anti-authoritative, while it does not completely negate the structure, but is against the central and rigid structure.[16] In Jia Ling's sketch, the representation of deconstructionism abounds. Here is an example, when Chen He and Jia Ling are having an argument, Chen He is trying to coax Jia Ling:

(3) Chen He: Rose, Wo Gen Ni Kai Wan Xiao De, Ni Bie Sheng Qi Le

(Rose, I'm just joking, would you forgive me?)

Jia Ling: Silence

(Silence)

Chen He: Wo Gei Ni Chang Ge.

(What if I sing a song for you?)

Jia Ling: Tao Yan!

(No!)

Chen He: Wo Pei Ni You Yong.

(What if I take you to swim?)

Jia Ling: Tao Yan.

(No!)

Chen He: Wo Gei Ni Hua Hau.

(What if I draw you a portrait?)

Jia Ling: Tao Yan.

(No!)

Chen He: Wo Qing Ni Chi Fan.

(What if I treat you a nice dinner?)

Jia Ling: Po Fei Le.

(I would like that!)

When Chen He realizes that he has made Jia Ling fell angry, he naturally resorts to the traditional ways of comforting the girls like singing a song or others to cheer her up. However, as Jia Ling is trying to recreate a different image of heroine, she rejects all the proposals. By way of taking good control of the rhythm of uttering the lines, the audiences are following the lead of Chen He to assume that the list would go on and on. Against that preconception, the sudden acceptance of having a meal, not only the audience's expectation is interrupted, but also they are amused by Jia Ling's image as a foodie, who deviates from the stereotype that girls have to be coaxed repeatedly like a princess and that girls are fond of romantic presents like singing a song or flowers. The deliberate deviation from the so called "normal girls" naturally brings about humor and can be thought-provoking in that girls are not to be indiscriminately ascribed to be of the same type without allowing them to have unique personalities.

When the fiance of Rose--Karl is about to confront Jack and severs the connection between Jack and Rose, Rose is very anxious and is trying to protect Jack from the harm of Karl, and it follows the conversation:

(4) Jia Ling: Jack, Kuai Cang Qi Lai, Karl Guo Lai Le.

(Jack, Karl is coming, you should find some places to hide!)

Chen He: Wo male Shi Zhen Xin Xiang Ai De, Wo Wei Shen Me Yao Cang?

(I’m sincerely in love with you, why should I hide?)

Jia Ling: Ta Hui Da Ni De.

(He would punch you)

Chen He: Yi Hui’re Jian

(See you later!)

After uttering that, Chen He swiftly hides under the desk, and the audience are all laughing at this. In contrast with the stereotype that the hero in movies and TV series are always brave and would sacrifice everything even their life for love, Chen He is more like an ordinary person who also has fear, though he would not give in when it comes to striving for his true love. However, as have been infused by the movies in the past that the leading characters would always have some kind of “halo of being the leading characters”, which means that they have no fear and would never flinch in front of any threat and that they would always win the hearts of their beloved ones with their braveness. While Chen He does not attempt to hide his fear, showing that he is also an ordinary male who would make strategic moves to protect himself without having to lose his beloved ones. After breaking the expectation of the audience that Chen He would confront Karl and acts like a superhero, the audience may laugh at Chen He’s lack of masculinity at first, for the bold representation of self-contradiction after knowing there can be danger deviates from the accumulated and circulated norm among the audience’s mind. In the mean time, the audience would taste the irony embodied in that the hero of TV series and movies are often so deified to the extent that they are unrealistically mighty and powerful that the audiences would often find no relevance between themselves and the characters. The strategic manipulation of deconstructionism not only adds to the dramatic effect of the sketch but also triggers the reflection in the audience’s mind about what they used to hold as being normal.

The introduction of deconstructionism in the sketch on the one hand coincides with the need of deviating from the expectation from the audience, which greatly arouses the audience’s interest of watching the shows. What’s more, the sharp contrast between what is presented for the audience and what is held as the norm will inevitably triggers different thought of “norm” and accelerates changes or even revolutions as well.

4.3. Analysis of the Sketch from the Perspective of Carnival

Popular culture has performed the function of subverting modern discourse because it bodes the spirit of skepticism and the ability to deconstruct under the postmodern context, hence it may deviate from the order established in history and have them analyzed into pieces. Therefore, the bold false hypothesis and the commitment to ultimate nature would show the true essence. Therefore, either it is the Carnival theory of Bakhtin or the postmodern popular culture, criticism and resistance are their internal hardcore. [17] Though the sketch is created under the framework of the famous movie *Titanic*, it is on no account a simple representation of the

touching love story. By way of uglifying herself, Jia Ling brings waves of laughter to the audiences. In the sketch, the less attractive female may experience a sense of empowerment in that they are encouraged by Jia Ling’s courage to bring out the true self without worrying the gap between herself and the image shaped by the patriarchal society. Free from the conventionally held cliché against female, Jia Ling may well be said to have redefined the image of female in the media. As one aspect of the sketch, Jia Ling may build up a utopia for the female in subordination to patriarchy and temporarily creates the kind of context in which they are allowed to get the sensuous pleasure of being free from restraint and laugh loudly. However, the power of resistance exemplified by Jia Ling is way too weak to completely change the present situation. In the mean time, Jia Ling is only stealthily showing her criticism of the stereotypical female image, while as a female striving for popularity in the patriarchal society, the sketch maintains a rather neutral stance, and it continues to put the emphasis of the theme on the virtue of human nature and caters to the expectation of the audiences that true love triumphs everything. The audience as a whole altogether experience pleasure by actively interpreting the meaning conveyed by the sketch and temporarily immerse themselves in laughter without thinking of anything else.

However, despite the formation of each member of the audiences as a separate subjectivity, and despite the polysemy of the text, people are not granted a temporary exemption from the ideological frames of their social existence.[18] Carnival is only temporary, after following the rhythm of the sketch, the audience would have to draw themselves out of it and come back to reality. Then the soberness after the carnival would often guide the audience to in-depth thinking. The kind of reflection sketch can cause among the audience should be the ultimate pursuit of it, so it is required of the sketch to disseminate positive and meaningful themes and create positive influence among the mass audience. Though the analysis has been from the perspective of restructuring female media image, the rich connotation of the sketch will invite various interpretation among the audiences due to the potential relevance.

The current orientation of entertainment in show business has sacrificed a considerable part of the seriousness and education value, which has been paid attention to by the SARFT (State Administration of Radio, Film and Television), for example, is putting into practice the Cutback on TV entertainment to decelerate the pace of carnival. Therefore, the audience will be guided to ruminate on themselves and prevent them from being too indulgent into pleasure and face squarely to reality and pursue positive and meaningful things in life.

4.4. Criticism on the Sketch

Jia Ling is not an actress in traditional sense, which may discredit her qualification as the representative in reconstructing the actress’s image. Therefore, the intentional self-uglification can be utterly inappropriate in that it may carry the possibility of

tarnishing female. For example, when Chen He suggested that Jia Ling should play the game of spitting, Jia Ling intentionally imitating the image of a vulgar countrywoman, which is instantly despised by others. In the mean time, the image of police is also smeared to be stupid and corrupted, the representation of the fact that money can manipulate others and blurring the boundaries between right and wrong can also be misleading. However, it is controversial to say that Jia Ling has represented female as a whole, so the self-uglification may be the individual sacrifice of her for the sake of humorous effect and the final rise of the theme of praising true love and the virtue of human nature are accentuated by those deviation of theme. But in general, the form of the sketch is kind of flawed in that to cater to the taste of the audience, the artful connotation of the sketch is insufficient and is thus not qualified to be real art but vulgar pleasure.

5. Conclusion

From the perspective of popular culture, deconstructionism and carnival theory, this article analyzes the different representation of female image in media by Jia Ling. The characteristics of clinginess and subversion of popular culture reveal that the sketch cannot thoroughly distance itself from the mainstream culture and that the resistance power in the sketch is also not represented as the ultimate pursuit of the theme. While subversion is often realized by way of deconstruction, the resulting comedy effect naturally enables the audience to experience a kind of carnival pleasure, and after the carefree laughter the audience are also inspired to have their own reflections. The shared power of generating the power of resistance and criticism of the above three theory indeed helps contribute to the acceptance and popularity of the sketch, while in the process the efforts done by Jia Ling are brought out to make clear the power of criticism of the unfair treatment suffered by female and the force of resistance is indeed encouraging for further development of the movements for the sake of leveling up the status of female. The text of the sketch closely relates to popular culture, which helps to discuss the future orientation of entertainment to be both entertaining and meaningful. And it is during the process of analysis how does that work that the reading of the sketch will provoke further research interest in the future.

References

- [1] Simone de Beauvoir, (2011) "The Second Sex"II, Shanghai, Shanghai Translation Publishing House, pp. 9.
- [2] Long Chengshuai, (2013), "The Marginalized Female Image in Popular Media", *Literature Education (Chinese)*, (04): pp. 47.
- [3] Sun Yu & Yang Yufei, (2015), "Princess Representing New Feminism--On the Use of Deconstructionism in the Series of Disney Princess Movies", *Journal of Xi'an Foreign Language School*, 23 (01): pp. 93-96.
- [4] Guan Hui, (2016), "Connection in Carnival--The Carnival Theory of Bakhtin and Popular Culture", *Foreign Language Teaching and Research Press*, (05): pp. 132-137+148.
- [5] Sun Liju, (2017), "The Moral Orientation of Deconstructionism Products of Popular Culture", *Shandong Social Sciences*, (10): pp. 50-54.
- [6] Zhang Jun&Tan Enme, (2018), "The way of deconstruction of "Orientalism" in the Book "The Joy Luck Club" and the Multiple Code Behind", *Foreign Languages Research*, 35 (01): pp. 81-87+112.
- [7] Hu Lianli&Liu Weina, (2016), "The Media's Misinterpretation and Reconstruction of Female", *Journal of Hebei University (Philosophy and Social Science)*, (01): pp. 74-79.
- [8] Guo Chao, (2015), "The Female Media Image in the Internet Era", *Journal of News Research*, 6 (07): pp. 214+178.
- [9] Chen Kaiju, (2004), "On the Clinginess and Subversion of Popular Culture from the Perspective of the Sketch 'Red Sorghum Model Team'", *Jiangxi Social Sciences*, (06): pp. 181-184.
- [10] Chen Kaiju & Zhang Jin, (2016), "A Critique on Pan-Amusement of Postmodern Culture", *Philosophical Research*, (07): pp. 120-126.
- [11] Chen Hongxiu, (2007). "The Result of Entertainment Spirit and the New idea of Deconstruction--the Cultural Reading of "Kuso" Videos", *Theory Journal*, (02): pp. 124-126.
- [12] Bai Chunren & Gu Yaling, (1988), *On Bakhtin Dostoevsky's Poetics [Russia]*, Beijing, SDX Joint Publishing Company, pp. 250.
- [13] Chen Yuhong, (2012), "Pragmatic Research on the Phenomenon of Intentional Deviation in Chinese Comic Sketch", *Foreign Language Education*, (00): pp. 146-156.
- [14] Liao Xiufen, (2015), "On the Sketch as Part of Popular Culture", *Sichuan Drama*, (12): pp. 29-32.
- [15] Fiske, John, (1989), *Understanding Popular Culture*, London, Unwin, Hyman.
- [16] Yuan Zhenning, (2019), "Crazy Alien: Voices of the Disadvantaged Under the Context of Deconstructionism and Black Humor, Film Review", (06): pp. 64-67.
- [17] Zhou Jianping, (2014), "Chasing After "Carnival"--the Carnival Theory of Bakhtin and Contemporary Popular Culture Phenomena", *Journal of Qiqihar University (Philosophy and Social Sciences)*, (05): pp. 74-75.
- [18] Graeme, T. S. (1996), *British Cultural Studies* (2nd edition), London, Routledge.