

An Overview of the Feminist Theory of the Film: Characterization, Visual, Audio, and Narrative Structure Based on the Opinions of Teresa De Lauretis

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Extended abstract

Background and purpose

Feminist film theories are one of the most important intellectual currents of the 20th century, which establish a deep connection between cinema and gender studies. Focusing on how women are represented in cinema, these theories try to analyze and challenge the traditional and stereotypical roles attributed to women throughout history. Based on this, this research is trying to review and examine the feminist theory of characterization film, visual and audio structure, and narrative structure from the perspective of this theory. Regarding the necessity of conducting research on cinema and feminist theories, it can be said that at first glance, this issue is the result of an approach that looks at cinema as a reflection of society's issues; the approach accepted as "reflection theory." Also, the importance of this review lies in the influence of cinema. As feminist critics have stated, cinema has the power to present its artificial world as reality and to put itself before the real world by influencing the audience's thinking.

Research method

This is a qualitative and descriptive-analytical research that was conducted using a systematic review of library resources. Data were collected through a review of scholarly literature related to feminist theories of film, particularly the views of

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Teresa Dolartis. In this study, by analyzing concepts such as “historical woman” and “typical woman”, “gender technology”, and women’s cinema, an attempt has been made to investigate the influence of cinema on the representation of gender identities. Also, the visual, audio and narrative structure of the films have been analyzed from the perspective of feminist theory to determine their role in reproducing or changing gender stereotypes.

Research findings

The findings of this research show that the feminist theory of film, especially the opinions of Teresa Dolartis, plays an important role in analyzing how women are represented in cinema. The key concept of “historical woman” and “typical woman” is the main focus of this theory. A historical woman is a person with real experiences and a specific social role while a woman is a kind of stereotyped and imaginary representation that is made under the influence of patriarchal discourses. Traditional cinema, especially classic Hollywood cinema, focuses more on the representation of a certain type of woman and portrays women in formats such as a selfless mother, a submissive wife, a seductive wife, or a passive victim. These stereotypes not only ignore the lived experience of women, but also reduce their role to an object for men’s gaze and desire. One of the most important findings of this research is the introduction of the concept of “gender technology” by Dolartis. This concept shows that cinema is not merely a reflection of social realities. Rather, it helps to reproduce these realities through images, narratives and gender stereotypes. Visual techniques such as close-ups of women’s bodies, the use of soft focus, and the presentation of the female body as a complete body play an important role in turning women into objects of sexual desire. These techniques heal male castration anxiety and enhance the male gaze. The narrative structure is also mainly based on the Oedipal narrative, in which the woman is presented as an obstacle or a mystery for the male hero who must be controlled or punished. However, the findings show that women’s cinema, unlike traditional cinema, tries to challenge these stereotypes. Using techniques such as changing the point of view (P.O.V) and showing space-off allows women to be present as independent and active subjects in the narrative. This change not only transforms the role of women from the object of men’s gaze to the narrator of their

own experiences, but also enables the redefinition of male identity.

Conclusion

The results of the research show that Dolartis presents a new concept of women’s cinema and deals with a movie where the audience is addressed as a “woman/human” and not a “typical woman” and considers this structure of address more important than presenting a positive image of women. It emphasizes that women are represented as social subjects by recognizing the differences between women and the extensive relationships of gender with race, class, and age. Finally, this research emphasizes that cinema is not only capable of presenting a more realistic image of women, but can also play an important role in changing men’s social attitudes. This approach encourages the audience to look critically at the media, Challenge gender stereotypes, and support cinema that accurately represents female and male identities.

Key words: cinema, feminist film theory, characterization, visual and audio structure, narrative structure

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