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Gender Violence in Spanish and Chinese Films

Autor

Siwei Wang

Professor tutor

Cristina Pujol

Màster

Recerca en Comunicació i Periodisme

Departament

Departament de Periodisme i de Ciències de la Comunicació

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Autora: Siwei Wang

Tutora: Cristina Pujol

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Català: La violència de gènere s'ha convertit en una de les majors preocupacions sobre la desigualtat de gènere al món. Aquesta tesi pretén descobrir i descriure les representacions de la violència de gènere al cinema espanyol i xinès. Es realitzarà l'anàlisi sobre le especificitat cultural de les representacions de la violència de gènere al cinema espanyol i xinès, juntament amb una breu comparació entre els dos països des d'una perspectiva trans-cultural, respecte a l'anàlisi prèvia i la seva discussió.

Castellà: La violencia de género se ha convertido en una de las mayores preocupaciones de la desigualdad de género en el mundo. Este trabajo tendrá como objetivo descubrir y describir las representaciones de la violencia de género en el cine español y chino. Se realizará el análisis sobre la especificidad cultural de las representaciones de violencia de género en el cine español y chino, junto con una breve comparación entre los dos países desde una perspectiva transcultural con respecto al análisis y la discusión previa.

Anglès: Gender violence has become one of the biggest concerns of gender inequality in the world. This thesis will aim at discovering and describing the representations of gender violence in Spanish and Chinese films. Analysis of the cultural specificity of such representations of gender violence in Spanish and Chinese films will be made, alongside with a brief comparison between two countries from a cross-cultural perspective with respect to previous analysis and discussion.

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Part 1 Introduction

1.1. Theme

Gender is one of the most important terms in the study of social science. It basically refers to the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men. While most people are born either male or female, they are taught appropriate norms and behaviors – including how they should interact with others of the same or opposite sex within households, communities and work places[1]. From the perspective of the modern theory of gender study, the understanding of masculinity and femininity evolves and varies according to culture, community, family, interpersonal relationships and group relationships. Thus, the term of gender can also be referred to ¨[...] conjunto de características diferenciadas que cada sociedad asigna a hombres y mujeres¨ (Blanco Prieto, P., 2004: 269).

Among theories of gender culture, the reflection on sexism should be one of them which has been developed deeply alongside with the popularization of feminism, that has changed the traditional form of woman's social roles and intersexual relationships from social perspective.

Sexism is the prejudice or discrimination based on gender. It also refers to those conditions or attitudes that foster stereotypes of social roles based on sexual differences.[2] The sexist opinions are based on traditional beliefs and stereotypes of different gender roles. Sexual discrimination is not only a concept depending on individual attitudes. It is incorporated into numerous domains of society (Macionis, L., 2010: 298).

In recent years, issue of sexism have become one of the most controversial

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1 Definition of WHO (2013). «What do we mean by "sex" and "gender"?». Gender, women and health.

2 Consultado Merriam-Webster Dictionary (2018). Definición de "Sexism"(Inglés). Se ve en la web: www.merriam-webster.com/dictionary/sexism

concerns in the world. Enormous quantity of academic researches, public debates and social movements with the goal of appealing for sexual equality, have emerged constantly. One of the most normal forms and presentations of sexism, gender biased violence against women, therefore lies as main object of the research in this thesis.

On the other hand, media, serving as vital instrument in social evolution all the time, always plays the role of transiting information. In many aspects, most of the contents conveyed by media represents the dominant ideology of the society. Cinematographic media, or as we so call, film, one of the most representative forms of audiovisual media, is also one of the most powerful among all. It is able to procreate and explain symbolic values and social ideology that have decisively affected individuals and collective activities of human being. Thus, studying gender biased violence in films, could be an accessible way to learn more about culture of gender of our age and its relation with the popular audiovisual media.

After that, as the social forms and ideological structures are quite different in the eastern and the western world, it would be interesting and culturally valuable to make a brief comparative cross-cultural analysis between an eastern country, in the case of this thesis, China, and another typical European country, Spain, in order to find out the similarities and differences with respect to the main object of the research in this thesis.

1.2. Scope of the thesis and goals

A. General scope

In this thesis, the author will aim at discovering and exposing the representations of gender violence in the audiovisual media of movie in Spain and China.

B. Specific goals

1. Describe the representations of gender violence against women in Spanish and Chinese films.

2. Analyze the cultural specificity of such representations of gender violence in Spanish and Chinese films.

3. Briefly compare the similarities and differences of such representations of gender violence in Spanish and Chinese films.

1.3. Hypothesis

Hypothesis of this part are all based on the specific goals which have been set up above.

1) Genre of films containing plot of gender violence is more diverse in Spain than in China.

2) Genre of films influences the representations of gender violence in films.

3) Physical violence will be the main type of gender violence in the representations both in Spanish and Chinese films.

4) The censorship system affects the creation of films with plot of gender violence and the representations of gender violence in films, especially in China.

Part 2 Theory basis

2.1. Definition of gender violence

Gender violence, also known as gender-based violence, in general, is understood as all acts which have been committed injustice that women suffer because of their subordinate social position. It's to say, all types of acts of mistreatment and abuse derived from the sexist ideas of the definitive male authority in front of women are denominated as gender violence.

In 1993, the United Nations proclaimed the *Declaration on the Elimination of Violence against Women*. In this declaration, gender violence had been defined as: "any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life."[3]

In the *Informe internacional: Violencia contra la mujer en las relaciones de pareja*, published by the Centro Reina Sofía in 2003, the forms and manifestations of gender violence can be sorted into the following table:

Violence in romance relationship
- Violence in the relationship of married couples (or divorced couples)   - Violence in the relationship of engaged or unengaged couples
Violence in the society
- Sexual aggression - Exploitation and trafficking of women   - With sexual purposes - With other purposes
Violence in labors

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[3] Quoted from the Declaration. Online version see the attached link:
http://www.ohchr.org/SP/ProfessionalInterest/Pages/ViolenceAgainstWomen.aspx

- Sexual harassment - Bullying/Mobbing	
Violence in media	
Explicit: - Pornography - Physical violence - Performances of rape or sexual slavery - Using women and girls as sexual objects	Implicit: - Sexist stereotypes (image of women: as a sexual object, housewife, "unattainable beauty standard")
Institutional violence	
- Physical - Emotional - Sexual - Abortion or forced sterilization	
Violence in cultural traditions	
- Female genital mutilation - Early marriages - Extrajudicial executions - Crimes for dowry - Honor crimes - Acid attacks	
Violence in armed conflicts	
- Undetermined (of all types and conditions)	

(Sanmartín, Molina and García, 2003)

Violence against women which takes place in every corner of the world and in every area of personal and social life, is a normalized and invisible process. Gender violence is a broad concept, which not only exists in the domestic environment, but also keeps affecting women in various ways in all social aspects.

A lot of data has shown us that millions of women of all ages from different regions of the world, are now suffering injustice such as selective abortion, illegal trafficking of young girls with the purpose of matrimony, prostitution or pornography, genital mutilation and more violence in all forms.

In order to arouse the attention of the public to gender violence, in 1996, the World Health Organization (WHO) declared violence as an essential global public health problem, and also highlighted the issue of gender violenceo[4]. In 1999, the General Assembly of the United Nations announced that every 25th of

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[4] See details in the *Global Report about violence and health: A resume,* published by World Health Organization in 2002.

November would thence be commemorated as the International Day for the Elimination of Violence against Women[5].

Dr. Marie-France Hirigoyen (2001) states in her book that when a female victim of sexual abuse accepts her "unnecessary submission" in a relationship, "the relationship will be installed in this modality in a definitive way and becomes increasingly depressed, and the aggressor will become more dominant and feels secure in his power (pp. 133-134).

The importance of beliefs, norms and cultural values that play the decisive role in the establishment and development of gender violence, has been mentioned particularly by Pilar Pastor (2007). She also reminds people that it is still ordinary that children are educated to fight back an assault if you are a boy and to ask for help if you are a girl she receives it. To change the stereotypes of such prejudice demands the need to reset a new way of primary education for gender identity formation.

2.2. Feminism and gender violence

2.2.1. General situation of feminism and gender violence

According to RAINN, almost 99% of rape crime cases are committed by males[6]. The phenomenon of gender violence reveals the situation of serious gender inequality and shows that the social group of females has been trapped in the subordinated position.

The main cause of such deformed situation of females and women's oppression

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[5] See details in the official document of the United Nations *RESOLUTION APPROVED BY THE GENERAL ASSEMBLY 54/134 International Day for the Elimination of Violence against Women,* published in 2000.

[6] Data quoted from RAINN, more details in: www.rainn.org/statistics/victims-sexual-violence

is patriarchy. In the book *The Original of the Family, Private Property and the State* (1884) of Friedrich Engels, he brought up that every society transited from matriarchy to patriarchy as the productivity grew.

The word "patriarchy" generally "[...] refers to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways" (Bhasin, K., 2006:3). It means that basically "[...] men hold power in all the important institutions of society, meanwhile women are deprived of access to such power". But it doesn't mean that "[...] women are either totally powerless or totally deprived of rights, influence and resources" (Lerner,G., 1989:239).

In modern times, as the capitalism developed and quality of life became better, men lost their natural physical advantages in production, meanwhile women began to doubt the existence of the absolute patriarchy. They started to abandon their roles of subordination by walking out from houses, participating into the industrial manufacture and other social activities, and appealing for gender equality. There emerged feminism.

The word "feminism" was first created by the French philosopher Charles Fourier in 1837 (Goldstein, L., 1982) and first appeared in France and Netherlands in 1872. Feminism is the idea that females should share political, intellectual, social, economic and sexual rights equal to those of males. It includes movements and theories, all connected with gender difference that advocate equality for women. The history of feminism can be divided into three waves. The first wave was in the nineteenth and early twentieth centuries, the second one was in the 1960s and 1970s and the third extends from the 1990s to present day (Humm, M., 1995).

The first wave of feminism started in the United Kingdom and then spread to the United States. It focused on basic inequalities that existed in labor, marriage and parenting, and primarily on gaining suffrage.

As a result the world could finally begin to embrace the truth that women were

also human beings who should have equal rights as men do. "First-wave feminism is much more important historical force than usually considered. This major feminist push changed the course of history. However, it did not lead to an elimination of all the forms of inequality... which it sought to eradicate... patriarchy changed in form, incorporating some of the hard won changes into new traps for women" (Walby, S., 1990:200).

The second-wave of the feminist movement began in the early 1960s and lasted until the late 1970s. The continental Europe become the main battlefield of it. The second-wave feminism addressed a wide variety of issues of equality beyond suffrage, culturally and politically. It encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures (Echol, A., 1989). It also came forth with the slogan "The Personal is Political" coined by the feminist activist Carol Hanisch. Since then, women started to fight for equal rights in all domains.

The third-wave of feminism began in the early 1990s in the United States. The term was credited to Rebecca Walker, in her statement with which she responded to the case of Clarence Thomas's sexual harassment. In the article *Becoming the Third Wave* (1992), she wrote:

> "So I write this as a plea to all women, especially women of my generation: Let Thomas' confirmation serve to remind you, as it did me, that the fight is far from over. Let this dismissal of a woman's experience move you to anger. Turn that outrage into political power. Do not vote for them unless they work for us. Do not have sex with them, do not break bread with them, do not nurture them if they don't prioritize our freedom to control our bodies and our lives. I am not a post-feminism feminist. I am the Third Wave. "

Based on the achievement of females civil rights advance and identity equality recognition of the second-wave, third-wave feminism supported individualism and diversity and intended to redefine the meaning of being a feminist

(Baumgardner, J., 2000). "Intersectionality", a concept to describe the situation that women experience various types of oppression caused by gender, race and class, flourished in the third-wave (Evans, E. 2015).

Later on, feminism came online in the late 1990s. As it reached a global audience by taking the advantages of the Internet, the focus of feminism moved to abolishing gender-role stereotypes and expanding feminism to include women with diverse racial and cultural identities (Brunell, L. 2008).

Nowadays, comparing with women from hundreds of years ago, females of today have met their goals and succeeded in changing social attitudes towards gender. The once huge gap between men and women is with time and effort diminishing, as we all see that women now can climb the social ladder to incredible heights.

However, gender inequalities haven't been thoroughly exterminated, such as gender violence, a common phenomenon which existed in our daily life. Patriarchy is still dominating most of the societies in the world and feminist movements are still marching on with the purposes of achieving higher level of gender equality in different spheres of society and personal life. Among all, the While Ribbon Campaign (WRC) which appeared in 1991 in Canada, is now one of the largest anti-violence against women and gender justice movements in the world, and has covered more than 57 countries.

2.2.2. Feminism and gender violence in Spain

Like everywhere else in the world, women in Spain, had already started to live with their subordination since the primary patriarchy social mode was formed.

In the past century, Spain has experienced a transition from the authoritarian conservative dictatorship society, during which women were severely oppressed, to a democratic environment in which gender equality become one of the principle foundations of the society.

As an important part of the continental Europe, same as other representative catholic European countries, the Spanish society is traditionally patriarchal. During the era of dictation of Franco, stringent standards of sexual conduct had been established specially for women. Opportunities for professional careers for women were restricted and divorce, contraception, and abortion were prohibited, but at the same time prostitution was permitted (Solsten, E. 1990).

For example, by then, Spanish law discriminated strongly against married women. Without the husbands' approval, wives were forbidden to take part in almost all economic activities, including being employed, owning property, or even traveling (Solsten, E. 1990).

After Franco died, democracy returned. Since then, the position of Spanish women was improved tremendously. One of the most significant reforms was that the *permiso marital* which has been mentioned in the last paragraph, was abolished in 1975.

Also, the changing place of women in the work force was another important indicator of the positive change of women's status in Spain. In traditional times, despite of restrictions in marriage and civil rights, women were rejected by the job market as well. "By the late 1970s, however, 22 percent of the country's adult women, still somewhat fewer than in Italy and in Ireland, had entered the work force. By 1984 this figure had increased to 33 percent, a level not significantly different from Italy or the Netherlands. Women still made up less than one-third of the total labor force, however, and in some important sectors, such as banking, the figure was closer to one-tenth (Solsten, E. 1990:153)".

What's more, women were also statistically gaining more respect and acceptance. In the 1980s, approximately 46% of Spain's university enrollment was female, which was really comparable to most other European countries.

According to the *Global Gender Gap Report 2017*, Spain ranks in the 24th among 144 countries of the world, with a score of 0.746[7]. More data can be seen below:

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[7] 0.00 = imparity, 1.00 = parity.

COUNTRY SCORE CARD

	rank	score	avg	female	male	f/m	distance to parity
Economic participation and opportunity	81	0.657	0.585				
Labour force participation	54	0.864	0.667	68.9	79.7	0.86	
Wage equality for similar work (survey)	122	0.507	0.634			0.51	
Estimated earned income (PPP, US$)	60	0.632	0.509	28,257	44,677	0.63	
Legislators, senior officials and managers	68	0.453	0.320	31.2	68.8	0.45	
Professional and technical workers	67	0.995	0.758	49.9	50.1	1.00	
Educational attainment	45	0.998	0.953				
Literacy rate	64	0.988	0.883	97.7	98.8	0.99	
Enrolment in primary education	1	1.000	0.979	99.6	99.3	1.00	
Enrolment in secondary education	1	1.000	0.971	97.1	95.7	1.01	
Enrolment in tertiary education	1	1.000	0.938	97.1	82.5	1.18	
Health and survival	81	0.973	0.956				
Sex ratio at birth	128	0.940	0.920			0.94	
Healthy life expectancy	71	1.049	1.037	74.1	70.6	1.05	
Political empowerment	22	0.354	0.227				
Women in parliament	14	0.643	0.279	39.1	60.9	0.64	
Women in ministerial positions	13	0.625	0.209	38.5	61.5	0.63	
Years with female head of state (last 50)	69	0.000	0.200	0.0	50.0	0.00	

(Global Gender Gap Report 2017, WEF)

However, a high percentage of women is still exclusively dedicated to domestic housework, which hinders their self-development in the professional and political domains, and causes a high rate of unemployment of females (Cruz, J., 2004).

As gender violence against women is still one of the most noticeable sexual discrimination issues worldwide, Spanish women are also suffering from gender biased violence today. A large amount of reliable data related to this issue can be found, such as those shown below: According to Ibasque.com with sources of the Minister's reports, local and nationwide newspapers, between 2008 and 2018, 649 women have been murdered in Spain because of gender violence and sexist treatment, by their husbands, partners, exes and even male strangers[8]. Based on the research result in the *Global Gender Gap Report 2017*, the prevalence rate of receiving gender violence in lifetime among Spanish women is 13%.

Despite of all these appalling figures, the credit of elevation of women's status in Spain should go to the development of contemporary Spanish feminism. In the past 40 years, feminism in Spain has practically seized the chance to penetrate

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[8] Original data see: http://ibasque.com/mujeres-muertas-en-espana-por-violencia-machista/

into the society, trying to change people's stereotype towards women and raise their attention to violence against women. The legal manifestation against inequality was one of the driving forces that had called women from different fields to to come together to organize "feminist movement" at the end of 1975.

Initially, the fight against gender violence focused on appealing for equality and civil rights, especially from 1975 to 1984. After Franco's rule came to an end, "during the so-called 'movida madrileña,' a late-1970s countercultural movement that upended the repressive sexual and political taboos of General Francisco Franco's fascist regime, filmmakers such as Pedro Almodóvar helped cultivate feminist thought in Spain and bring it into mainstream culture" (Seguín, B. 2015:2). These initiatives were shot down first by conservative forces in the country, making it hard for the Spanish people to accept the ideology of feminism (Hurd, L. 2016).

Entering the twenty-first century, Spanish feminism began to face less opposition. Many feminist organizations, academic institutions, and even political parties had been established and were recruiting a large number of volunteers who firmly supported feminism. On 3rd of March of 2018, more than 5.3 million people across Spain, mostly women, took part in an unprecedented strike with the purpose of demanding equality between males and females. Although 170 countries around the world were also planning public feminist protests on this day, Spain is the only one whose strike was backed by the unions[9].

From the decade of the 1980s, the denunciation of gender violence appeared in the feminist discourse and became one of the most important concerns of the movements. Gender violence began to be publicly denounced with protest and response to specific aggression: "además de las denuncias, algunos grupos feministas se organizan como equipos de auxilio para las mujeres que estuvieran en situaciones límite, creando espacios de acogida para mujeres agredidas en sus familias, asesoría jurídica y grupos de defensa "(López-Accotto, 1999: 121).

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[9] Detailed report of el pais: https://elpais.com/elpais/2018/03/08/inenglish/1520498047_423763.html

Spanish government has also already taken measures to address the issue of gender biased violence against women. In 2004, the Organic Law 1/2004 of 28 December on Integrated Protection Measures against Gender Violence was enacted (original title: *Ley Orgánica 1/2004, de 28 de diciembre, de Medidas de Protección Integral contra la Violencia de Género[10]*). It brought out the popular recognition of the need to confront this type of violence as a complex phenomenon that could be understood only through the structural inequality of gender., which had been justified by the international guidelines on how countries should deal with social reform to end discrimination against women. Ten years later, in 2014, Spain also ratified the Council of Europe Convention on preventing and combating violence against women and domestic violence[11].

2.2.3. Feminism and gender violence in China

On the other side of the hemisphere, the traditional Chinese society was also primarily patriarchal from the 11th century B.C. onwards.

The ancient gender culture was closely tied to the kinship system. The domination of son preference leaded to a high rate of female infanticide, and also a enrooted tradition of restricting women from participating in various realms of social activities. Some representative social stipulations are the policy of "men plow, women weave", preventing women from owning property and receiving institutional education, foot binding, among others (Hinsch, B. 1998).

The status of Chinese women has greatly improved in the 20th century, throughout reforms in the late Qing Dynasty, the Nationalist period, the Chinese Civil War, and the rise of the People's Republic of China, after the commitment toward gender equality had been announced publicly by the communist
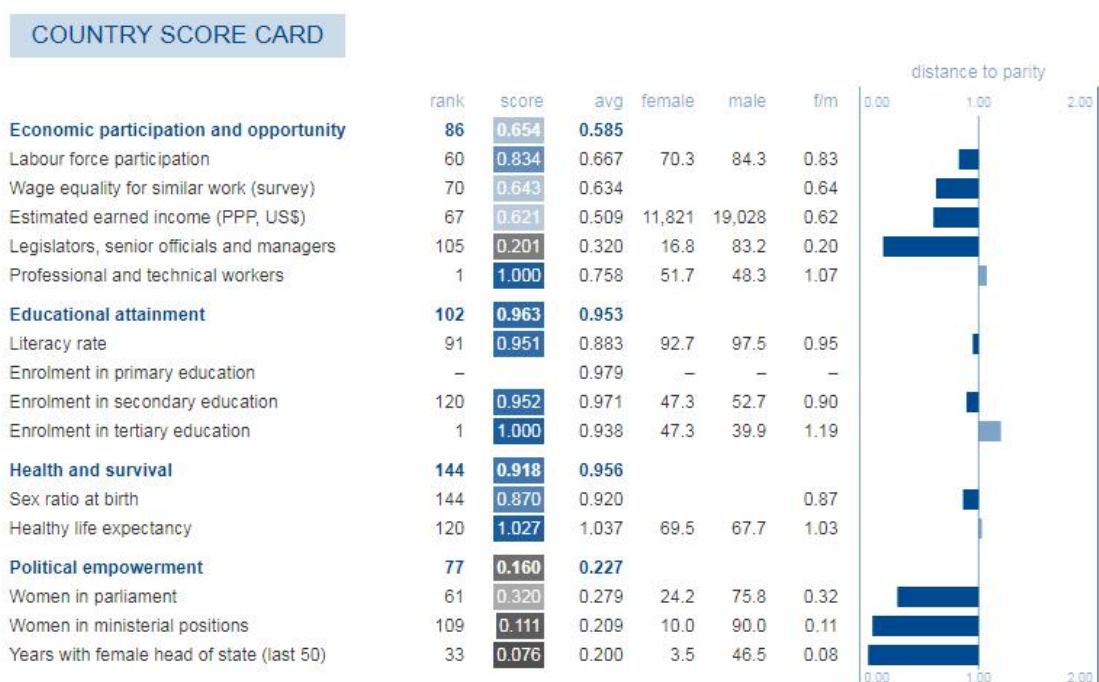
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[10] Details of ley on website of Boletin Oficial del Estado: http://www.boe.es/buscar/act.php?id=BOE-A-2004-21760

[11] Full list of signatures and ratification: https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/210/signatures

government in the 1950s, and promulgation of the One-Child Polity in the 1970s (LEE, M.H. 2012).

After the establishment of the communist government in 1949, Chinese women started to reclaim their rights on voting, health care, free matrimony, professional employment and formal education. For example, John Engel, in order to redistribute wealth and achieve a classless society, the People's Republic of China established the *Marriage Law* of 1950. The law "was intended to cause [...] fundamental changes [...] aimed at family revolution by destroying all former patterns [...] and building up new relationships on the basis of new law and new ethics. (Engel, J. 1984:46:4)"

According to the *Global Gender Gap Report 2017*, China ranks in 100 among 144 countries with a score of 0.674. Even though there's still a huge gap between China and other countries from the first world, we have to admit the great progress that China has made.

COUNTRY SCORE CARD

	rank	score	avg	female	male	f/m
Economic participation and opportunity	86	0.654	0.585			
Labour force participation	60	0.834	0.667	70.3	84.3	0.83
Wage equality for similar work (survey)	70	0.643	0.634			0.64
Estimated earned income (PPP, US$)	67	0.621	0.509	11,821	19,028	0.62
Legislators, senior officials and managers	105	0.201	0.320	16.8	83.2	0.20
Professional and technical workers	1	1.000	0.758	51.7	48.3	1.07
Educational attainment	102	0.963	0.953			
Literacy rate	91	0.951	0.883	92.7	97.5	0.95
Enrolment in primary education	–		0.979	–	–	–
Enrolment in secondary education	120	0.952	0.971	47.3	52.7	0.90
Enrolment in tertiary education	1	1.000	0.938	47.3	39.9	1.19
Health and survival	144	0.918	0.956			
Sex ratio at birth	144	0.870	0.920			0.87
Healthy life expectancy	120	1.027	1.037	69.5	67.7	1.03
Political empowerment	77	0.160	0.227			
Women in parliament	61	0.320	0.279	24.2	75.8	0.32
Women in ministerial positions	109	0.111	0.209	10.0	90.0	0.11
Years with female head of state (last 50)	33	0.076	0.200	3.5	46.5	0.08

(Global Gender Gap Report 2017, WEF)

Though, irrefragably, gender violence againse women also still exists in Chinese society. Intimate partner violence by males is the most common of gender

violence in China. This oriental patriarchal ideology, which leads the appearance of gender violence, has its origins in Confucianism. Traditionally, Chinese families followed a hierarchical structure which calls for the women to obey men while living a modest and moral lifestyle (Xu, X. 1997). Therefore, as men dominated the household, any violence they committed against their female family members was generally treated as family private issue and subsequently disregarded.

In 2005, an American Journal of Public Health report stated that 1 out of 5 Chinese women had experienced violence from their partners.[12] The *Global Gender Gap Report 2017* also claimed that, 75% of the women in China has been sexually harassed at least one time in the past years.

Let alone the matter of gender violence that Chinese society needs to face, the development of Chinese feminism should be honored for its great contribution to the advancement of women's status in China, especially to the the acknowledgement of gender violence.

Feminism in China began in the 20th century along with the revolutions. Chinese feminism differs from Western feminism in that it is closely linked with socialism and class issues (Bowell, T. 2004).

After the victory of the Communist Revolution, women's rights groups became actively uprising in China by government approval. "One of the most striking manifestations of social change and awakening which has accompanied the Revolution in China has been the emergence of a vigorous and active Woman's Movement. (Croll, E., 1978:15)"

Following the 1980s, gender violence against women gradually became a visible issue because of further development of Chinese feminism, which caused by the improvement of academic and employment opportunities for women and a more open political environment. Also, the establishment of feminist organizations

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[12] Xu, Xiao; Zhu, Fengchuan; O'Campo, Patricia; Koenig, Michael A.; Mock, Victoria; Campbell, Jacquelyn (2005). "Prevalence of and Risk Factors for Intimate Partner Violence in China". *American Journal of Public Health*.

such as the All-China Women's Federation (ACWF) raised public awareness of the gender violence. China was the first time involved in various United Nationsconferences geared towards women and family issues in the 1990s (Milwertz, C. 2003). In 1995, The Fourth World Conference on Women: Action for Equality, Development and Peace was hosted in China. Chinese feminist activists were thus allowed to meet with other international women's organizations and openly discuss the matter of gender violence.

One day before the International Women's Day of 2015, five Chinese feminists were arrested for "Disorderly Conduct"[13] by planning a demonstration again sexual harassment on public. These five feminists have been advocating for legislation against gender violence in China for a long time. They have participated in various protests against gender inequality in China, which are consisted by performance art forms because public demonstrations are banned in China (Xiao, M. 2015). One month later, they were released after both grand domestic outcry and international attention. In the following July of 2015, China's first domestic violence law was passed by Parliament and took effect on March 1, 2016 (Tatlow, D. 2016).

2.3. Gender violence and film industry

The first reflections on women and film industry from a perspective of gender study can be found in the 1970s. They came out together with the first feminist and women theme's film festivals.

First of all, if we focus on the labor field of film industry, we can find that the presence of women has been mostly related to supporting activities such as

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[13] Detailed report from the Guardian: https://www.theguardian.com/world/2015/mar/12/five-chinese-feminists-held-international-womens-day

hairdressing, makeup or costume. Meanwhile, men have taken over those related to directing, artistic management or technical production (Aguilar, P. 1998).

According to the statistics of *Women And Hollywood*, a start-up website that educates, advocates, and agitates for gender diversity in Hollywood and the global film industry, on the top 100 grossing films of 2017, women represented only 8% of directors, 10% of writers, 24% of producers, 14% of editors and only 2% of cinematographers[14]. Reviewing the lists of people who have been awarded the Oscars, it's not hard to notice that Kathryn Bigelow is the only woman to ever win the Academy Award for Best Director, meanwhile Only five women have ever been nominated (Lina Wertmüller, Jane Campion, Sofia Coppola, Bigelow, and Greta Gerwig). In 2018, Rachel Morrison became the first woman ever nominated for the Academy Award for Cinematography. Looking at Spanish film industry, it happens the same: in 2006, 140 films were produced, among them, only 6 were directed by women (4.3%). In 2007, 172 were produced and only 9 were directed by women (5.2%). In 2009 the percentage rose to 7% (Domínguez, T. 2013).

We have to admit that men are dominating the most powerful parts of filmmaking. The Progressive Women's Federation make the situation clarified: "la escasez de cintas producidas, dirigidas y/o protagonizadas por mujeres es una manifestación más de una sociedad que todavía no ha completado la igualdad de oportunidades"[15].

If we move back to study at the interpretation of films, gender gap can be also obviously observed. According to *Women and Hollywood*, in the top 100 films of 2017, females comprised 24% of protagonists, 63% of female characters had an identifiable job or occupation (compared to 78% of male characters), 55% of female characters were seen in their work setting, actually working (versus 69%

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[14] Original statistics from *The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2017* by Martha M. Lauzen, 2018. Online version: https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/01/2017_Celluloid_Ceiling_Report.pdf

[15] Some profound reflections can be found in: www.fmujeresprogresistas.org/visibili1.1.htm

of males)[16].

The romantic comedy is one good example for the inequality of gender in films. Practically by definition, it is usually co-stared by a man and a woman. Woman always plays the pseudo-protagonist because it is man who provokes a event and woman receives it. Like *Crocodile Dundee* (1986), *When Harry Met Sally...* (1989), *Green Card* (1993), *Sleepless in Seattle* (1993) and a lot more, in these films, an insecure, capricious woman, sometimes extravagant or a little bit naive, can be found. Sometimes we might find that the woman can be "bought" directly.

As in *Pretty Woman* (1990) or *Indecent Proposal* (1993), women in these films have been explicitly reified (Domínguez, T. 2013). However, sometimes we can find that some films are ingenious and execute an appropriate treatment of gender, using humor as an interesting expressive resource, like *Erin Brockovich* (2000), in which Julia Roberts plays a single, broke and unemployed woman with three children, who turns out to be a great fighter. Throughout theses films, two stereotypes loaded with prejudices have been presented: women's reproductive and parenting responsibility; women's own space is a private world, although they can go social as long as they do not leave the private. There's another one which is more perverse because it points out that women can go social, into the labor market, for example, without abandoning their domestic "tasks" (Núñez, T. 2009).

Another good example is the genre of action and adventure, which has been almost ridiculously defined that they should be starred by men and here women should accompany the brave, invincible heroes. As we can see, most of the superheroes on the screen are males with strong figure and good-looking face, and sometimes with supernatural power. Meanwhile, women appear as weak, delicate and beautiful beings.

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[16] Original statistics from *The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2017* by Martha M. Lauzen, 2018. Online version: https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/01/2017_Celluloid_Ceiling_Report.pdf

A good proof, for example, is the series of *Agent 007*, in which Mr. Bond always have female companions. It is also true that within this genre we can find films which are starred by women, but they all became exception, like the series of Tomb Raider (2001, 2003, 2018) and Wonder Women (2017). However, films like the majority of this genre still possess the stereotype based on prejudices and educate boys to be stronger, and to use violence as a method to solve problems (Domínguez, T. 2013).

Apart from the different of gender formation and identity mode between men and women, gender violence in film is indeed another important reflection of gender discrimination of real life. Gender violence is, first, a biased issue, which usually arouses people's, especially women's negative feeling. Thus, it is explained that incidences of domestic abuse and sexual assault are plots that are often subject to myths and deceptive representations in popular culture and media (Finley, L. 2006).

One of the biggest arguments is that gender violence in film is sometimes universalized without being any bad public comment (Humphries, 2009). Gender violence in film is not only commonly been seen, but in some cases ambiguous.

For instance, *Blade Runner* (1982) draws a sex scene between the male protagonist and the female lead. his scene is almost evaluated as romantic by public but it is clear that the female character is conceded and the sex is more like a coercion which provoked by the male protagonist. This example shows how some acts of gender violence look like under the filter of media. "The 'framing devices' shape contemporary media products and a relevant 'device' in this context is what I call the trivialisation of male motives" (Humphries, D. 2009:13).

The type of violence that is portrayed in films does represent how we interpret such acts, and how the gender culture in real life is. The construction of masculinity and femininity in fiction is a reflection of reality. And while, the reality itself is changing and the cinema reproduces the forms of violence that are

generated due to these changes (Rodal, A. 2007). Also, gender violence against women in films has been off screen discussed that such scenes of violence may stimulate more violent acts in real life (Fátima, A. 2010). A large amount of studies have been undertaken and it has been found that gender violence shown on screen as having positive evaluation does encourage men to accept violence against women (Malamuth & Check, 1981:438). Scenes of gender violence on screen try to pass the message that "a woman's disinterest and disgust in an admirer is irrelevant as their allegedly basic need to be dominated will inevitably result in their becoming 'turned on' to overpowering by the male assailant" (Johnson & Goodchilds, 1973).

A relevant truth that cannot be ignored is that such gender violence in film is often made by men, as the film industry is exaggeratedly dominated by males, especially in principal creative positions, which has been mentioned before. This can be disadvantageous because women's image on screen would be misrepresented as they are always being described as passive victims (Humphries, D. 2009). So as to say, there are relations between the eulogizing of gender violence in films and passive female roles and tolerance of gender violence against women in real life. Such misrepresentations of violence and of female are often from men's perspective as the figure of females filmmaker is still very low.

All these conclusion found in Hollywood film industry can also be adapted in Spainsh film industry. Since decades ago, especially after entering the democracy era, Spanish filmmakers have started to produce films with theme of women, including feminist films and also, films that focused on gender violence. Some extraordinary films which can be representative are *La niña de tus ojos (1998), Todo sobre mi madre (1999)*, *Los otros (2001)*, *Juana la Loca (2001)*, *Lucía y el sexo (2001)*, and *Hable con ella (2002)* (Rodal, A. 2008). *Te doy mis ojos* (2003), *Sólo mía* (2001), and *Piedras* (2002) are three Spanish films that focus on the issue of domestic violence, referred to in Spain as familiar terrorism, which emphasizes how gender violence is more than just a violent act, but a violent act whose goal is to intimidate its victim along ideological lines (Saenz, N. 2009).

As for in China, the situation gets complicated. Before the policy of Reform and Opening came out in the 1970s, in Chinese cinema basically there wasn't the concept of films of women. Especially during the ten-years Culture Revolution, film industry was picked out as a target of public criticism and was only allowed to serve for the communist government as a tool of propaganda (Xiao, Z. 2017). After the economic reform, Chinese film industry also has also undertaken reforms to become decentralized and privatized. Independent filmmakers were allowed to create and produce their own films.

However, not like other western country, after thirty years of privatized development, we can only find few films in which gender violence, or feminism theme is being discussed. Part of the explanations should goes to the regulations of special censorship system published in 1988, 1993 and 1997, and with several times of corrections afterwards, by the Administrative Department of Radio, Film and Television (ADRFT). In the Regulations on Administration of Movies, it is stipulated that the country shall adopt a film examination system: "films that have not (been) examined and approved by the film examination organ of the administrative department of radio, film and television of the State Council may not be distributed, projected, imported or exported.[17]" China lacks of a rating system for movie, which means every published film can be seen by people from all ages (Zhang, L. 2017).

Therefore, the regulation stipulates that films must not contain contents including: "advocating cults or superstitions; pornography, violence, terror; instigation of crimes or imparting criminal methods; violations of the lawful rights and interests of minors or harming the physical and psychological health of minors; other content prohibited by laws or administrative regulations.[18]" All these restrictions became blockages for the free creation of Chinese filmmakers.

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[17] 1996 Regulations on the Administration of Movies". Asian Legal Information Institute. Retrieved 3 July 2017.

[18] Film Industry Promotion Law 2016". Chinalawtranslate.com.

Part 3 Methodology

3.1. Type of the research

A. Descriptive

In the research of this thesis, after collecting and integrating the data, the representations of gender violence and their cultural specificity in Spanish and Chinese films will be described and analyzed and with details.

A. Correlative

Apart from the descriptive attributes, the research is also correlational. There will be a brief comparison about between Spain and China in terms of results of research and relative analysis, with the purpose of discovering and stating out the similarities and differences.

3.2. Methodology of the analysis

The methodology followed in the research will be the methodology of quantitative analysis and complementary qualitative analysis. The sample and methods of processing data will be given below.

The author will select some of the most representative films which contain plots of gender violence from Spain and China, as samples for the quantitative analysis. Specific questionnaire and data sheet will be designed and employed into the SPSS platform system, with the purpose of being able to put comments on the basic results of frequencies and graphs.

Coding scheme for the variables

1. Genre of the film (Key word: Genre)

   1-Thriller and horror 2-Crime and drama 3-Other

2. Victim(s) of gender violence in the film play(s) the ___ role. (Key word: Role)

   1-Principal 2-Supporting 3-Walking-on

3. Identity of the victim(s): (Key word: IdentityA)

   1-Child 2-Teengager 3-Adult or senior

4. Civil status of the victim(S): (Key word: Civil)

   1-Married or in a relationship 2-Divorced or single 3-Unknown or undefinable

5. Social status of the victim(s): (Key word: Social)

   1-Profesional elite or wealthy-class 2-Salariat or middle-class 3-Unemployed

or under-privileged 4-Unknown or undefinable

6. Educational status of the victim(s): (Key word: Educational)

   1-Highly educated 2-Less-educated 3-Unknown or undefinable

7. Identity of the perpetrator(s): (Key word: IdentityB)

   1-Child 2-Teenager 3-Adult or senior

8. Relation of the assaulter(s) with the victim(s): (Key word: Relation)

   1-Couple(married or in a relationship) 2-Relatives(Father and daughter etc.) 3-

Friends 4-Colleagues 5-Neighbors 6-Do not know each other

9. Type of violence: (Key word: Type)

   1- Physical 2-Psychological 3-Various

10. The plot of violence is the _____ subject of the film. (Key word: Subject)

   1-Principal 2-Secondary 3-Minor or insignificant

11. The violence happens in ____. (Key word: Place)

   1-City or developed area 2-Village or remote area 3-Undefinable

12. Environment of the violence: (Key word: Environment)

   1-Public 2-Private 3-Labor 4-Domestic

13. The violence is expressed/showed/told ____. (Key word: Via)

1-Directly through moving pictures 2-Indirectly through dialogues of the characters 3-With ellipsis

14. In the story, reaction to the violence after it happens: (Key word: Reaction)

1-Positive (disclose, fight back...) 2-Negative (hide, bear...) 3-Untold

15. The value/attitude of the whole story of violence that the film conveys: (Key word: Value)

1-Opposed 2-Neutral 3-Ambiguous 4-Undefinable

3.3. Samples for the analysis

The author makes a selection of films in which each piece, with stories and plots related to apparent gender violence, is adequate for the development of the research and further reflections. To be exact, the author has chosen 11 films which were produced between 2008 and 2018 from each country. The selection is also set up with consideration, that each film should have earned a considerable amount of audience and had impressive box office, which represent its widespread influence and recognition.

Spain[19]:

The selection of the Spanish section makes reference to the list offered by Filmaboutit.com[20], a professional site which organizes and classifies films under different sections of various themes.

Case	Title	Information
1	Broken embraces (Original title: Los abrazaos rotos)	Year: 2008 Director: Pedro Almodovar Genre: Drama Box office: 4.172.843,54 €

		Spectators: 696.622
2	Julia's eyes (Original title: Los ojos de Julia)	Year: 2010 Director: Guillem Morales Genre: Thriller Box office: 6.955.232,11€ Spectators: 1.107.797
3	Plans for tomorrow (Original title: Planes para mañana)	Year: 2010 Director: Juana Macia Alba Genre: Drama Box office: 115.584,25 € Spectators: 20.207
4	Don't be afraid (Original title: No tengas miedo)	Year: 2011 Director: Montxo Armendariz Genre: Drama Box office: 573.896,05 € Spectators: 96.192
5	The skin I live in (Original title: La piel que habito)	Year: 2011 Director: Pedro Almodovar Genre: Drama Box office: 4.648.971,13 € Spectators: 735.189
6	Sleep tight (Original title: Mientras duermes)	Year: 2011 Director: Jaume Balaguero i Bernat Genre: Thriller Box office: 3.585.106,21 € Spectators: 559.681
7	Shrew's nest (Original title: Musarañas)	Year: 2014 Director: Juan Fernando Andres Parrilla, Esteban Roel Genre: Thriller Box office: 884.852,14 € Spectators: 134.831
8	Marshland (Original title: La isla mínima)	Year: 2014 Director: Alberto Rodriguez Genre: Crime Box office: 7.803.718,87 € Spectators: 1.291.487
9	Magical girl	Year: 2014 Director: Carlos Vermut Genre: Drama Box office: 259.973,25 €

		Spectators: 54.538
10	The corpse of Anna Fritz (Original title: El cadáver de Anna Frit)	Year: 2015 Director: Hector Hernandez Vicens Genre: Horror Box office: 36.701,54 € Spectators: 9.030
11	May god save us (Original title: Que dios nos perdone)	Year: 2016 Director: Rodrigo Sorogoyen Genre: Thriller Box office: 1.424.634,61 € Spectators: 223.302

China[21]:

The selection of the Chinese section also makes reference to the tags classification offered by *Douban Movie*, a chinses professional online database of film information.

Case	Title	Information
1	Blind Mountain (Original title:盲山)	Year: 2008 Director: Yang Li Genre: Crime Box office: ¥140.000
2	The message (Original title: 风声)	Year: 2009 Director: Kuofu Chen Genre: Drama Box office: ¥205.200.000
3	Go Lala go! (Original title: 杜拉拉升职记)	Year: 2010 Director: Jinglei Xu Genre: Drama Box office: ¥124.412.000
4	Feng Shui (Original title: 万箭穿心)	Year: 2012 Director: Jing Wang Genre: Drama Box office: ¥2.650.000
5	The coffin in the mountain	Year: 2014 Director: Yukun Xin

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[21] All the data are quoted from the *China Box Office Database*. Official website: www.cbooo.cn

	(Original title: 心迷宫)	Genre: Drama Box office: ¥10.670.000
6	Sex Appeal (Original title:不能说的夏天)	Year: 2014 Director: Weiming Wang Genre: Drama Box office: ¥16.680.000
7	What's in the Darkness (Original title: 黑处有什么)	Year: 2015 Director:Yichun Wang Genre: Crime Box office: ¥76.100.000
8	Port of call (Original title: 踏血寻梅)	Year: 2015 Director: Philip Yung Genre: Crime Box office: ¥255.330.000
9	I'm not Madame Bovary (Original title: 我不是潘金莲)	Year: 2016 Director: Xiaogang Feng Genre: Comedy Box office: ¥483.730.000
10	Angels wear white (Original title: 嘉年华)	Year: 2017 Director:Yan Wen Genre: Drama Box office: ¥22.200.000
11	The Devotion of Suspect X (Original title: 嫌疑人 X 的献身)	Year: 2017 Director: Alec Su Genre: Crime Box office: ¥402.033.000

Part 4 Development of the research
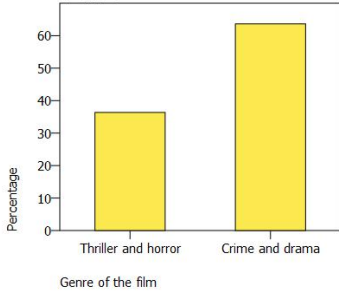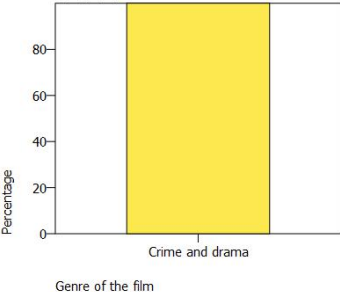
4.1. Results and analysis

4.1.1. Frequencies and binary correlations

A. Frequencies

In this part, results of frequencies of variables will be shown and descriptions of such results will be made, which will serves as the basis for the upcoming analysis.

Genre of the film	Spain		China	
Thriller and horror	4	36%	0	0%
Crime and drama	7	64%	11	100%

Among the respective 11 selected films of each country, Spain has 4 of thriller and horror and 7 of crime and drama.

Meanwhile, China has all of them classified crime and drama. Furthermore,

based on observation, none of these 22 films is purely comedy or science-fiction.

Role of victims	Spain		China	
Principal	4	36%	10	90%
Supporting	5	45%	1	10%
Walking-on	2	18%	0	0%

Surprisingly, victims of gender violence mostly appear in Chinese films as principal characters, with a number of ten cases out of eleven.

But in Spanish films, roles of victims can be randomly assigned to principal, supporting or walking-on. As has been observed, in total eleven Spanish samples, only four cases are of victims as principle roles. The rest cases are sorted with five cases of supporting roles and two of walking-on roles.

Identity of victims	Spain		China	
Child	1	9%	1	9%
Teenager	2	18%	2	18%
Adult or senior	8	72%	8	72%
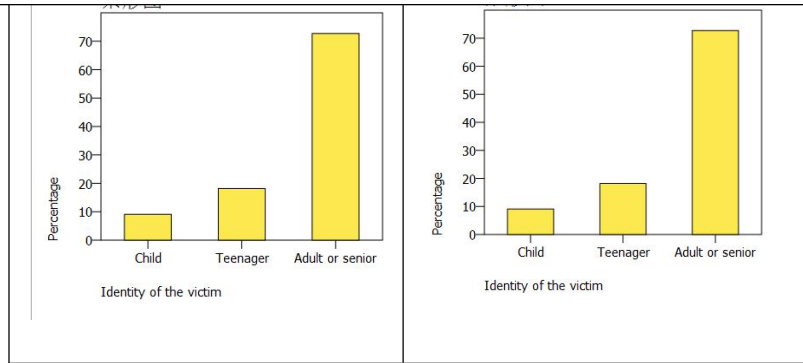
As result of Spanish samples is the same of Chinese samples, so in general, 72% of victims from the samples, which indicates sixteen out of twenty-two are adults or seniors, and only the rest six are children or teenager.

Civil status of victims	Spain		China	
Married or in a relationship	4	36%	3	28%
Divorced or single	4	36%	6	54%
Unknown or undefinable	3	28%	2	18%
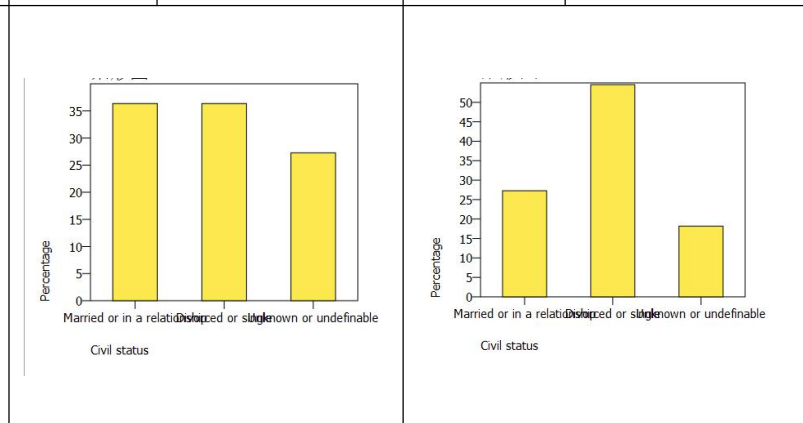
Despite of 5 cases in total of unknown or undefinable civil status of victims, it can be seen that victims who are married or in a relationship share the same quantity of divorced or single in Spanish films.

Meanwhile in China, divorced or single victims of gender violence are one time

more than those three samples whose victims are married or in a relationship, .

Social status of victims	Spain		China	
Professional elite or wealthy class	5	45%	0	0%
Salariat or middle-class	1	9%	2	18%
Unemployed or underprivileged	1	9%	5	72%
Unknown or undefinable	4	36%	4	36%

Despite of the total eight samples of unknown or undefinable social status of victims, it is easy to spot that in Spain, the majority of victims are professional elites or form wealthy class, which goes with a number of five cases.

Meanwhile in China, none of the samples includes a victim from the higher social class. Correspondingly, victims in the rest seven samples are particularly from middle-class or the underprivileged class and among them, cases of underprivileged class are more or less one time more than cases of meddle-class.

Educational status of	Spain		China	

victims				
Highly educated	2	18%	2	18%
Less-educated	0	0%	5	72%
Unknown or undefinable	9	82%	4	36%

As statistics has shown, in most cases, the educational status of victims is not indicated, specially in Spain. But still, the rest two samples contain victims with high level of education.

Same as result of the variable of social status, in China, almost three fourths of the referable cases are of less-educated victims, and victims of only two cases have been professionally educated.

Identity of perpetrator	Spain		China	
Child	0	0%	0	0%
Teenager	0	0%	0	0%
Adult or senior	11	100%	11	100%
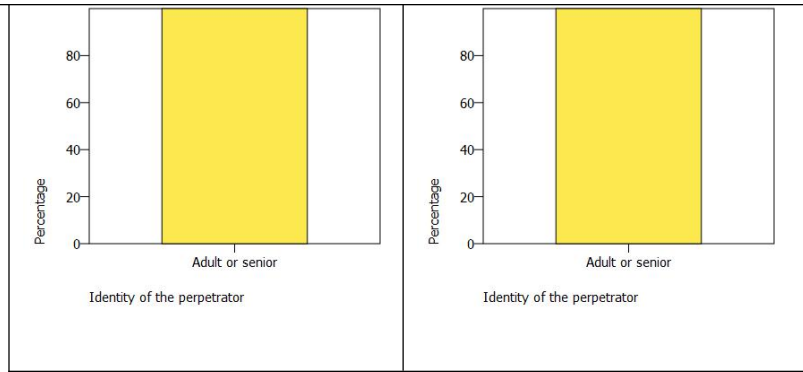
As we may expect, every perpetrator from the cases of selected films is male adult or senior and no child or teenager perpetrator has been spotted in any case.

Relation of victim and perpetrator	Spain		China	
Couple	2	18%	3	28%
Relative	2	18%	0	0%
Friend	1	9%	1	9%
Colleague	0	0%	1	9%
Neighbor	0	0%	0	0%
Do not know each other	6	54%	6	54%
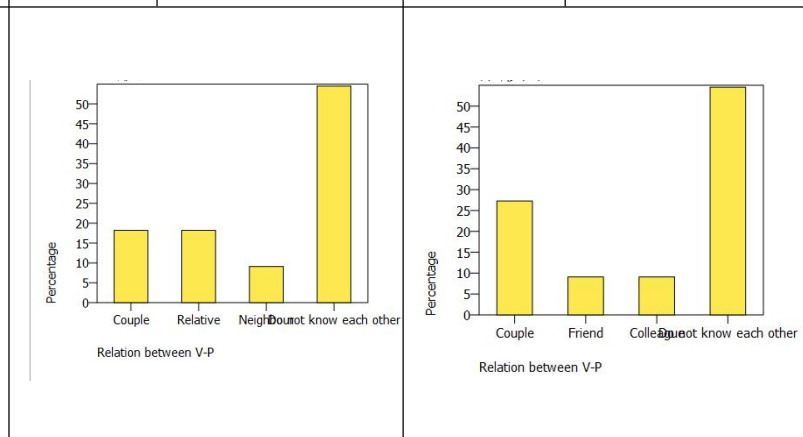
It is obvious that both in Spain and China, filmmakers squint towards setting up a

do-not-know-each-other relation between victims and perpetrators because this kind of relation can be found in six cases out of eleven samples in each country. Apart from this, the rest samples of Spanish films focus on malformed relation of couple, relative and friend, while Chinese samples bring highlights to relation of couple, friend and colleague. The relation of neighbor has not appeared in any case.

Type of violence	Spain		China	
Physical	6	64%	7	73%
Psychological	0	0%	3	28%
Various	5	56%	1	9%

Referring to the variable of "type of violence", the coding option "various" means that the victim suffers from physical and psychological violent treatments at the same time.

As we can see from the result, gender violence that appear in all samples are basically physical and psychological, in which single form of physical violence cases are in the majority, spotting with six cases in Spanish films and seven cases in Chinese films.

Comparing with Chinese films, Spanish films tend to render the violence in various way, with a number of five cases. On the other hand, Chinese films contain less cases of gender violence of multiple form, spotting with only one

case.

Subject position in film	Spain		China	
Principal	2	18%	6	54%
Secondary	7	64%	2	18%
Minor or insignificant	2	18%	3	28%

It is interesting to find that within the selected samples for this research, Spanish films set up plot of gender violence more as secondary or minor subject than as principal subject, with a total number of nine cases.

Meanwhile in China, plot of gender violence as principal subject in films shows its domination within the samples, spotting with six cases, while cases of secondary or minor cases are five in total.

Place where violence happens	Spain		China	
City or developed area	9	82%	8	72%
Village or remote area	1	9%	3	28%

Undefinable	1	9%	0	0%

Based on the statistics, for the most part, both Spanish and Chinese films tend to put plots of gender violence in the context of city or developed area, observing with nine cases and eight cases respectively.

Cases of villages and remote areas are less spotted, with only one case in Spanish films and three cases in Chinese films.

Environment where violence happens	Spain		China	
Public	0	0%	4	35%
Private	7	65%	3	28%
Labor	0	0%	1	9%
Domestic	4	35%	3	28%
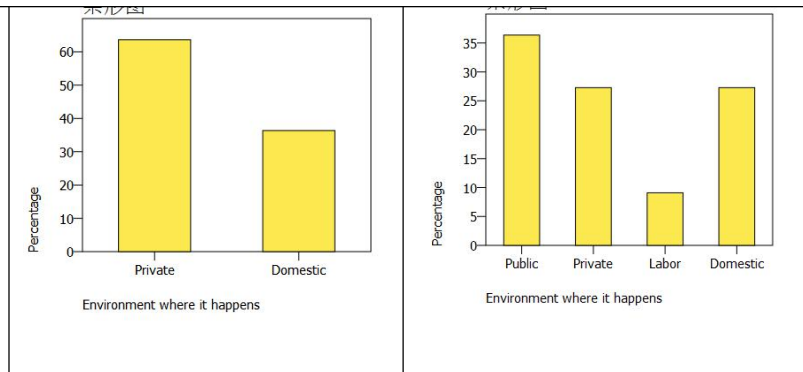
Among the selected films of this research, a large part of cases of gender violence in Spanish films occur in private environment, with a number of seven cases. After that, cases of domestic occupy a decent percentage of almost 40%.

Meanwhile in China, samples of films contain cases which happen not only in private and domestic places but also in public.

Also we can see from above that only one sample out of twenty-two cases contains plot of gender violence which happens in the workplace.

Via of expression	Spain		China	
Moving pictures	8	73%	8	73%
Indirect dialogues	1	9%	2	18%
Ellipsis	2	18%	1	9%
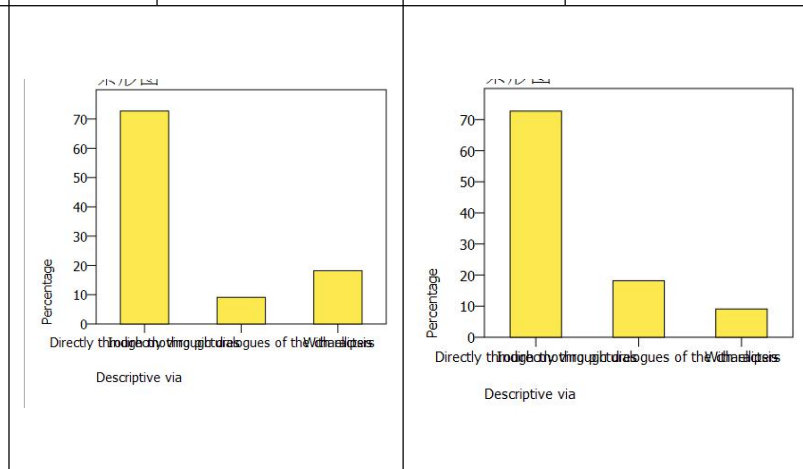
Both in Spain and China, filmmakers prefer to express gender violence directly

via moving pictures, spotting with eight cases in each country.

Meanwhile verbal violence conveyed by dialogues, which is softer than direct image impact and artistic ellipsis, which indirectly implies the happening of violence, do not occur that much in both Spanish and Chinese films, observing with only 3 cases in total for each country.

Reaction to the violence	Spain		China	
Positive	5	44%	5	45%
Negative	3	28%	5	45%
Untold	3	28%	1	10%

In Spanish films, despite of the 28% of cases with untold reaction, five out of eight cases of gender violence have been given with positive reactions, such as victims reporting the crime, proposing punishment, fighting back, participating feminist activities and so on.

However, in Chinese films, negative reactions, like victims hiding, bearing, avoiding to reveal, submission, or even becoming accomplice, can be spotted in five cases, same as cases with positive reactions.

Attitude to the	Spain	China

violence				
Opposed	6	54%	5	44%
Neutral	2	18%	3	28%
Ambiguous	0	0%	0	0%
Untold or undefinable	3	28%	3	28%
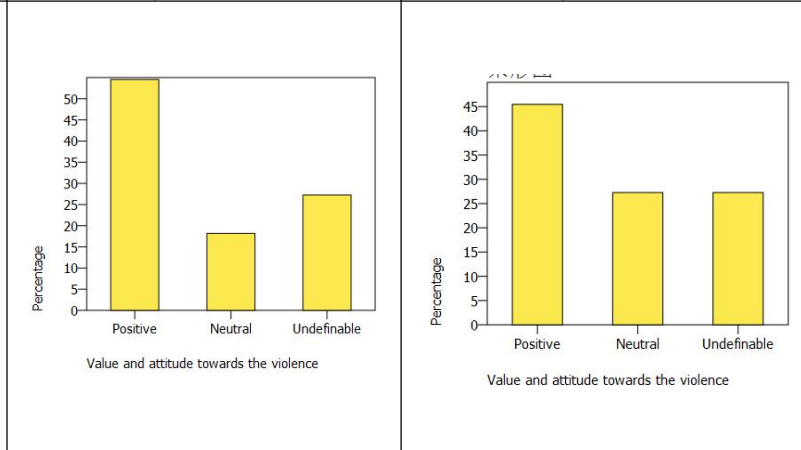
This variable particularly examines what kind of attitude to the gender violence that has been conveyed to public under the subjective filters of filmmakers.

Despite of six samples with untold and undefinable attitude, the majority of the rest samples are going with opposed attitude, spotting with six cases in Spanish films and five cases in Chinese films.

The following occupation is the neutral attitude, which can be observed with two cases in Spanish films and three cases in Chinese films. None of the samples has thrown out an ambiguous attempt.

B. Binary correlations

In this part, two variables will be combined and binary correlation charts will be made, which will serves as the basis for the upcoming analysis.

a.Genre of the film - Type of violence, Gender violence as subject in film
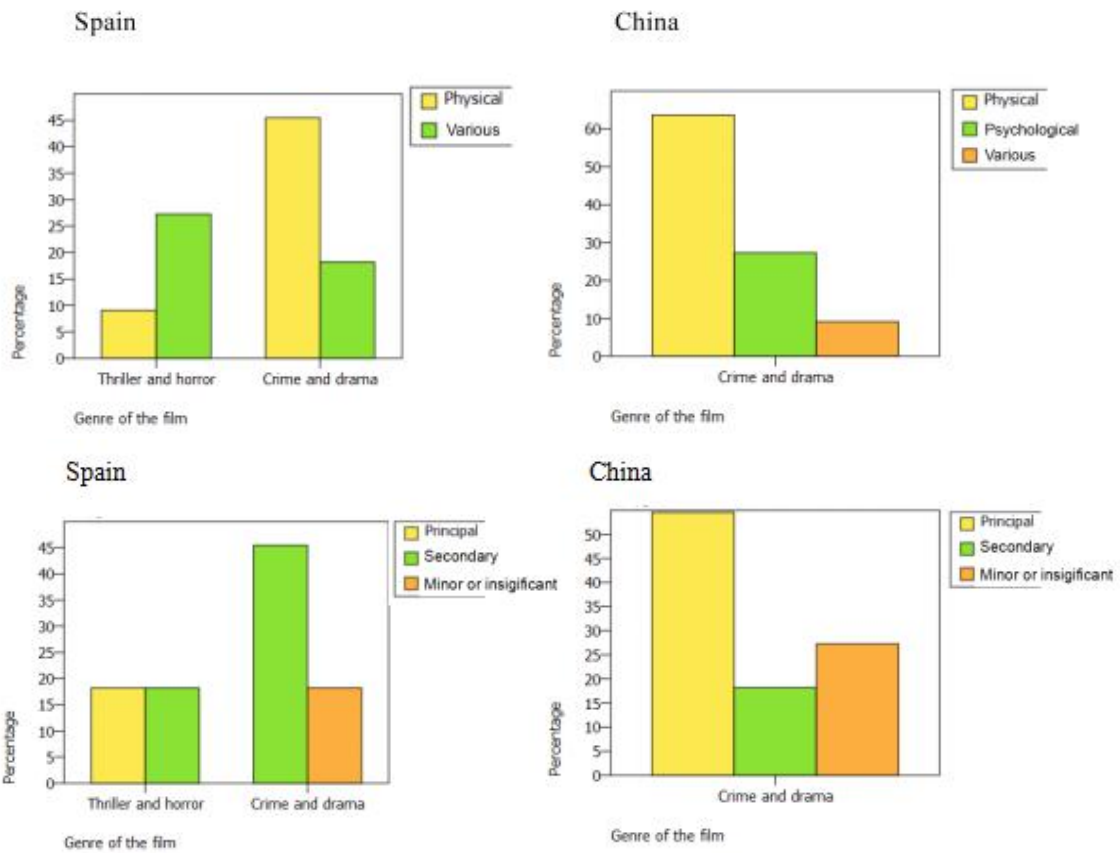
In general, the single form of physical gender violence appears more in crime and drama films than thriller and horror films, both in Spain and China.

However, Spanish thriller and horror films are applying plots of multiple forms of gender violence. On the other hand, among Spanish films, gender violence as principal subject only exists in genre of thriller and horror, meanwhile in films of crime and drama, plot of gender violence is always put in the position of secondary subject or minor subject of the whole story.

As for in China, because basically all samples are sorted as crime and drama films, comments which have been made in frequencies of these two variables can be adapted in here as well.

b.Genre of the film - Reaction, Attitude

Spain / China
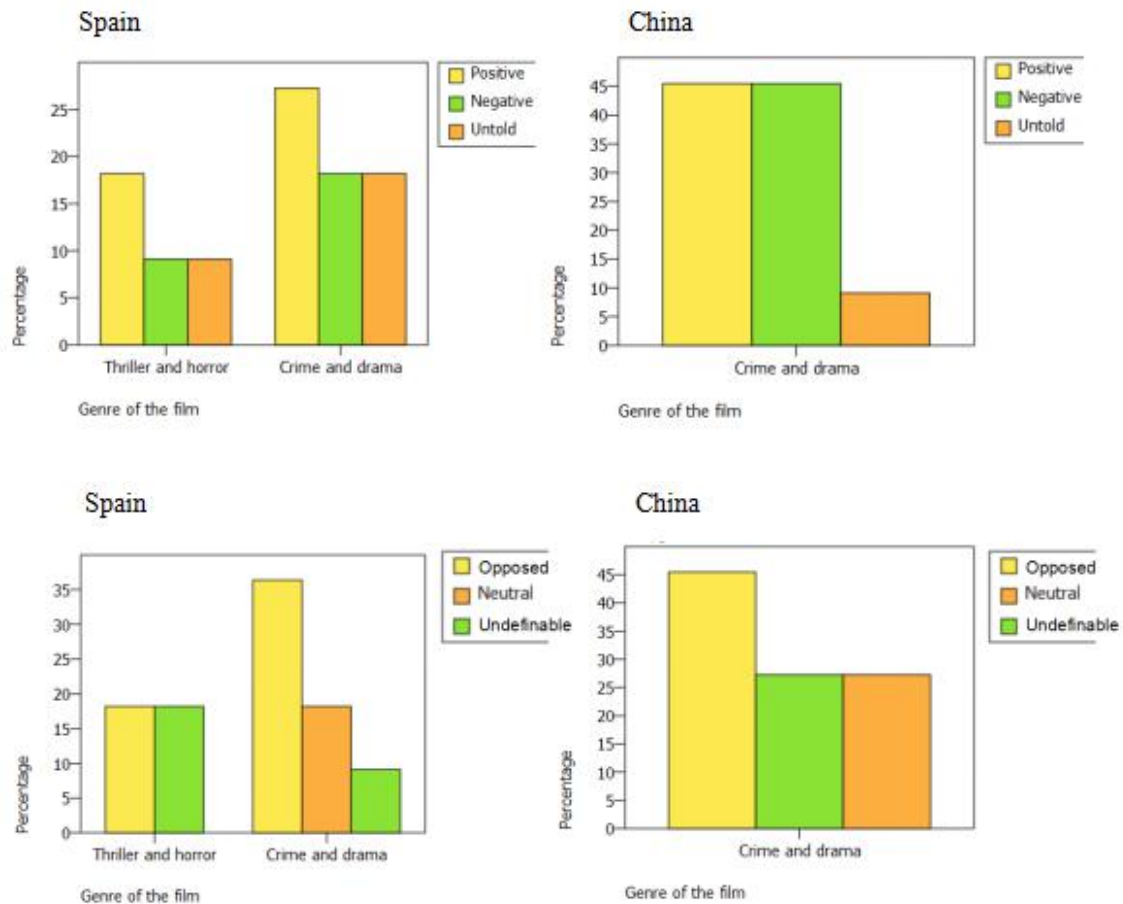
As has been described in last part, the majority of characters in Spanish films also in Chinese films gives out a positive reaction. However, it can be spotted that among Spanish samples, although positive reaction has been given out more in crime and drama films than thriller and horror films, negative reaction has been given out also more in crime and drama films at the same time, more than in thriller and horror films proportionally.

Afterwards, as for filmmakers' attitude to gender violence, it can be seen from the graphs that an opposed attitude has been shown in crime and drama films one time more than in thriller and horror films.

As for in China, because basically all samples are sorted as crime and drama films, comments which have been made in frequencies of this variable can be adapted in here as well.

c.Role of victims - Gender violence as subject in film

Spain / China — Role of the victim (Principal, Secondary, Minor or insigificant)
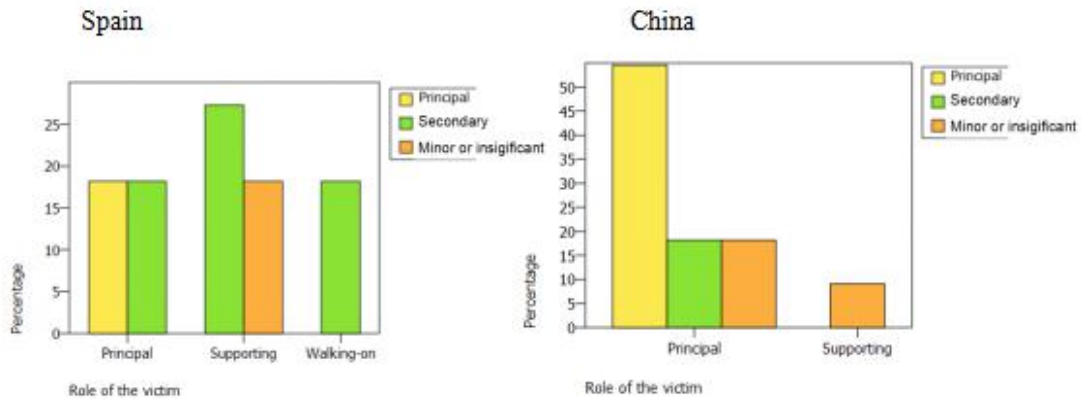
According to the bar charts, in Spanish films, gender violence serving as principal plot of the film always goes with victims who play the principal roles as well. Meanwhile, when gender violence serves as secondary plot of the film, victims may appear as all kinds of roles -- main, supporting or walking-on characters.

In Chinese films, as no victim shows up as walking-on characters, all cases are concentrating in principal roles and supporting roles. Based on this, plot of violence as principal subject is overwhelmingly emphasizing the domination of itself in term of "victims playing principal roles", which is way more exaggerated than in Spanish films.

d.Role of victims - Attitude

Spain / China — Role of the victim (Positive, Neutral, Undefinal)
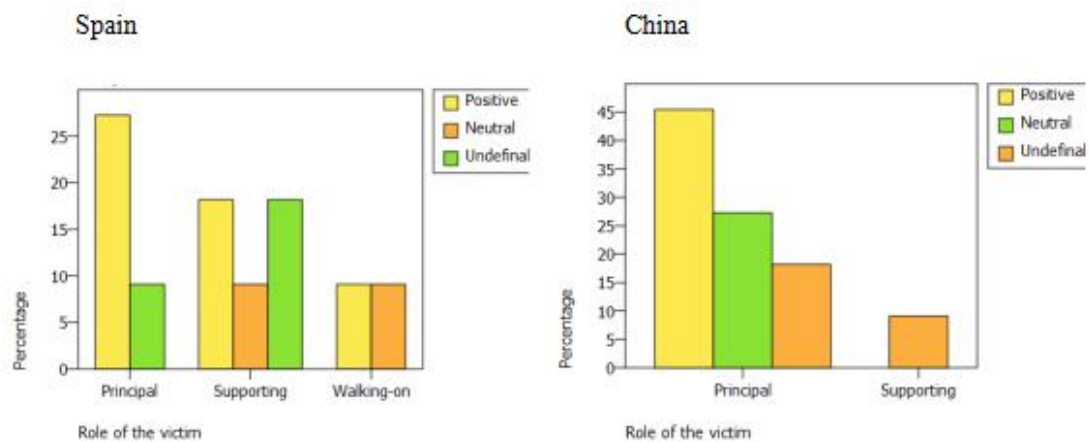
According to the bar charts, in Spanish films, opposed attitude can be found in films with victims playing every kind of role. Supporting roles and walking-on

roles are less than principal roles in Spanish films which means that it is understandable that opposed attitude can be seen more in films with victims as principal roles.

Situation is the same in Chinese films. But the difference is, that all cases of opposed attitude are rolling with victims as principle characters in films, occupying more that 40 percent of the total number, while neutral attitude also only appears in films with victims as principal characters.

e.Civil status - Social status
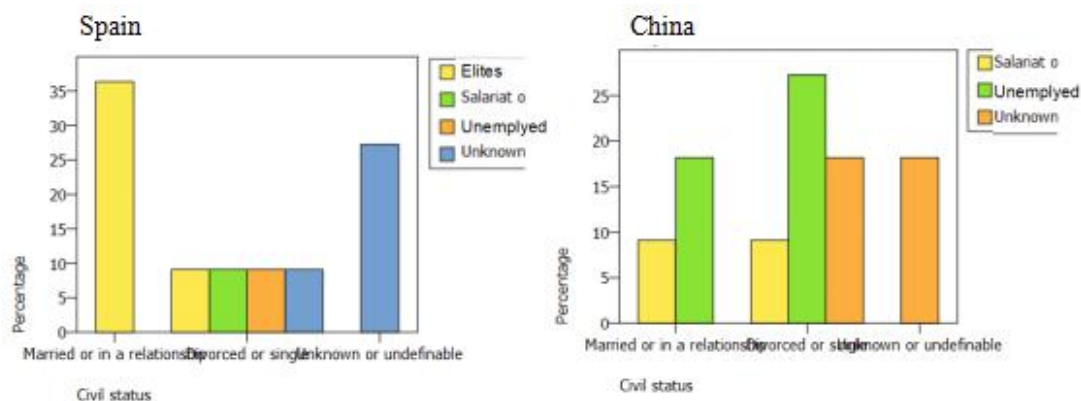
In order to deepen the analysis on the setup of victim of gender violence, we may take a look in the correlation between variables of civil status and social status. It is interesting to see that in Spanish films, women who are married or in a relationship (who suffer from domestic gender violence) all are professionally employed (social elite) or wealthy and this bar occupies the highest percentage, while divorced or single women can be from any social class.
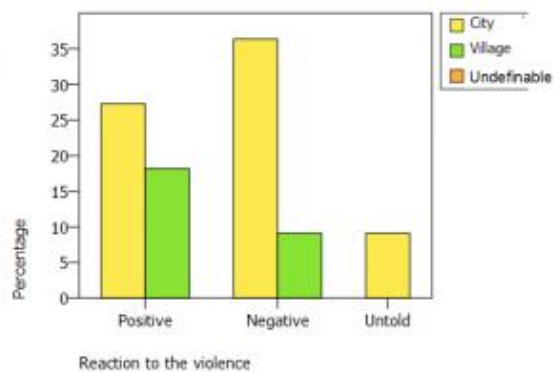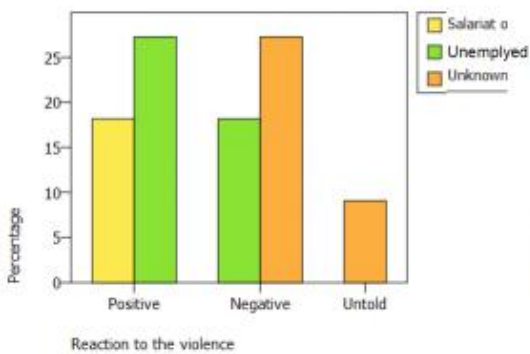
In Chinese films, as there's no case of elite women, so all cases of not-single/single are of women form salariat and under-privileged class. Among those, single unemployed women are in the majority.

f.Reaction - Social status, Places

Spain
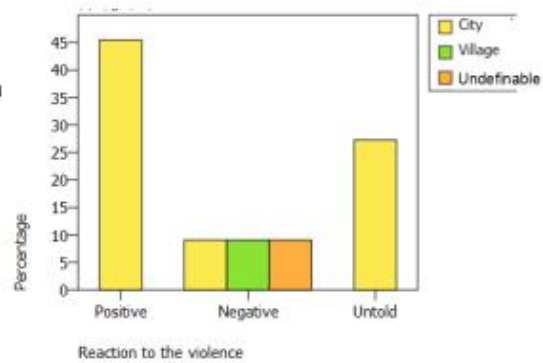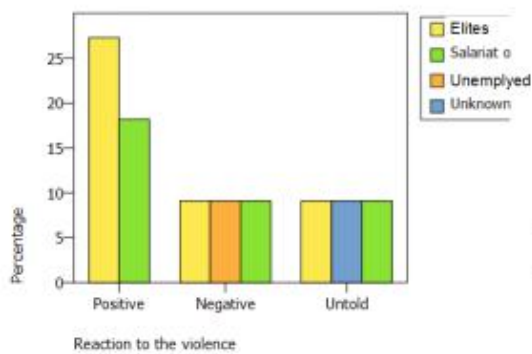
China

Despite of cases of untold attitude, in Spanish films, professional elites or people from wealthy class tend to react positively in front of gender violence, proportionally much positively than people from salariat or under-privileged class. Respectively, people who live in city or developed areas also tend to react positively against gender violence much positively than people who live in villages or remote areas.

Meanwhile, in Chinese films, though no case of elite or professional has been sorted and negative reaction has been shown with a higher percentage in cities than in villages, still, it is surprisingly to see that half part of women from salariat and under-privileged class are showing out positive reaction to fight with the violence they have suffered.

g.Type of violence - Descriptive via
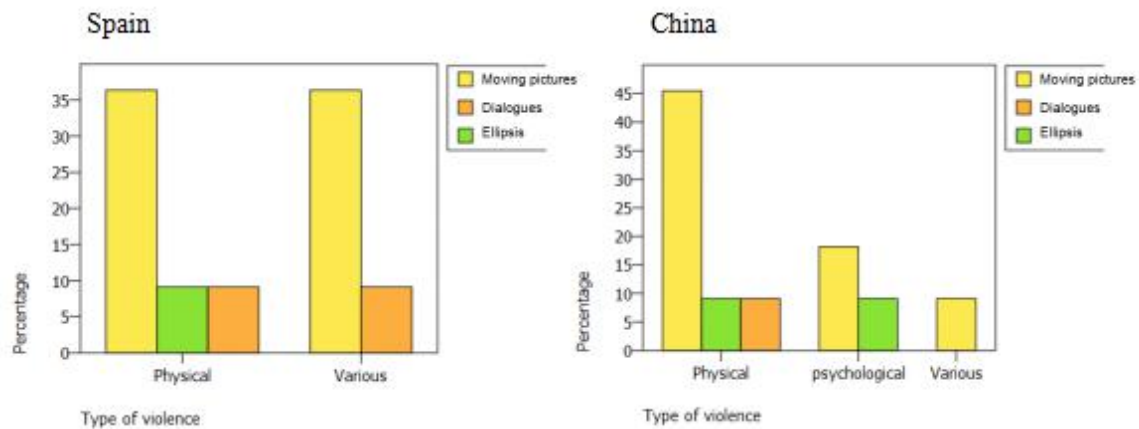
It can be seen from the bar charts that, both in Spanish films and in Chinese films, both single type (physical, psychological) and multiple types of gender violence are mostly expressed directly by moving pictures, meanwhile dialogues and ellipsis only occupy a small part in cases of single type of gender violence.

h.Reaction - Attitude
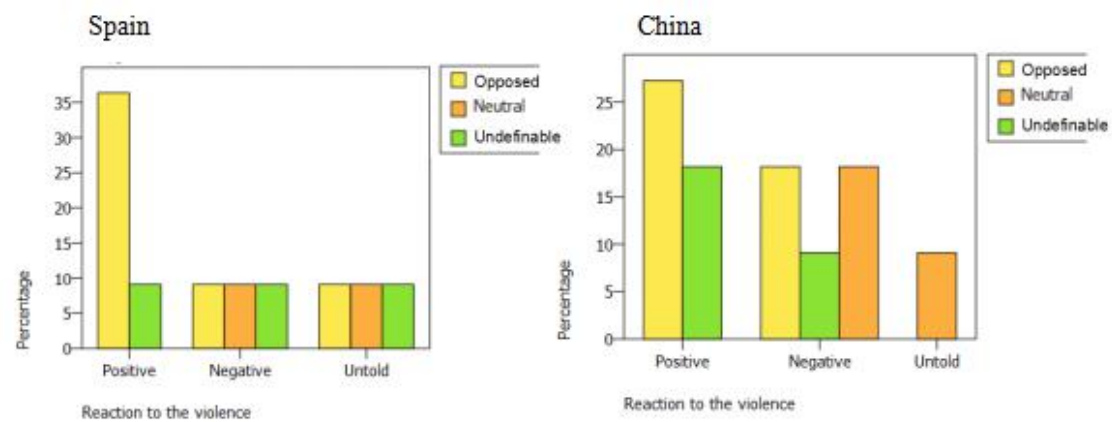
It can be seen that opposed attitude has been shown out in films with positive reaction to violence, both in Spain and in China. As no ambiguous attitude ones has been presented, neutral and undefinable attitudes are located averagely in each kinds of reaction more or less. To be more detailed, neutral attitude only appears with negative or untold reaction.

What's more, comparing with the overwhelming major domination of opposed attitude with positive reaction in Spanish films, opposed attitude with positive reaction in Chinese films shares a slightly less occupation. Respectively, a higher

percentage of opposed attitude with negative reaction and higher percentage of neutral and undefinable attitude with positive and negative reaction can be found.

4.1.2. Comparative analysis

A. Does life in real world reflect in films?

First of all, the result of genre of films shows the decent advantage of crime and drama films in front of thriller and horror films. Even though the situation in China is due to its extreme strict censorship on contents of horror films, which imposes restrictions on the creativity and freedom of creation of thriller and horror films. Still, so as to say, gender violence has been mostly explored as a serious topic not only in real life, but also in cinematographic media, and in which has been considered less connected with sense of entertainment and more involved with reflections in reality. Such as the cases of *Marshland* and *May God Save Us*, that they are two typical examples of crime movies related with crime of gender violence.

From the results of variables of identities, all perpetrators from the samples are male adult or senior, which matches the situation in real life which has been stated before[22]. Meanwhile, most of the victims from the samples are adults or seniors, and only a few of them are children or teenager. Generally, violence against children and teenager would be carefully considered as more abominable and sensitive issue because comparing to adult, they are more vulnerable and less independent. Crimes related to them are also more controversial and raise more concern. It is understandable that the identity of victims tend to be set up mostly as adult, unless violence against children and teenager serves importantly for the story of the film. For example, in films *Don't Be Afraid* and *Angels Wear White*,

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[22] Data and explanation have been put in part 2.2.1. of this thesis.

stories focus on sexual assault against under-aged girls committed by male adults. Filmmakers of these two films made some deep social reflections in the films about how gender violence may affect the formation of young child and how we can protect them as much as we can.

Results of next following two variables, civil status, social status and educational status of victims, demonstrate, in some way, the difference of national economic development between two countries, which can be seen from to what class level gender violence has spread in each country. To be exact, Spain has reached the level of developed country while China still remains as a developing country. For example, in the Spanish film case of *Sleep Tight*, the protagonist is a cultured professional woman who lives in a fancy flat in the centre of the city, in a relationship with her boyfriend (not the perpetrator), like most of other protagonists of Spanish sample films. The results correspond with the traditional ideology in china that people think that uncultured women from lower social level are the high risk group which tends to suffer form more violent treatments than cultured women form upper class. In the case of *I'm Not Madam Bovary*, the protagonist was a countryside uncultured divorced lady who were unfairly treated by the patriarchal authority. And in the other case of *Port of call*, the protagonist was a teen girl who worked as a hooker of compensated dating and got murdered by her client.

From the result of variable of relation between victims and perpetrators, we can see that filmmakers tend to set up a violent crime against women between strangers, based on the high percentage of "relation of do-not-know-each-other". Apart from this, the rest samples of Spanish films focus on malformed relation of couple (e.g. husbands and wives in *Broken Embraces* and *Plans for Tomorrow*), relative (e.g. fathers and daughters in *Don't Be Afraid* and *Shrew's nest*)and friend (e.g. lodger and doorkeeper in *Sleep Tight*), while Chinese samples bring highlights to relation of couple (e.g. husbands and wives in *Fengshui* and *The Coffin in the Mountain*), friend (e.g. professor and student in *Sex Appeal*) and colleague (e.g. boss and employee in *Go! Lala Go!*). Apart from that, considering

the result of the variable "place", based on the results, both Spanish and Chinese films tend to put plots of gender violence in the context of city or developed area. Also, from the results of the variable "environment", a large part of cases of gender violence in films occur in public, private and domestic environment. When we reflect all these about the situation into real life, violence against females could happen not only between strangers, in city and private environment. Moreover, the concept of gender violence can be widely adapted in crimes which are perpetrated in neighbourhood, offices, friend zone and family, in also countryside, no matter in public or in private places. Thousand of cases can be found recorded under different circumstance in real life[23]. So as to say, the statistics of the sample films has been a bit biased.

Referring to the variable of type of violence, as we can see from the result, single form of physical violence cases are in the majority in general. We all know that physical assault is one of the most common form of gender violence in real life, however, psychological abuse is also an invisible but detrimental form of gender violence that discriminates women and do harm no less than the physical one. Also it always occurs together with physical violence at the same time. This is also another biased point of the sample films. Comparing with Chinese films, Spanish films tend to render the violence in the various ways of physical and psychological. We may assume that diversified form of gender violence helps Spanish films deepen the drama of the story. For example, in the film *Broken Embraces*, the husband of the protagonist who she did not love not only violently pushed her off the stair after a harsh argument, but also secretly stalked on her and rudely invaded into her personal private life. All these make the whole story of the film more dramatic and lead to the beautiful tragic which happens on the protagonist afterwards.

As for the variable of reaction, in Spanish films, the majority of cases has given with positive reactions, such as victims reporting the crime, proposing

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23 Examples and details can be found in *Global and regional estimates of violence against women,* published by WHO, Department of Reproductive Health and Research in 2003. Access to the digital version of the publication: http://www.who.int/reproductivehealth/publications/violence/9789241564625/en/

punishment, fighting back, participating feminist activities and so on. However, in Chinese films, negative reactions, like victims hiding, bearing, avoiding to reveal, submission, or even becoming accomplice, have the same share with positive reactions. Somehow, it reveals the truth that some decadent traditional ideas of patriarchal culture are still existing in both countries, especially in China. Outstandingly, the idea which considers that women should always obey men and should be ashamed of being assaulted or treated violently by men, leads to a worrying situation that a lot of women tend to accept or agree with their subordinated position and choose to keep silent after receiving violence. This is also what we have witnessed from the result of the samples. For instance, in the movie *The Coffin in the Mountain*, the wife was constantly suffering from domestic violence from her husband, although she had had the idea of fighting back but she never did it. Instead, she chose to do nothing and hoped that she could be saved by her secret lover who was already married.

However, women's power is definitely arousing. Reaction of victims in films varies from their social status and where they live. Professional elites living in city tend to react much positively than salariat or under-privileged women living in countryside. As has been discussed in the theory part, after feminism entering the society of Spain rand China, more and more women started to reflect on their own status in such gender biased situation and began to appeal for equal rights for themselves. So we may assume that victims in films who are higher educated are more aware of such unequal treatment, more feminist and would like to fight for their equal rights, as they have more accesses to the modern ideology of feminism. Also, city and developed areas are places where feminism is accepted to a great extent and there are more objective opportunities and support from government and social associations for female victims to defend for their legal rights. In Chinese films, half part of women from salariat and under-privileged class are showing out positive reaction to fight with the violence they have suffered. we can still says that the awareness of gender equality and women's rights is becoming more visible and obvious in China, as this is even a country with a seemingly unshakable system of patriarchy. For example, in the movie *I'm*

Not Madam Bovary, the protagonist was a uncultured poor women from village, but she still tried to fight for her legal justice and equity.

B. As what gender violence serves for films?

Both in Spain and China, filmmakers prefer to express gender violence directly via moving pictures, meanwhile verbal violence conveyed by dialogues do not occur that much in both Spanish and Chinese films. The result of the correlation of type of violence and the descriptive method of such violence also shows that in Spanish films and in Chinese films, both single type and multiple type of gender violence are mostly expressed directly by moving pictures. It is comprehensible that image, especially moving pictures, which is the essence or cinematographic media, can create a more impressive visual impact to spectators, so as to make a "time-lapse" sensation to them as well. This is also the advantage and competitiveness of cinematographic media at the same time. Therefore, gender violence is gradually becoming gimmick or a plot device in films in order to be attractive to spectators because of the violent or sexual elements it contains. These "entertaining attractions" can make films more attractive to spectators. For example in *Julia's Eyes* and *Port of Call*, extreme violent scenes have been shown directly on screen, such as dead girl stabbing on the wall and man separating female's corpse.

Spanish films set up plot of gender violence more as secondary or minor subject than as principal subject. When gender violence serving as secondary plot of the film, victims may appear as all kinds of roles -- main, supporting or walking-on characters. In Chinese films, plot of gender violence always plays as principal subject in films when victims are playing principal roles in these films as well. This is totally different from Spanish films. In which roles victims of gender violence exist in films depends on in what way the plot of gender violence is serving for the whole story. We may assume that Chinese films have a higher

centrality and a more strict uniformity on the coordination of main characters (victims) and core plot (gender violence) than Spanish films. Also, according to the correlation of genre of films and type of violence, in general, the single form of physical gender violence appears more in crime and drama films than thriller and horror films, both in Spain and China. Physical violence is the form that can be easier to be convicted and expressed. This absoluteness could help enhance the stringency of stories in crime and drama film. Therefore, Chinese films tend to utilize their better centrality and uniformity, plus the stringency which they endow with, to make themselves more professional and attractive to spectators. For example, the story of *Blind Mountain* is about a girl from city who got kidnapped and trafficked by the man who hired her and then was imprisoned by her "husband" in a poor remote village in the mountain. She got hit and raped by her "husband" and received unfair treatment from her "family-in-law". All the violent scenes have been shown directly in the film.

C. What are these films trying to tell us?

The variable of attitude particularly examines what kind of attitude to the gender violence that has been conveyed to public under the subjective filters of filmmakers. As has been observed, the majority of the valid samples are going with opposed attitude, which means that filmmakers of these films are trying to state out the seriousness, viciousness and intentionally subjectiveness of gender violence and to evoke a positive response of public in order to promote gender equality.

Both in Spanish and Chinese samples, positive reaction has been given out more in crime and drama films than thriller and horror films. Also, the opposed attitude has been shown in crime and drama films more times than in thriller and horror films. As thriller and horror films contains more elements of entertainment, crime and drama films are more serious in some way, that allows filmmakers to express

their accurate attitude on gender issues. According to the result of correlation of reaction and attitude, both in Spain and in China, opposed attitudes have been shown out mostly alongwith positive reactions. Theoretically, when a positively accurate reaction has been set up in the story, relatively, that means that makers of this film do possess an "opposed" attitude to gender violence. This has been proved by the results above, even though there is a modest deviation between Spain and China on the results. For example, in the Spanish crime film *Marshland*, though most of the victims had been murdered in the film, their families and the two detectives were working hard to crack the case and protect the survivors and eventually, the vice was punished. Also in the Chinese drama film *Angels Wear White*, after getting raped, two girls went to the doctor and police accompanying by parents and lawyer. At the end of the film, the perpetrator was arrested and convicted of crime.

According to results, basically in both Spanish and Chinese films, opposed attitude can be seen more in films with victims as principal roles. We may assume that when the main character who dominates the whole story and occupies the most important part of the film is a victim of gender violence, filmmakers will tend to throw out an attitude which is accurate and acceptable by modern feminism in term of gender equality. For instance, in *Don't Be Afraid*, director was trying to show off his aversion on sexual assault on under-aged girls by telling the story of the post-traumatic growth of the victim girl.

4.2. Cinematographic media and culture of gender in Spain and China

As the patriarchal culture has led to a culture of gender of "men dominating, women subordinating", the phenomenon of equality between males and females, first of all, can be seen from the professional field of film industry. When we

look at the technical information of all the selected films, only two of them are directed by female directors, which are the Spanish one *Plans for Tomorrow*, directed by Juana Macia Alba, and the Chinese one *Go Lala go!*, directed by Jinglei Xu. It somehow proves that nowadays, no matter in Spain or in China, males are still dominating those important parts of filmmaking, especially the directing part in the case of this thesis.

Afterwards, for further discussions about the gender violence and cinematographic media, conclusions can be drown from the analysis which have been made above.

First, from an objective opinion, representations of gender violence portrayed in cinematographic media represents how people interpret such violent acts against women in real life, and what kind of culture of gender is dominating the society. As has been quoted above in the theory part, the cultural construction of gender in fiction, such as cinematographic media, is a reflection of the changing reality (Rodal, A. 2007). Based on the statistics of samples that have been gathered and analyzed, it is true that in most cases, the hows, whys, wheres and against whom gender violence has been carried out are exactly the same as themselves in real life.

For example, the story of a cruel murder of *Port of Call* is adapted from a real case happened some years ago in Hongkong. In the film *Blind Mountain*, gender violence refers to kidnapping, trafficking and imprisoning of women. These are crimes that still exist in today's China[24].

Furthermore, a visible gap between Spain and China can be spotted. According to the results of *2017 gender gap report* which have been shown in the theory part, we may witness a difference of awareness and recognition of gender inequality and gender violence between these two countries. This also reflects in the research of this thesis. For example, the different quantity of films with plot of

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[24] According to a professional investigation of Brandeis University, since 2008, there are more than 2000 cases of trafficking of women have been committed each year in China. See more details and statistics in: http://www.brandeis.edu/investigate/slavery/docs/china-uniap-datasheet-2010.pdf

gender violence is a good proof of that. In the process of searching and selecting samples for the analysis, it was easy to find plenty of Spanish films with theme of gender violence, which have been listed out by filmaboutit.com[25]. Meanwhile in China, it is even not possible to locate hashtags such as "gender violence" or "feminism" on the website of Douban[26], since that, samples films of China had to be selected by manual searching and content reviewing. Though actually, we could attribute such difference to the sensitive and special censorship of Chinese government. As being mentioned before, Chinese authority has extreme strict rules for films which contain violence, sexual scenes and crime. Another proof of the difference is the different status of victims in representations. It is a common sense that the level of economy and modernized cultural development of China is not as advanced as Spain. In China, a fairly large number of people still lack of education and live in under-developed zones. They tend to stick with the traditions, especially the women, who are so-called "closed-minded and conservative", and of course not as that aware of women's equal rights as most of Spanish women who are already stepped into class of professional elites.

Second, as Hollywood had been exporting to the world its own ambiguous attitude towards violence and pornography, which have become the two most popular themes for cinematographic media, audience's perception and esthesis of images and letters are degenerating. They need dazzling pictures, exaggerated stories and famous actors. Apparently, under such commercialized market demand, cinematographic media unavoidably should somehow focus on actual profits and monetary gain.

Therefore, filmmakers are tending to create a more impressive visual impact to spectators. Therefore, gender violence is gradually becoming gimmick or a plot device in films in order to be attractive to spectators because of the potential violent or sexual elements it contains. These "entertaining attractions" can make films more attractive to spectators.

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[25] Explanation has been made in part 3.3 of this thesis.

[26] Explanation has been made in part 3.3 of this thesis.

Among these phenomenon, different from Spanish films, Chinese films tend to utilize their better centrality and uniformity of characters and stories, plus the stringency which they endow with, to make themselves more professional and impressive to spectators.

In some cases, such scenes of violence can be "extreme entertaining" which can be overwhelmingly insulting for women. But as being observed in the reseults above, no "extreme entertaining" or ambiguous case of film has been sorted in Spanish films or Chinese films. Even though, for example, in the film *The corpse of Anna Fritz*, some scenes are quite confusing, such as the unnecessary naked female body and pointless plot of necrophilia. For the contemporary cinematographic media, the "normalization" of violence is gradually becoming an excuse which forces women to serve as victims, the "subordinated group" of violence and pornography.

The last, in general, cinematographic art has become a common method for arousing more public recognition and attention to gender violence. Alongwith the popularization of feminism, filmmakers are trying to state out the seriousness, viciousness and intentionally subjectiveness of gender violence and to promote gender equality by cinematographic storytelling.

Even though in real life, there is a difference between China and Spain with respect to the level of modernized culture of gender, still, after all, Chinese filmmakers are awake, as we can see from the results and analysis that Chinese films contain no less opposed attitude to gender violence than Spanish films.

Part 5 Conclusions

To conclude the whole research, we should first consider again about the two main concepts of this thesis. The first one, cinematographic media, also known as movie or film, is one of the new forms and for now, the most popular forms of audiovisual media. Let alone the entertainment it should contain, cinematographic media also carries the general function like other kind of media, which is representing social value and conveying information and ideas.

The second one, gender biased violence against women, which exists in every corner of the world and every sphere of personal and social life, is a normalized and invisible process that controlled by the patriarchal social system. It plays a significant role of the present the culture of gender which is now a worrying issue that needs attention of every human being.

Basically, Spain and China are two countries with similar profound history of patriarchal domination and tradition of gender inequality. After the transformation from dictatorship to democracy, cinematographic media had gained huge progress on free creation, alongside with development of the waken feminism.

Therefore, with the general function of media and its special feature of entertainment and artistic attraction, cinematographic media has become a common method for arousing more public attention and recognition to gender violence. Even though gender violence is sometimes employed as gimmick or a plot device in films in order to be more attractive to spectators because of the violent or sexual elements it contains. Still, based on the results of this research, gender violence in Spanish and Chinese films in these recent ten years has been realistically accurate and is not exaggerated for much audiovisual amusement. Also, such films with plot of gender violence are trying to convey a positive message of opposing such unequal treatment on women and appealing for gender equality.

China owns a lager spectators base than Spain, but Spanish society shares a more equal environment for women and a more advanced ideology of culture of gender. Such situation should be relatively due to Chinese strict censorship of cinematographic production and the humble level of culture and economic modernization of the country.

Promoting gender equality is one of the most important international issue in 21st century. Plenty of movements, activities, mass gathering, public programs emerge in order to make more effort for diminishing inequality and supporting feminism.

One of the most influential for example, is the "#MeToo" Movement, an international movement against sexual violence (especially sexual harassment and assault), which has provoked huge influence in film industry since last autumn, after the public revelations of sexual misconduct allegations against Harvey Weistein, and soon began to spread to all around the world.

And during the process of such promotion, the global society has started to pay more attention to the necessity of participation of men. According to the observation, it has been declared that men should share the responsibility of eradicating this social scourge, since abuse is not just a problem for only women.

Apart from representations of gender violence in films, which has been investigated and analyzed in this thesis, how film of gender violence are affecting people's ideology and acts in real life, and the general image of female in films are also interesting topic in the opinions of professional feminists. They can be the ideas for future investigations.

This research is limited by, numbers of samples, time and length. Results that have been received are, in some way, incomplete and lopsided. But it could be a model of discussion and methodological basis for more future investigation in term of cinematographic media and gender issues and also cultural comparison of media and communication between countries.

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Annex: Numeric input of the samples according to the coding scheme

a. Spain

Case	1	2	3	4	5	6	7	8	9	10	11
Genre	2	1	2	2	2	1	1	2	2	1	2
Role	1	1	2	2	2	1	2	3	2	1	3
IdentityA	3	3	3	1	2	3	3	2	3	3	3
Civil	1	1	1	3	3	2	2	3	1	2	2
Social	1	1	1	4	4	2	3	4	1	1	4
Eucation	3	1	3	3	3	1	3	3	3	3	3
IdentityB	3	3	3	3	3	3	3	3	3	3	3
Relation	1	6	1	2	6	5	2	6	6	6	6
Type	5	5	5	1	1	5	5	1	1	1	1
Subject	2	1	3	2	2	1	2	2	3	2	2
Place	1	1	1	1	1	1	3	2	1	1	1
Environment	4	2	4	4	2	2	4	2	2	2	2
Via	1	1	1	1	1	1	3	2	3	1	1
Reaction	1	1	2	3	1	3	2	2	3	1	1
Value	1	1	1	1	4	4	4	2	2	1	1

b. China

Case	1	2	3	4	5	6	7	8	9	10	11
Genre	2	2	2	2	2	2	2	2	2	2	2
Role	1	1	1	1	2	1	1	1	1	1	1
IdentityA	3	3	3	3	3	3	2	2	3	1	3
Civil	2	2	2	1	1	2	3	2	2	3	1
Social	3	4	2	3	3	4	4	3	3	4	2
Eucation	2	3	1	2	2	1	3	2	2	3	3
IdentityB	3	3	3	3	3	3	3	3	3	3	3
Relation	6	6	4	1	1	3	6	6	6	6	1
Type	5	1	1	2	1	1	2	1	2	1	1
Subject	1	3	3	2	3	1	1	1	1	1	2
Place	2	1	1	1	2	1	1	1	2	1	1
Environment	1	2	3	4	4	1	1	2	1	2	4
Via	1	1	1	1	1	1	2	1	1	3	2
Reaction	1	3	1	2	2	2	2	1	1	2	1
Value	1	4	1	2	4	1	4	1	2	1	2