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The Postion Of Women In Science Fiction

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Abstract:

Science fiction always reflects a typical attitude, and the worlds that provide settings for the stories and fiction have therefore tended to be ones in which men provide the important part of the action, and women, when they are not ignored, are primarily cast in traditional roles of wife and mother. However, modern writers, many of whom are women, are increasingly exploring probable future situations with women in positive roles. The insights portrayed in this genre can therefore become increasingly important in providing relevant images for the future. In science fiction, women are not only underestimated,- but are significantly less likely to be the main character or to represent a strong role of a female protagonist. The women in science fiction more often than not assume a caring or passive role and are less likely to be played as experts in their careers than male characters. In the research paper, I intend to show the role and the position of women in the genre of science fiction as a writer or as a character of fiction.

Keywords: Women, Science fiction, Gender stereotypes, Female character in science fiction, Female writer in science fiction.

Introduction:

The stereotypes surrounding the potentialities of women in Science, Technology, Engineering, and Mathematics (STEM) are connected to the way women discern their own abilities and the likelihood that they will pursue and maintain a career in these fields. Therefore, restricting the exposure to these stereotypes can be integral to improving the representation of women in STEM. The media plays an integral role in reinforcing or challenging these stereotypes, and we will be discussing the ramifications of the representation of women in science fiction in particular. In science fiction, women are not only weak,- but are importantly less likely to be the protagonist or to represent a strong female position in science fiction. The character of women in this genre is not typically loving and caring, they are extremely passionate about their work. These factors therefore not only are based around gender stereotypes that exist in society but actually emphasize them, and when repeatedly exposed to these gender stereotypes through media, can lead to entrenching of these expectations in the way women see themselves. Furthermore, these stereotypes echo several of the factors that limit or restrict

women in their everyday lives. Women in the science fiction genre will often occupy lower-skilled occupations in the character range and are usually noticeable due to their appearance, dress up, or sexual attractiveness. This resembles the fact that women are more likely to occupy lower-level jobs (this is linked to the way gender stereotypes affect the way women perceive their own potential and is the result of many barriers that limit women in the labour market) and are likely to be considered by their attractive physical appearance before their academic capabilities or skills. Also, in media, the attractiveness of women is often portrayed as linked to their intelligence, with those considered sexually attractive being considered bimbos (attractive but unintelligent or frivolous young women) and with intelligent women being portrayed as frumpy (dowdy and old-fashioned, especially used of women or her clothes); this has therefore filtered into the everyday lives of women, providing a problematic issue for women with academic goals but being taught from a young age to value their physical appearance. An excellent example of the trivialization of women in science fiction is in the 2013 film Star Trek Into Darkness. Alice Eve performed one of two female roles in the film, Dr. Carol Marcus a molecular biologist. Even though her status in this role is rare and could be a powerful tool of representation for women in STEM careers, her integrity as a female character is undermined by one scene (according to people, which is the most memorable scene for her character in the whole film) in which she is shown in her underwear. The scene trivialises her abilities as a scientist and emphasizes the importance of her physical appearance over her abilities as a strong female character as well as a woman in STEM. This film is not the only example of this in the science fiction genre, the roles of women in these films are often undermined in this way or by their role being the love interest in the storyline. The role of media in influencing or controlling society and the permeation of stereotypes to audiences means that it could be a tool in increasing the representation of women or female characters in STEM. By increasing the representation of women in science fiction, improving the variety of roles for women in these films, and monitoring the stereotypes present, there could be potential for providing positive role models for women in STEM and transform science fiction into a platform that could contribute to increasing the representation of women in STEM on and off the screen.

Representation of female characters in science fiction:

There is an incredible lack of women in science fiction, and this is not because women are less able in this field, but is most likely a combination of various factors that lead to women not being supported, not being taken seriously, and feeling that they do not have the abilities in this field of literature. The biggest factor is the influence or effect of gender stereotyping on the expectations of the abilities of men and women. These include expecting men to be strong, sharp, intelligent, and powerful and expecting women to be caring, loving, motherly, and subordinate. Obviously, these stereotypes are damaging to all genders, however, the stereotypes for women are particularly damaging, limiting, and restricting their perception of their own abilities, preventing them from following their passion, their aim that goes outside the stereotype, and can lead to women being discerned as a vulnerable group, contributing to very high rates of violence towards women. These society-wide stereotypes then integrate themselves into the way we discern the capabilities of women, especially in careers or academic achievements. This can not only prevent women from achieving their goals,- but also can create barriers for women in their life. Historically, the field of science and technology has been male-dominated and this leaves the scientific community particularly vulnerable to the presence of somewhat unconscious gender discrimination. Thus, women usually struggle in the field of science, not only against factors such as the gender wage gap

or the leaky pipeline effect,- but also in the way their presence in the scientific field or industry can be doubted and not taken very seriously. The stereotype that women are not as intelligent as men or are bad at science and technological fields of development can thus contribute to predetermined ideas about their abilities. Furthermore, the constraint on women to look a certain way can be problematic for women in science fiction. The way women look is often connected to the perception of their abilities, if a woman is considered sexually attractive or is dressed fashionably or un-modestly, her capabilities as a strong and powerful character are brought into question. Women are also equally punished by men if they are considered to dress frumpily or in a way that is not considered sexually attractive. Thus, this seesaw of punishment for women based on the way they look can be particularly problematic when needing to be taken seriously, as a woman's abilities can be trivialised, and a woman can be seen as unimportant if they are not completing what should be their main goal in life, looking attractive. It is really important and very significant that we address the presence of gender stereotyping in our society as it makes us conscious of its effects. The position of females as a writer of science fiction or character of science fiction was very much difficult in the earlier eighteenth century. The role of women in science fiction has changed a great deal since the early to mid-twentieth century. There are various aspects to the roles of women, including their participation as authors or influencers of science fiction and their role in science fiction fandom. Regarding authorship, in 1948, ten to fifteen percent of science fiction writers were female. Women's role in science fiction has grown since then, and in 1999, women comprised thirty-six percent of the science fiction and fantasy writers of America's professional members. Frankenstein **(**1818) by Mary Shelley has been called the first science fiction writer, although women wrote utopian novels even before that, with Margaret Cavendish publishing the first science fiction, The Blazing World (1666) in the seventeenth century. However, science fiction, in particular, has traditionally been viewed as a male-oriented genre.

The works of science fiction call for more advanced ideas, but there are still some gender stereotypes in their context. Many works view women traditionally as the other and misinterpret them. When the themes of science fiction exceed the limits of reality and begin to look into the future possibilities for the development of science and technology, the reader also expects and demands new relationships to be redefined in the modern period. Feminists are looking forward to seeing more realistic and representative roles in science fiction. These demands are understandable: firstly, in the context of science fiction, the large-scale use of machines and advances in scientific research have reduced the absolute strength difference between the two genders male and female. Secondly, with the development of feminist movements, there has been a continuous appeal for more equal sexual relations. Science fiction received influence from this ideological trend and began to change its original stereotype. However, it takes time to complete from the birth of an ideological trend to the fact that it is beginning to change the entire social reality. Although science fiction is seen as an idealized social environment to discuss the development of gender issues and the future direction; they still need a stage of development to improve the portrayal and display of women's role. In early twentieth-century science fiction, female characters were seen as the source of terror and the incarnation of sin. For example, in Frankenstein (1910), The Bride of Frankenstein (1935), and Dr. Jekyll and Mr. Hyde (1931), where female characters were all represented by evil. The former series tells about a bride who was entwined by a scientist and transformed into a zombie; the latter portrayed a debauched woman who evoked the leading character's vicious personality. This era was the time when liberal feminism prevailed in the

western world. Women went to fight for their political and legal rights. Unfortunately, this ideological trend did not affect anything. Much of the metaphor for women's sarcasm and defamatory appears in early science fiction as mentioned above: men seem to be always afraid that behind the beautiful appearance of a woman, a terrible variation is hidden. By the end of the twentieth century, such films had flourished, and the fast-paced, stimulating films became the mainstream. Science fiction works also follow this flow, changing from the early style of horror to adventure stories. However, in these stories, female characters became the intelligent partners of male characters. They appear as a homemaker or a lover accompanied by male characters. In 1977, the first Star Wars film was released and the character of beautiful lady Leia Organa Solo left her mark in the hearts of many audiences. In this film, Princess Leia always appears as the image of a goddess. As a beautiful 'trophy', she has become a symbol of power in the bilateral battle for wars and lacks her independent narrative value. Coincidentally, Blade Runner released in 1982 is an important work that cannot be ignored in the history of science fiction films. In this film, science and technology are able to create an artificial human being which is known as a replicant. It can be said that compared to Star Wars which occurred in outer space, Blade Runner more focuses on the future situation and the circumstance of the planet earth and mankind, which is a metaphor for the present social reality. Many social issues such as the energy crisis and scientific ethics were discussed in the film. Ironically, even in such a developed context, the main female character (protagonists) in this film is a replicant without individual characters. In the illusion of the future, Blade Runner does make efforts to represent a new woman of the future. Rachael the replicant is the representation of this fantasy incarnation: she appears young and beautiful, with a flexible gentle character and an extremely sexually attractive figure. Her existence is not only to satisfy the actor's fantasies about the perfect lover but also the audience's. The image of this dream lover was continued by the series. In the sequel Blade Runner 2049 released in 2017, another image of a perfect girlfriend, fully dependent on a male, was born. She was not even a human being. She was just a virtual projection. She can transform different dresses as the male character needs her. This virtual girlfriend becomes a more dependable, more attractive decoration that satisfies the demand or need of male audiences. There is a sense of distance between female characters and female audiences, readers as well. Those roles are the images that follow the description of stereotypes. They are neither accurate nor representative. In fact, the role of women in society and family has changed. Some women are no longer comfortable with just being housewives but are willing to enter the workplace more independently and compete fairly with men. At the same time, the second wave of feminism began to call for improving the status of women in all aspects of life, such as equality in the division of labour at home. And these doll type female characters apparently cannot satisfy the audiences and readers as well. The readers call for more realistic characters who are no longer the followers of male characters. Although in reality, women still have to spend more time on housework than their spouses; and in the workplace, they also have to face gender bias. Compared with such a tough and harsh reality, science fiction is continuously shaping the characters of new and independent women: some of them regard their careers and their families as equally necessary; some of them take on leadership roles and compete with men equally in the workplace. Instead of using the traditional way to enumerate female characters, social status, and career choices, science fiction portrays a more extensive range of exciting possibilities and encourages female readers and audiences to make more diversified choices. The genre of science fiction discovers and questions the value boundaries of female characters, attempts to transpose the barriers or limitations, and break the stereotypes.

Position of women writers in Western science fiction:

The emergence of female writers in science fiction is similarly important. In this article earlier we have already talked about the position of female characters and writers in this genre are the same. Women have been redefining science fiction since the dawn of the genre. In fact, we could argue that Mary Shelley's Frankenstein (1818) is one of the first true science fiction, dealing with the ramifications of technology beyond man's ability to control it. The achiever and recipient of multiple Hugo Awards, N. K. Jemisin has established herself as one of modern science fiction and fantasy's most exciting writers. Billing her work as post-colonial science fiction, Jemisin posits fantastic worlds organized along with principles both familiar and new, and her grasp of character dynamics makes them serious page-turners. Her science fiction The Fifth season (2016), about a world wracked by earthquakes and the people who can control and administrate them, was recently put into production as a TV series at TNT. She is a lightning-fast writer who did not get seriously started until she was thirty, so we would bet Jemisin has a long and prolific career ahead of her. One of modern science fiction's most wide-ranging intellects, Kameron Hurley pushes the boundaries in everything she writes about women. Her first major work, the Bel Dame Apocrypha (2011) trilogy, is a gutsy and grim tale of a former government-sanctioned assassin turned dividend hunter who has to handle one last job. In a world terraformed by genetically engineered insects now entirely out of control, Nyx becomes one of the most compelling protagonists the genre has ever seen before. Hurley takes the cliches of science fiction and just decimates them with vigor, deploying an expert's facility with descriptive language to limn her broken heroines. These are smart books but they are also really visceral and bloody. Bronx-born Joanna Russ studied under Vladimir Nabokov at Cornell and became one of the pioneers of the new and modern world of feminist science fiction. Standing in stark contrast to the male-dominated culture, Russ was an advocate for slash fiction as a legitimate literary form. She published over fifty short stories in her career, characterized by a burning mixture of anger and sharp wit. Russ's fiction is explicitly concerned with gender and sex, and her novel, The Female Man (1977)**,** is unlike any science fiction we have ever read before, a story of four women from different worlds who find themselves crossing over and dealing with their new roles and status in the society. It will broaden our ideas of what science fiction can be. Cleveland-born Alice Norton was one of several female science fiction writers who adopted a male pseudonym to compete in the market. She began her career in young adult fantasy but soon pivoted to the adult market, publishing stories in most of the major science fiction magazines of the '50s. Her body of work is massive – over one hundred thirty novels and almost as many short stories – but much of it shares common themes like a solitary adventurer on a rite of passage, often accompanied by an animal that is not entirely what it seems to be. Norton's work was even totally adapted to form the basis of the 2002 schlock classic Beastmaster, starring Marc Singer as a warrior who can communicate telepathically with lower forms of life. One of the most honored and influential authors in science fiction, Octavia Butler has built a legacy of challenging, intelligent work. The daughter of a house cleaner in Pasadena, California, Butler was exposed to the hierarchies of class and race at a very early age. At a workshop, she met one of her reader Harlan Ellison, who bought her story Child Finder for his Last Dangerous Visions (1967) anthology, and her career began in earnest. Butler's science fiction deals with the inevitability of change, the fragility of social hierarchies, and the failings and foibles of humans no matter how advanced they are. For something a little more grounded, Malka Older's debut science fiction Infomocracy (1977) is a chilling look at the future of our interconnected world. Her background in humanitarian aid in Africa informs the post-nationalist world of the book, where geographical borders are actually meaningless, and all of

the human civilization congregates into microdemocracies that entirely compete against each other. Science fiction has always been political, but older's interested in not only exploring how our systems will fail us in the future but also telling a tense, compelling story. There are a lot of important ideas in this book, the first of a proposed trilogy. One of the most influential and significant writers the genre has ever seen, Ursula K. LeGuin got the Hugo, Nebula, Locus, and World Fantasy Awards during her long and successful career. She sent in her first science fiction short story to a magazine at the age of eleven and never stopped, penning dozens of novels and short story collections that tapped into her interest in culture and society. Her breakthrough 1969 novel The Left Hand of Darkness marked the beginning of a new progressive era in science fiction. Old-school geeks will fondly remember the golden days of the science fiction magazines, where new writers and old hands jostled for page space and developed their voices. Another most famous of the women science fiction writers who adopted male pseudonyms, Alice Bradley Sheldon adopted the name James Tiptree Jr. to keep her literary life totally separate from her career in academia. She found more success behind a typewriter,- and kept up the false front for several decades. Even after her real identity was discovered, Sheldon continued using the Tiptree name for her work, which ranged and famous her wildly through genres and approaches, from hard pulp-influenced adventure tales to more cerebral explorations. She was primarily a short story writer,- but did produce two novels before her death in 1987.

Position of women writer in Indian science fiction:

After all western women authors in science fiction, were facing tough life to create their position secure but there were also other female authors who were from the third world country India, they were also facing tough situations in their life to secure their seats in this genre as well. One does not really need a reason to celebrate the fabulous and fantastic women writers of India who have enriched science fiction – taking it in new directions with each tale they tell. Their stories are reason enough. The past few years have truly seen a global renaissance of fresh and original science fiction, and leading from the front have been the women writers, and the same holds true for India as well. Not surprising, when we consider the fact that it was an Indian lady who, over a century ago, wrote what is amongst the first pieces of feminist science fiction: Begum Rokeya Shakawat Hossain who in 1988 wrote that Sultana's Dream, with its portrayal of the feminist utopia of Ladyland, a full decade before Charlotte Gilman's Herland. Indian women writers push the possibilities of the genre with their stories, which – while being rooted in our culture – have transcended borders, winning the hearts and minds of readers all over the world with their universal appeal. There are several writers one could list, not least given the fact that the markers of what constitutes speculative fiction are ever-expanding. Author, artist, playwright, cartoonist, and columnist, Manjula Padmanabhan wears many hats on her head and is considered to be India's first woman cartoonist. In 1997, her play, Harvest – about organ-selling, souls, and human dignity in the global marketplace – she won the Onassis award and her work reached global readers. Her bibliography contains science fiction tales for children, including The Island of Lost Girls (2009) – set in the not-so-distant, and chaotic future when men and women both struggle against one another in a grim gender battle amidst which a man risks everything, including his own body, to find a safe haven for his valuable young daughter, and the novel Escape (1980)**,** a story about a girl, Meiji who just ensues to be the last little girl left alive in a country ruled by a brotherhood of savage generals. What if the maiden was the monster? In Sukanya Venkatraghavan's Dark Things (2017), she is. The maiden in question is Ardra, a yakshi without a heart, a supernatural being whose purpose in life is to serve her queen, Hera – the

queen of a forsaken realm called Atala – by seducing and tempting men,- and then killing them after drawing out their deepest secrets. And then, the unthinkable happens. Her victim survives, and Ardra's life, and worlds, spin out of control. Sukanya Venkatraghavan excavations the rich folklore of India to introduce in Dark Things a familiar-yet-new universe of mythical worlds populated by Gandharvas, apsaras, and monsters, in a tale where secrets, sacrifice, and shadows collide to convey an enjoyable melange of supernatural fantasy and romance. A new collection of her science fiction stories, Other Skies (2011) got published last year. Sukanya Datta has cemented her place as one of India's most prolific and famous science fiction writers. She is a scientist working with the CSIR, and amongst India's people of science who have contributed a lot to Indian science fiction. Simple stories and adventures told in a very simple manner, most of Sukanya Datta's science fiction is set in the near-future exploring science and its impact on people, and society. Infused with humour, Datta's stories span the gamut of possibilities – from mind transfer, bio-hacking, and stories set on Mars, to tales of lost tribes, photosynthesising people, and humanoids that do not just pass the Turing test,- but score high on the EQ (Emotional Quotient) scale. Enjoyable and entertaining, Datta's stories like Worlds Apart (2003), and Once Upon a Blue Moon (2003) are also educational due to their being rooted strongly in science and scientific principles. Whoever is familiar with Kerala will know about the Chottanikkara Temple and the goddess who is regularly worshipped there. But we do not have to be a Malayali who knows its legends to enjoy and appreciate S.V. Sujatha's debut novel, The Demon Hunter of Chottanikkara (2012) a book that is a part of fantasy and a part of supernatural thriller which reimagines the lore of the temple's origins,- and stays true to the legends about the Goddess. A pacy read with simple language, The Demon Hunter of Chottanikkara sees Sujatha humanise the Mother Goddess into a fantasy hero, a fierce young warrior, and a protector or rescuer of fellow beings with her mount, the fearsome lion, Ugra. Abounding in demons, devils and supernatural creatures, like the brahmarakshasas, kollivaipei, pisaachas, prethas, and vethaalam, the book does get predictable in its plot towards the end, but that does not make it any less fun read.

In The Image of Women in Science Fiction (1970) Joanna Russ wrote that there are plenty of images of women in science fiction but there are hardly any women. This apprehension of the state of affairs has changed in the subsequent decades, mainly due to the impact of feminism and to the increasing numbers of women writing science fiction in the 1970s, 1980s, 1990s and the new century, though also to an increased awareness of a large number of utopias and dystopias written by and highlighting women in late nineteenth-century and early twentieth-century America; but a relative truancy of realistic female characters remains a glaring fault of the genre.

Conclusion:

Since the genre of science fiction developed in patriarchal culture as something written chiefly by men for men, the lack of female protagonists is unsurprising. When women do appear they are usually defined by their relationship to the male characters, as objects to be desired or feared, rescued or destroyed; often, especially in present, more sexually explicit times, women characters exist only to substantiate the male protagonist as acceptably masculine – that is, heterosexual. Before the 1970s even women science fiction writers tended to reflect the prevailing aspect about women's place by writing about men's adventures in future worlds where women stayed home to work for the control panels in automated kitchens.

The main alternative to men's adventure fiction was ladies' magazine fiction, in which the domestic or family virtues of the sweet, intuitive housewife-heroine somehow saved the day.

It would be hard for even the most ardent fan to list a dozen of science fiction written before 1970 which feature female protagonists: Naomi Mitchison's Memoirs of a Spacewoman (1962), Robert A Heinlein's Podkayne of Mars (1963), Joanna Russ's Picnic on Paradise (1968) and Anne McCaffrey's The Ship Who Sang (1969) are probably the best known, and all date from the transitional period of the 1960s. It is easy to write a thoroughly sexist fiction around a female protagonist, and the real test of whether or not female characters are being written about as human beings is whether the protagonist or the main character is connected in any important way to other complex female characters, or if she is significantly connected only to males.

Not allowed the variety or complexity of real people, women in science fiction have been represented most frequently by a very few stereotypes: the Timorous Virgin (1954) (good for being rescued, and for having things enumerate to her), the Amazon Queen (1962) (sexually desirable and terrifying at the same time, usually set up to be tamed by the super-masculine hero), the Frustrated Spinster Scientist (1966) (an object lesson to female readers that career success equals feminine failure), The Good Wife (1971) (keeps quietly in the background, loving her man, obedient, and never making trouble at all) and the Tomboy Kid Sister (1969) (who has a semblance of autonomy only until male appreciation of her burgeoning sexuality transforms her into virgin girl or attractive wife). But of course, the vast majority of male characters in science fiction are stereotypes too. David Ketterer in Imagination of Science Fiction and American Literature (1974), among others, has argued that the fragility of poor characterization and lack of human interest in much science fiction can be seen as a strength, at least in cosmic fictions in which individual concerns – including gender – are unimportant.

Some find the lack of any female characters in much science fiction more disturbing than the use of stereotypes, but Gwyneth Jones has argued that accepting a male protagonist on the printed page does not mean accepting one's own absenteeism. Indeed the almost total absenteeism of female characters in science fiction makes simpler the imaginative sleight of hand whereby the teenage girl substitutes herself for the male character initiate in these stories. Jones went on to argue that the feminisation of teenage in science fiction, through the presentation of more realistic female protagonists, does not necessarily mean a better deal for girls, because such stories underpin the status quo of a subordinate role for women. Although Jones was writing science fiction for teenage, her point may be more widely applied. Susan Wood, in her essay expressed the desire that women should retrieve rather than reject the archetypes which lie behind the usually disparaged stereotyped characters that populate science fiction. Several women have done so, as well as creating new possibilities for the expression of female humanity.

From the 1960s, science fiction was increasingly seen to have the potential to discover serious human issues, while at the same time several writers (especially those recognised as members of the new wave) were rejecting the old pulp magazine conventions in favour of experimentation and more artistic values and importance. As more women were attracted by the changing image of science fiction (and here the influence of Star Trek should not be underestimated), science fiction became more than a minority taste and began to barter in numbers previously unimaginable, and as more women moved into editorial positions, the

role of female characters in science fiction became more significant not only for aesthetic, personal or political reasons but also for commercial and professional ones: several surveys have shown that more women than men buy books, so a would-be bestseller cannot afford to alienate the female readers and audience.

The old stereotypes are still around, although women writers more often give them a subversive twist: The Good Wife (1971) is married to a lesbian star-pilot, the Spinster Scientist (1966) has a rich and fulfilling her sex life, the Amazon Queen (1962) triumphantly refuses to be tamed. If female writers feel able to play around with archetypes and stereotypes, male writers are more likely to avoid and ignore them for fear of being misunderstood and isolating much of their likely audience. Sometimes their efforts to include female characters are mere tokenism: a few female spear-carriers, soldiers, or scientists appear, but questions of who's minding the kids and how this apparently egalitarian society really work are never even posed. A few of the newer male authors – among them Greg Bear, Colin Greenland, Paul J McAuley, Ian McDonald, and Bruce Sterling – have written several novels about strong and interesting self-motivated women, although female protagonists or main character – particularly ones who are more than a fantasy figure with an all-male supporting cast – are still more likely to be found in books by women writers.

Unfortunately, these positive changes in the literature have been countered by a retrogressive movement in popular science fiction films, where women's roles are limited and male-determined: if involved in the action they are victims, robots, or prostitutes, otherwise, they are waiting patiently for the hero in kitchen or bedroom. The role played by Sigourney Weaver in Alien (1979) stands out as a notable exception: a female as heroin. She is just as human as the rest of the mixed-sex crew,- and is menaced by the alien to the same status and in the same way. She is no weaker because she is a woman, and no more special as well. But in the sequel, Aliens (1986), the human and alien battle has become a heavily symbolic fight between two females. Weaver's character is shambled with a stray child to make the final battle acceptable to even the most fearful of immature male viewers and audiences: this is not a woman fighting a monster, but two mothers doing what comes naturally, battling to protect their children always. Women can achieve everything and even better than man. If they get a chance to grow themselves, they can do whatever to achieve their purposes. They can take care of household works as well as their office work perfectly and passionately. In this way, the female characters are going to be powerful and grasp their position. They are now establishing their abilities and show they are equal to men.

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