

# The Modern Woman's Image in *Single's Inferno 3*

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## Abstract

Reality dating shows have emerged as an influential genre in global entertainment, shaping and reflecting cultural norms related to relationships, gender, and identity. *Single's Inferno 3*, a Korean dating reality show, exemplifies this influence, particularly in its reception in Indonesia. Among the contestants, Choi Hye-seon stands out for her confident and authentic persona, challenging traditional archetypes of femininity. Unlike participants who often align with beauty pageant ideals, Choi Hye-seon is portrayed as a multifaceted individual with notable achievements in bioinformatics and professional experience in Silicon Valley. This study analyzes her representation in Episodes 1 and 12 of *Single's Inferno 3* as a case study to explore the evolving concept of the modern woman in contemporary media. Grounded in postmodern feminist theory, which critiques essentialist views of womanhood and emphasizes the diversity of women's experiences, this research examines how Choi Hye-seon disrupts conventional stereotypes of femininity. Using Multimodal Discourse Analysis (MDA), the study deconstructs the visual, verbal, and interactive elements contributing to her portrayal as an empowered, multi-dimensional figure. The findings reveal how *Single's Inferno 3* constructs a narrative that aligns with shifting global perceptions of women's roles, positioning Choi Hye-seon as a symbol of the modern woman who navigates personal authenticity alongside intellectual and professional pursuits. This study contributes to the broader discourse on gender representation in reality television, highlighting how media can serve as a site for negotiating and redefining contemporary notions of womanhood in a globalized context.

*Keywords: Gender representation, modern femininity, reality television, single's inferno 3*

## Introduction

Reality dating shows have emerged as a dominant genre in global entertainment, serving as both a reflection and a driver of cultural norms surrounding relationships, gender, and identity. *Single's Inferno*, a Korean dating reality show, exemplifies this phenomenon, achieving widespread international acclaim, particularly in countries like Indonesia. Since its debut in 2021, the series has captivated audiences, with its first season entering Netflix's top 10 rankings. Its second season garnered even greater viewership, setting the stage for the highly anticipated release of *Single's Inferno 3* in 2024. This latest season introduced innovative changes, including a new filming location, revised rules, and a diverse cast of twelve singles navigating romantic pursuits on a deserted island.

Among the participants in *Single's Inferno 3*, Choi Hye-seon stood out for her confident demeanor and authenticity, distinguishing herself from contestants with conventional beauty pageant backgrounds. Her unique appeal stemmed from her impressive academic and professional accomplishments. A graduate of Ewha Womans University, she majored in Bioinformatics in the Life Sciences Department, completed an internship at Seoul National University College of Medicine, and gained experience at a Silicon Valley start-up. Later, viewers learn that she is pursuing a master's degree in the same field at Durham University, one of the UK's most prestigious institutions.

Choi Hye-seon's multidimensional identity—balancing intellect, professional aspirations, and personal authenticity—aligns with the dynamics outlined in the Theory of Multidimensional Identity (TMI), which emphasizes the formation of identity within diverse cultural environments. According to Nikitorowicz (1999) as cited in Nikitorowicz & Żyłkiewicz-Płońska, (2017), TMI is rooted in the idea that individuals, particularly those in multicultural settings such as borderlands, navigate at least two cultural codes that may differ in terms of language, religion, ethnicity, or nationality.

In *Single's Inferno 3*, Choi Hye-seon similarly operates within a dual cultural context: the traditional Korean social norms that shape femininity and the global expectations of modern womanhood perceived by an international audience. Her portrayal in Episodes 1 and 12 exemplifies how she negotiates these intersecting cultural influences, positioning her as a representation of the evolving concept of the modern woman. This duality highlights how identity in contemporary media is fluid and shaped by the coexistence of local and global cultural frameworks, consistent with TMI's assertion of identity formation in diverse environments.

The modern woman is often characterized by her ability to navigate the complex intersections of cultural, intellectual, and social expectations. Postmodern feminists, such as Latting (1992) have deconstructed the category "woman," recognizing it as a cultural construct that not all women align with. This perspective emphasizes the diversity of women's identities and movements, representing varied and often divergent interests across cultural and individual contexts.

Choi Hye-seon's portrayal exemplifies this postmodern feminist perspective. Her journey, including her pairing with basketball player Lee Gwan-hee, highlighted her ability to maintain autonomy and self-respect while navigating the challenges of interpersonal dynamics. Her character offers insights into how contemporary media reflects and shapes perceptions of multidimensional femininity. Connor's perspectives on self-articulation and modern subjectivity in Grout (2024) explore how Choi Hye-seon challenges traditional stereotypes of femininity in reality television.

Using Multimodal Discourse Analysis (MDA) as a research method, this study examines the visual, verbal, and interactive elements of Choi Hye-seon's portrayal. By analyzing how these modes collectively construct an image of empowered, multidimensional femininity, the study contributes to broader discussions on gender representation in global media. It emphasizes how reality television can serve as a lens for understanding shifting perceptions of women's roles in a globalized cultural context.

This analysis, grounded in the principles of postmodern feminism, explores how Choi Hye-seon challenges conventional stereotypes of femininity in reality television. Postmodern feminism rejects a singular, universal definition of womanhood, emphasizing the diverse and multifaceted nature of women's identities. The study examines Choi Hye-seon's portrayal of visual, verbal, and interactive aspects through multimodal discourse analysis, highlighting how these elements collectively construct an image of empowered, multidimensional femininity that transcends traditional norms.

### **Research Method**

This study uses Multimodal Discourse Analysis (MDA) to examine the portrayal of Choi Hye-seon in *Single's Inferno 3*, focusing on the visual, verbal, and interactive elements that construct her multidimensional identity. MDA is a comprehensive approach that analyzes various communication modes, including text, imagery, body language, gaze, and interaction, which work together to create meaning in a multimodal context. This method is particularly useful for understanding how media representations combine different forms of communication—such as visual aesthetics, dialogue, and behavioral cues—to convey complex messages about identity, gender, and social dynamics.

In the case of *Single's Inferno 3*, MDA allows for an in-depth analysis of how Choi Hye-seon's character challenges traditional stereotypes of femininity by balancing her intellect, professional aspirations, and personal authenticity. By examining the interplay between these modes, this study aims to uncover the broader implications of gender representation and how *Single's Inferno 3* reflects evolving perceptions of modern womanhood in a globalized cultural context. Additionally, this approach will explore how Choi Hye-seon's portrayal resonates with the global audience's expectations of femininity while navigating the traditional Korean cultural framework.

### **Results and Discussion**

Based on the research conducted, it was found that Choi Hye-seon's portrayal in *Single's Inferno 3* effectively represents the evolving concept of modern femininity, mainly through the integration of intellectual achievements (brain), physical attractiveness (beauty), ethical conduct (behavior), and confidence in decision-making (brave).

The concept of the modern woman has evolved, shaped by cultural, social, and intellectual shifts. Emphasis on intercultural exchange provided an alternative definition of "modern women" at the time—one that challenged the boundaries of belonging and shifted away from simplistic classifications based solely on race or ethnicity (Kuo, 2024). The selected data highlights key moments in the show that exemplify these attributes, serving as strong representations of gender and cultural dynamics within the reality TV framework.

***Balancing brilliance and beauty***

In reality television, where the discussions often center on contestants' looks Marin & Curman (2023), Choi Hye-seon provides a contrasting narrative that transcends surface-level judgments. Her presence in the show redefines traditional portrayals of women by combining intellectual depth with physical elegance. Through her character, she challenges the stereotype that beauty and intellect are mutually exclusive, offering a nuanced representation of modern femininity. Choi Hye-seon offers a refreshing narrative that challenges this norm, moving beyond the reductive focus on physical appearance prevalent in fan discourses and reality television.

Two male participants, Lee Jin-seok and Lee Gwan-hee, chose Choi Hye-seon as the best first impression in the first episode.

**(Scene 58:25 - 58:12)**

Lee Jin-seok: *“Based on first impressions, I think Choi Hye-seon was the most memorable. I like women who are sweet and good-natured and Choi Hye-seon seemed to be the sweetest of them all”.*

**(Scene 57:31 - 57:22)**

Gwan-hee also said *“I could tell that Hye-seon had a great personality in that short amount of time. So based on that, I think she made the best impression.”*

The comments from Lee Jin-seok and Lee Gwan-hee regarding Choi Hye-seon present a nuanced understanding of beauty that transcends mere physical appearance, emphasizing the interconnectedness of emotional warmth, social presence, and attractiveness. This perspective challenges the conventional narrative in reality television, which often places primary importance on a woman's physical appearance as the key determinant of beauty. Choi Hye-seon's portrayal in *Single's Inferno 3* illustrates how initial impressions are shaped not only by physical appearance but also by emotional and social qualities, thereby aligning with Cuddy et al. (2011) framework on the dual dimensions of warmth and competence. According to this theory, first impressions are fundamentally shaped by assessments of warmth (e.g., friendliness and sociability) and competence (e.g., capability and intelligence). These dimensions are crucial in social interactions, with warmth often being prioritized over competence in initial evaluations of others (Cuddy et al., 2011). In *Single's Inferno 3*, Choi Hye-seon's appeal extends beyond superficial beauty, resonating on multiple levels and highlighting that perceptions of beauty are shaped not only by outward appearance but also by the emotional and social traits that a person expresses in their initial interactions.

This dynamic becomes even more apparent as the show progresses, revealing deeper aspects of Choi Hye-seon's personality and background. Later, when Choi Hye-seon and Lee Gwan-hee went to paradise together for the first time, it was revealed that Choi Hye-seon is a college student.

**(Scene 36:13 – 35:42)**

Choi Hye-seon: "I'm a college student."

Lee Gwan-hee: "A college student?"

Choi Hye-seon: "Yes. I'm a life sciences major."

Lee Gwan-hee: "I see."

Choi Hye-seon: "I work with computers a lot."

Choi Hye-seon's narration: "I'm currently attending Ewha Women's University, majoring in Bioinformatics in the Life Sciences Department. Last winter, I completed a biomedical science internship at Seoul National University. I also had an internship at a start-up in Silicon Valley, which I'm continuing to do remotely."

Through Hye-seon's narration, *Single's Inferno* showcases scenes of her wearing a lab coat, teaching in a classroom, and working remotely. The panelists of *Single's Inferno* then shared their comments after knowing Choi Hye-seon's occupation.

**(Scene 35:40 – 35:32)**

Hong Jin-kyung: "Just the fact that she attends Ewha Women's University...Gosh."

Lee Da-hee: "Does she seem different now?"

Hong Jin-kyung: "She seems even cooler".

Choi Kyu-hyun: "And she's a Life Sciences major."

Hong Jin-kyung: "Exactly. Her school and major. It was unexpected."

The portrayal of Choi Hye-seon in *Single's Inferno* highlights the multifaceted nature of modern women, emphasizing their ability to balance academic excellence, professional achievements, and personal commitments. Her success as a bioinformatics major, participation in prestigious internships, and capacity to maintain remote work reflect the enhanced multitasking skills often associated with women. This depiction aligns with evolving narratives in popular media, showcasing the complexity and adaptability of women in contemporary society. Yu Kilchun, one of Korean intellectuals in Choi (2009) argued that valuing women's education and better treatment of women are signs of an advanced civilization.

The portrayal of Choi Hye-seon in *Single's Inferno* as a multifaceted modern woman reflects an evolution in the representation of women in popular media. Her character emphasizes a balance between academic excellence, professional achievements, and personal commitments, showcasing the multidimensional nature of modern femininity. This depiction resonates with the framework outlined in the analysis of *One Day at a Time* and *Kate & Allie* in Rabinovitz (1989), where media representations of women evolved from traditional portrayals to more complex narratives that integrate individual agency and social practices. The shift in feminist discourse described in the context of *One Day at a Time* and *Kate & Allie* mirrors Choi Hye-seon's representation in *Single's Inferno*. Both engage with the idea of the "modern woman" as one who

navigates personal aspirations and societal expectations. The institutional discourse promoting feminism through self-fulfillment, individual decision-making, and self-improvement is evident in Choi Hye-seon's narrative. Her achievements as a bioinformatics major and her professional trajectory align with the themes of competence and agency central to modern feminist portrayals in media.

American psychologist Jerre Levy in Lizette (2020), provides a theoretical foundation for understanding gendered cognitive traits, suggesting that men excel in spatial tasks, while women often perform better in verbal tasks due to evolutionary and social factors. Historically, men's roles as hunters required advanced spatial abilities, while women's responsibilities as caregivers emphasized communication skills essential for nurturing and protecting their children. These survival-driven adaptations have been passed down through generations, offering a possible explanation for observed gender differences in multitasking abilities. Choi Hye-seon's choice to major in bioinformatics, a demanding field that integrates biology and computational science, exemplifies the modern application of these cognitive traits. Excelling in such a field requires strong problem-solving and analytical skills, typically associated with spatial cognition, and challenges traditional gender stereotypes in STEM disciplines. Her ability to balance academic excellence, professional internships, and personal commitments further reflects women's multitasking capabilities historically developed through their social and evolutionary roles.

In her interactions with Lee Gwan-hee, Hye-seon's dialogue reflects confidence and humility, traits often associated with high emotional intelligence. Modern women like Hye-seon frequently demonstrate the ability to navigate complex social dynamics effectively, further challenging stereotypes about women in STEM fields. The revelation of her academic and professional background surprises the panelists, highlighting societal biases where women are often underestimated in such domains. However, their admiration underscores a growing appreciation for women excelling in traditionally male-dominated areas.

### ***The role of bravery and behaviour in modern femininity***

In a media landscape where traditional femininity often prioritizes appearance over substance, the role of bravery and behavior in modern femininity presents a refreshing shift. Women today, like Choi Hye-seon, challenge conventional norms by demonstrating that true femininity encompasses beauty, strength, intellect, and the courage to defy societal expectations. This evolving narrative redefines what it means to be a modern woman, showcasing the importance of inner and outer qualities in shaping contemporary femininity.

In **scene 17:36-17:30**, Choi Hye-seon is depicted playfully splashing water in the swimming pool with Lee Gwan-hee, highlighting a lighthearted and carefree interaction between the two. The panelists even described it as a significant move.

**(Scene 17:12 – 16:56)**

Choi Kyu-hyun: *"It was a master move."*

Hanhae: *"Do you mean this? Nicely done."*

Hong Jin-kyung: *"Is that a good move?"*

Hanhae and Dex: *"Yes definitely."*

Hong Jin-kyung: *"Really? Splashing water?"*

Dex: *"That's the best part."*

Hong Jin-kyung: *"It is?"*

Hanhae: *"It shows that she was paying close attention to him."*

Choi Kyu-hyun: *"She didn't want him to get cold."*

Hanhae: *"Right."*

Hong Jin-kyung: *"Participants get a little touchy-feely when no one's looking right?"*

This scene from episode 1 highlights a playful and strategic interaction between Choi Hye-seon and Lee Gwan-hee. It exemplifies how bravery and behavior are crucial in constructing modern femininity. Choi Hye-seon's decision to engage in the lighthearted act of splashing water can be interpreted as a bold and intentional move, showcasing her willingness to foster connection. This action reflects her confidence in asserting herself and navigating a romantic interaction's complexities with ease and authenticity. The bravery in her gesture lies in the subtle yet deliberate choice to create intimacy through playful interaction, breaking the traditional expectation of passivity in women. By taking such a step, Choi Hye-seon demonstrates a modern approach to femininity that balances self-assuredness with relational attentiveness.

Moreover, the behavior displayed in this scene underscores her emotional intelligence and ability to interpret the situation. The panelists' interpretation, particularly Hanhae's observation that "she was paying close attention to him" and Choi Kyu-hyun's remark about her not wanting him to get cold, reinforces the idea that her actions were considerate and intentional. Choi Hye-seon's portrayal in *Single's Inferno* reflects an evolving narrative of modern femininity, where traits such as empathy, attentiveness, and relational awareness are seamlessly integrated with independence and boldness.

These qualities align with what leadership literature describes as "consideration behaviors," which emphasize concern for others' feelings, fostering participation, and prioritizing interpersonal connection and satisfaction (Johanson, 2008). This shift mirrors broader societal changes as women increasingly redefine traditional roles in favor of relationships founded on equality and mutual respect. Choi Hye-seon's decision to engage in the playful act of splashing water exemplifies modern relational dynamics, aligning with McWilliams & Barrett (2014) observation that contemporary women prioritize companionship and intimacy without being constrained by traditional gender roles. Her bold yet intentional gesture highlights an active effort to build social rapport in a way that is both authentic and egalitarian, reflecting her agency within the interaction.

Rather than adhering to passive or overly conventional expressions of femininity, Hye-seon takes initiative, demonstrating confidence and a willingness to engage on her terms. This mirrors the preference modern women exhibit for relationships where equality and mutual participation are central. The water-splashing moment subtly challenges conventional dynamics by positioning Hye-seon as an active participant in shaping the social environment, fostering connections that are grounded in mutual enjoyment and respect rather than rigid gender expectations.

Together, bravery and behavior in this context demonstrate how Choi Hye-seon embodies the multidimensional qualities of modern femininity. Her willingness to act boldly while remaining authentic illustrates the intersection of personal agency and relational dynamics, reflecting how contemporary women navigate social and romantic settings with confidence and grace.

In episode 12 (the finale), there is a scene where Choi Hye-seon and Lee Gwan-hee have a private conversation before the final decision.

**(Scene 59:49 - 58:38)**

Choi Hye-seon: *“As for me, I already told you, I don't plan on changing mind. I think yesterday's trip had a significant impact on me. It was pretty significant for me. Yesterday, it occurred to me that maybe it would've been better to pick you instead of Won-ik last time.”*

Lee Gwan-hee: *“Remember how I told you that I didn't want to go? So it was a bit... the fact that things turned out this way makes me feel a bit...”*

Choi Hye-seon: *“Are you upset?”*

Lee Gwan-hee: *“Yes, I'm upset that you chose to go with Won-ik instead of me.”*

Choi Hye-seon: *“I'm starting to realize that I was wrong about a lot of things. I let my guard down a little. In a way I was...it was because I knew I wasn't going to change. But then...that's why.”*

**(Scene 58:34 – 58:01)**

Lee Gwan-hee: *“I thought I'd quickly make up my mind. I said I'd tell you the moment I was sure. I didn't know I'd be unsure until the very end. So I feel bad that I can't tell you what you want to hear.”*

Choi Hye-seon: *“What?”*

Lee Gwan-hee: *“The thing is...Min-ji never beat around the bush. Even today, she was straightforward about her feelings for me. No one was ever like that with me here.”*

Subsequently, the panelists were even left puzzled by Lee Gwan-hee's confession.

**(Scene 58:02- 57:55)**

Hong Jin-kyung: *“But Hye-seon was straightforward too.”*

Other panelist: *“She was.”*

Other panelist: *“Right.”*

Choi Kyu-hyun: *“This could get exhausting for Hye-seon.”*



Other panelist: *"It already did."*

**(Scene 57:51 -57:26)**

Lee Gwan-hee: *"...it really means a lot. So I wanted to figure things out and tell you guys my final decision, but I was unable to do that with you or Min-ji. Do you get it? No?"*

After hearing Lee Gwan-hee's confession, Choi Hye-seon paused to reflect momentarily. The two panelists asked if Hye-seon was stunned and whether she was gathering her thoughts. The scene also reveals essential non-verbal cues that contribute to the conversation's emotional intensity. This moment of silence signals a contemplative yet powerful assertion of her identity. While Lee Gwan-hee appears uncertain and remorseful, Hye-seon's silence amplifies her strength and maturity. This pause suggests that she is emotionally processing, not out of confusion, but as a moment of choosing to disengage emotionally from someone who cannot commit.

Choi Hye-seon exemplifies a modern interpretation of femininity that combines emotional resilience with independence. Her willingness to confront her feelings and decision-making without resorting to submissiveness or emotional manipulation portrays a brave femininity. Josefson (2005 as cited in Marin & Curman, 2023) identifies traits such as confidence, bravery, authority, and principles as attributes traditionally associated with masculinity. However, Choi Hye-seon in this show exemplifies how these characteristics can be seamlessly integrated into a modern interpretation of femininity. Her emotional resilience and independence, as demonstrated through her willingness to confront her feelings and make autonomous decisions, reflect a form of "brave femininity." This challenges the conventional gender norms by showing that traits historically viewed as masculine are not inherently exclusive to men. Instead, they can coexist with qualities traditionally associated with femininity, such as empathy and relational awareness, creating a multifaceted representation of the modern woman. The scene positions Hye-seon as an individual whose emotional autonomy and self-respect are integral to her femininity. She protects herself from further emotional strain, even if that means letting go of a potential relationship.

The panelists' comments further reinforce the dynamics of bravery and behavior in femininity. The reactions of the panelists, particularly their acknowledgment that "Hye-seon was straightforward too", emphasize that her assertive behavior is recognized and validated. The mention of "this could get exhausting for Hye-seon" suggests that while Hye-seon's assertiveness is admirable, it is also a heavy burden in a world where women are often expected to accommodate others' emotional turmoil. The panelists' recognition that she knows her limits and is prepared to walk away signals that bravery in femininity is not about enduring endless emotional labor but knowing when to disengage.

**(Scene 56:49 -55:55)**

Choi Hye-seon: *"Then you should pick Min-ji. I thought I was worth more to you than that we went to Paradise together twice, but you're still torn. We even talked about our potential relationship after all this over dinner yesterday and even this morning. But if Min-ji is still on your mind, I think you're better off with her. I don't want to be with someone who doesn't know what he wants."*

Lee Gwan-hee: *"I'm not saying I'm confused. After I heard the guys talk about you, I thought things were done between us. That's when Min-ji approached-"*

Choi Hye-seon: *"I've explained enough about that. Right now, it just feels like you're leaning toward her because you know for certain that she's going to pick you. This is out of my hands now. I'm done trying."*

The panelists agreed with Hye-seon that she knew her limits. Choi Hye-seon understands her limits and courage to express dissatisfaction or disinterest in someone who cannot decide. Choi Hye-seon's action is significant as it portrays Hye-seon as a woman who takes control of her decisions, signaling bravery and a firm stance in relationships. She openly challenges Lee Gwan-hee's indecision, asking him to choose someone else if uncertain. In contrast, she refrains from emotional manipulation, asserts her boundaries, and seeks respect for her self-worth. Her refusal to engage in emotional manipulation underscores her focus on maintaining dignity and fostering a relationship based on equality. This representation resonates with the feminist framework highlighted in *Kate & Allie in Rabinovitz* (1989), where female characters assert control and self-actualization within a narrative structure. The sitcom, as noted, integrates conflicting and potentially disruptive values of active feminism while maintaining aspects of dominant liberal feminism. Similarly, Hye-seon's assertive behavior reflects this evolution of modern femininity, combining relational awareness with personal empowerment, thereby challenging traditional gender norms and redefining women's roles in media portrayals.

**(Scene 55:29 – 54:01)**

Lee Gwan-hee: *"No, I'm not saying it swayed me or anything. It's just that Min-ji told me that I was her one and only choice, and I'm just trying to tell you that it bothers me a little."*

Choi Hye-seon: *"All right, thank you for being honest and telling me that. I appreciate your honesty. But my point is this. If that alone was enough to make you reconsider your final decision, then I think the right choice would be to pick her."*

Lee Gwan-hee: *"No, I'm not saying it made me change my decision. I was trying really hard to word things correctly, so please don't be mad."*

*Choi Hye-seon laughs.*

Lee Gwan-hee: *"Okay?"*

Choi Hye-seon: *"Okay."*

Lee Gwan-hee: *"That's just how I felt."*

Choi Hye-seon: *"My gosh. By any chance, did I make you nervous?"*

Lee Gwan-hee: "I'm always nervous."

Choi Hye-seon: "Really?"

Lee Gwan-hee: "Yes. I'm like that."

Choi Hye-seon: "My gosh. I'm sorry."

Bravery and behavior are central to portraying femininity, mainly through the lens of Choi Hye-seon's assertiveness and emotional autonomy. Multimodal discourse analysis reveals how Hye-seon's words, body language, and interactions with Lee Gwan-hee challenge traditional gender roles, presenting a woman who embodies strength through emotional clarity and independence. Her behavior in the scene exemplifies how femininity is not solely about submission or emotional sacrifice but about the courage to set boundaries and prioritize one's emotional well-being.

## Conclusion

Choi Hye-seon's portrayal in *Single's Inferno 3* is a compelling case study for understanding modern femininity as a dynamic and multidimensional concept. Her representation challenges traditional gender stereotypes, particularly in reality television, by integrating qualities such as intellectual achievement, physical attractiveness, empathetic behavior, and boldness. Through multimodal discourse analysis, the study reveals how Choi Hye-seon's actions, dialogues, and narrative presentation collectively construct an image of a modern woman who embodies strength and sensitivity. Her ability to navigate the complexities of interpersonal relationships with confidence and emotional intelligence mirrors evolving societal expectations of women, where personal agency and relational attentiveness are equally valued.

Additionally, her interactions highlight how contemporary media, including reality shows, reflect broader cultural shifts in perceptions of gender roles. By blending bravery with considerate behavior, Choi Hye-seon's character illustrates how modern femininity transcends superficial attributes, incorporating leadership traits, relational awareness, and a commitment to authenticity. This progression underscores the increasing recognition of feminine qualities as integral to personal and societal dynamics, marking a significant evolution in how women are portrayed and perceived in global media.

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