

# How Advertising Promotes Harmful Gender Stereotypes in China? - Critical Discourse Analysis of Fuyanjie's and Ubras' Advertising

Siyu Fan<sup>1, †</sup>, Miyayou Long<sup>2, \*, †</sup>

<sup>1</sup>Luoyang Xinxuedao Senior High School, Luoyang, China

<sup>2</sup>College of Chinese Language and Culture, Jinan University, Guangzhou, China

\*Corresponding author: lmyyuntermrads@stu2020.jnu.edu.cn

<sup>†</sup>These authors contributed equally.

**Abstract.** As society progresses and develops, women's rights are increasing, but gender stereotypes are still a significant problem in society today. Harmful gender stereotypes are highlighted by the male gaze, which is the legacy of a patriarchal society. The male gaze inadvertently induces and disciplines women, which is a kind of objectification of women. In this paper, advertisements of Ubras and Fuyanjie are used as samples to analyze the psychological mechanisms of advertising harmful gender stereotypes and the underlying patriarchal logic in China. Plus, the authors also analyzed the adverse effects of such advertising on different age groups in society, especially women. Finally, the authors provide advice on alleviating the baneful effects of harmful gender stereotypes from two levels: authority and individual. Critical discourse analysis is used as the main methodology. The purpose is to keep women appropriately alert in this information age and to guide them to form a correct view of the body, aesthetics and values.

**Keywords:** Advertising; gender stereotype; critical discourse analysis; male gaze.

## 1. Introduction

Today in the 21st century, the internet has become a major field where businesses run commercials. These commercials have acquired tremendous transmission volume through the internet. Furthermore, commercials, as a fountainhead of information, mold consumers' social cognition and construct their social characters [1]. The primary functions of advertisements are to inform, transform people's cognition and successfully sell products over the course of time [2]. Advertisements are sophisticatedly erected according to verified public cliché and coursed public attitude [3]. In order to achieve sales, it is exceedingly pervasive that businesses add messages that have an immense consensus with most consumers' existing perceptions and can be quickly accepted by them so as to forge consumers' perspectives in their advertisements. Consequently, it is universal that gender stereotypes that conform to most people's gender sense are embodied in advertisements. In these gender-biased advertisements, females are objects of men's projected desire; they are consumed as feminine symbols [4].

Although Chinese women's social status has been elevated massively compared to that before the foundation of the People's Republic of China, it is undeniable that the modern Chinese social system is circulating as a patriarchal system and in the binary gender order. "Misogyny", or "female contempt", is rooted in the core of binary gender order to attain the "othering" of women [5]. Accordingly, in contemporary gender stereotypes, females are put in the position of being dwarfed, conquered, and vulnerable submissives. Such gender stereotypes affirmatively exert a damaging impact on the construction of women's sense of individuality and the judgment of other women and also contribute to the suppression of women by men who are taught to be the dominators. Owing to male dominance, the image of females is always under the male gaze. The male gaze does not exclusively refer to males' standards of females' appearance. It is also a comprehensive judgment of overall images of females, including intelligence, capability, and subjectivity. Woman in the male gaze is undoubtedly the "other", while man is the predominant hero [6]. Feminine images on social

media absolutely originate from the voyeuristic, fetishistic, and possessive fantasy of the male gaze, which chokes the possible access for females imagining themselves as empowered woman and repulsing to discern themselves as passive objects [6]. All of these lead to females identifying themselves as the "other" and aspiring to be recognized as the "other" by the dominant male role and even identify with the dominant male. The male gaze authorizes men's privilege, and men's control over women is achieved by the male gaze [6]. This control signifies that women's bodies and internal spirits are under men's scrutiny, women internalizing men's aesthetic criteria to women's bodies and straining to fit the criteria, or women are paying the price. However, the control is all wrapped up in the guise of a benefit for women. Women should be the subordinate role in any predictable scenes. For instance, social norms require and presume that woman should be a thoughtful wife and mother, not herself. Women should be elegant, thin, and protective. Women lack the resilience and capability to gain a successful career.

Fuyanjie's and Ubras's advertisements place females in a position of being watched and judged from a patriarchal perspective. The two advertisements convey stigmatized messages that women's private parts ought to cater to men's fantasies and that women only get a promotion at the workplace by trading power and sex. These messages are concrete manifestations of the male gaze in variant areas. As brands manufacturing female products, Fuyanjie and Ubras blatantly transmitting ruinous messages about women is vicious. Following the release of the two advertisements, articles of criticism and bashing appeared on social media. The political and Judicial commission of China issued condemnation as well. Most of the articles focus on clarifying the false messages the two advertisements conveyed from legal and medical angles. A few of them analyze the erosion of women's empowerment and the stigmatization of women's image in the two advertisements. This article is based on critical discourse analysis, taking into account the characteristics of advertising information dissemination, the way consumers process advertising information, and the psychological mechanism of stereotype creation to analyze the logic of the two advertisements to promote gender stereotypes, which fill in the gap that there are no articles to analyze the content of the two advertisements' logic and influence from a synthetical perspective of combining communication, psychology and gender studies. Rendering Fuyanjie's and Ubras' advertisements as samples to study how advertising as one of the forms of public media promotes harmful gender stereotypes in China is conducive to exposing how patriarchy exerts control over women in the public media sphere, awakening readers to think critically about the messages implied by advertisements that uphold the ideology of male privilege and raising readers' gender awareness.

## 2. Methodology

Critical discourse analysis is used as an analysis tool in this research. Critical discourse analysis (CDA) is a general research method of studying the relationship between textual structure and social structure from a critical perspective [7]. There are two main approaches in the field of CDA: Fairclough's social-cultural analysis and Van Dijk's social cognition analysis. Fairclough combines sociological theories and discourse analysis and separates the CDA into three parts: textual, discourse practice and social practice. He highlights that these three parts are not solitary. They have an overlap [8]. Van Dijk puts an emphasis on explaining the sociality of discourse from the cognitive angle. His analysis structure contains two components: textual and context [8]. Discourse itself is a powerful tool to construct and sustain unjust power relations. Van Dijk explained that the disquisitive motivation of CDA came from pressing social issues. The objective of it is to provoke people to think critically about the insidious biased information and achieve disenchantment of the dominant, not just to transmit harsh comments [1]. The two theoretical systems are used selectively in this research. Fuyanjie's and Ubras' advertisements are set up on a typical patriarchal logic to degrade females, which are representative, unclad and wide-spread samples to cheer for patriarchy. CDA is a suitable methodology to deconstruct and expose the unfairness embodied in them. The research is based on the CDA. CDA is exploited to analyze how the formation of the logic behind the textual is impacted

by the predominant patriarchy and how the patriarchy tries to consolidate gender-biased power from a sociological perspective. Moreover, how the advertisements promote readers' harmful gender stereotypes on a cognitive scale.

### **3. Criticism of the Promotion of Harmful Gender Stereotypes**

#### **3.1 The Psychological Mechanism of Promotion of Harmful Gender Stereotypes**

A stereotype is an epitome of people's cognition and common sense of a certain object or a community shaped by specific social culture. It is a simplified sorting technique. People from the same community or culture fundamentally have coherent stereotypes [9]. In a systematical patriarchal society, the public generally has gender-biased stereotypes that reflect male dominance and female submissive. Gender stereotypes function automatically and inevitably beyond the control of the percipient [2]. Consumers will not mobilize sufficient information in their minds to process the content in advertising and tend to assimilate the content of advertising in the most effortless way or prefer "lightly involving in" process [3]. Consumers rather are the recipients, not the analyzers. Simultaneously, a study shows that the implicit effect of gender stereotypes in advertising is extremely intense [2], referring to consumers reacting to gender-stereotyped information in advertisements more directly and easily than to anti-stereotyped ones. Processing gender-stereotyped information is as natural as floating downstream to consumers. Moreover, modern advertising does not exclusively take the role of informing. It is also a medium to prompt and shape consumers' social images and cognition [1]. Thus, harmful gender stereotypes affect and are reinforced in consumers' mindsets at an unconscious level.

Fuyanjie's earlier advertising of cleaning lotion for women's private parts resorted to a tactic that motivated the implicit effect of gender stereotypes in consumers' cerebral domains to catch their attention, enhance their gender stereotypes, and finally achieve sales. There is a similar case happening in Ubras' advertising, too.

#### **3.2 Analysis of Fuyanjie's Advertisement**

##### **3.2.1 Description of Fuyanjie's Advertisement**

Fuyanjie's advertisement is applied to its online shop for its cleaning lotion, which combines pictures and illustrative words. Initially, it depicts a "female plight"-----private part changes from tender and pink to dry and fuscous. Three pictures of flower withering were used to visualize the process. To give targeted female customers a more consuming sense of immersion and lead them to plunge into the advertisement's context, it adds the first-person question, "what should I do about it?" to the pictures. Then three reasons are presented to demonstrate why the "plight" occurs. The first one is the rubbing in the crotch during exercise. The second is wearing skinny pants, and the last one is the high frequency of intercourse. What follows next is the consequence: male partners' unwillingness to have oral sex, and statistics from a survey conducted in China, Japan, and South Korea show that 83% of males are not willing to have oral sex owing to females' undesirable and foul genitals. To inform customers of how urgent this consequence is, Fuyanjie writes: even though females have a gorgeous appearance, they cannot enjoy queen-like pleasure. At length, Fuyanjie hypes that its cleaning lotion can magically make women's genitals tender and delicate, like a virgin's.

##### **3.2.2 Men's Manipulation of Women's Bodies**

Women's private parts getting dark over time is a natural process due to pigmentation and hormone level production, which is most relevant to physical growth and pregnancy. The reasons it presents are not valid from any aspect. Fuyanjie conforms to consumers' processing strategy of advertising content and malevolent gender stereotypes to mislead them into being exposed to and accepting incorrect information. Ostensibly Fuyanjie is giving reasons for the darkening of women's private parts and taking the first step to stimulate consumers' consuming intention, nonetheless in fact, the

way the advertisement functions costs a price of shackling women's behavior and degrades them into an ethical dilemma.

In parallel with the consequence, the first two reasons are restraining women's behavior. They offer evidence of gender stereotypes that females should be quiet and absent from the sports field and should not show off body silhouettes by wearing clingy pants. Sports are always considered as men's domain for playing sports is a salient way to display human beings' speed, strength, and adamant persistence, which are regarded as hallmarks of men and part of the criteria for determining the position of men in the male hierarchy. The male hierarchy is constructed on misogyny [5]. To men, women's attendance in the sports field hamstring masculinity of the hallmarks and then prompts men's fear of being "feminized". Women have to be wrongly shaped as vulnerable and inactive to stabilize male dominance.

Women are educated not to lay bare feminine charm in public, and this action is defined as profligate in China. Women are labeled as a possession that pertains to their father and husband in a patriarchal society; they are not permitted to cause other men's desire to "invade and occupy". Such behavior is to undermine the authority of their owners, for this connotes that women are not under the absolute control of their fathers and husband. Accordingly, the father's or the husband's positions in the male hierarchy are lowered. Moreover, for more efficient and rewarding dominance, women are stringently divided and ruled by the sexual double standard. Women are divided into the saintess and the harlot. The saintess is deprived of sexual characteristics, and the harlot is a tool to satisfy men's sexual needs [5]. There is a strict but fragile line between the saintess and the harlot. As soon as a woman deviates a little from the standard of the saintess, she is the harlot. Showing body curves makes a woman exhale sexual charm. Thus the woman is lewd and becomes a harlot. Therefore, the prohibition of women from wearing clingy clothes is to impede women subvert male dominance through dissolving male authority and fortify male dominance's order.

The last reason is made to stigmatize all the women with healthy dark genitals, as it represents frequent sex and conservative people in China regard women who have abundant sexual experiences as profligate sluts, or the harlot. These "sluts" will have to endure countless rebukes about their character and the abuse of their morality. Hence, this stigma is potent enough to cause a female social death. The stigma itself is an atrocious form of stereotype deriving from orthodox virginity ideas, as well as a manifestation of the sexual double standard.

### 3.2.3 Women under the Male Gaze

Women's bodies are sites on which social cultures can exert discipline, for the body can be manipulated endlessly [10, 11]. By expressing the consequence of "dark genitals", Fuyanjie intends to trigger targeted customers' underlying anxiety and fear of losing sexual attraction to men. Thereafter these females feel that their self-esteem as women is lowered and broken; they aspire to win their esteem back by earning men's approval and satisfaction. Fuyanjie installed itself as a pair of eyes of the male gaze and deliberately put women's private parts in a position of ornaments to men [6]. It is entrenched that men's aesthetic standards of women's bodies are ironclad rules. Fuyanjie is announcing blatantly that only gorgeous genitals can get men's favor, and female genitalia is obliged to attain men's aesthetic standards. If it does not, then sexual pleasure is not accessible to women. Even though it is a woman who cannot experience sexual pleasure and become a "victim", she is still to blame. Men are invisible in this coerced battle of the beauty of the body. They are the privileged observers. Men make the rules and watch women struggle. In the end, they say this is for women's sake (to help them regain sexual pleasure and become accepted by the mainstream). Men take all the advantages of the competition with females but deny it. The logic of the advertising shames females. Conversely, it elevates men to a totalitarian referee, which is an extreme of contemporary harmful gender stereotypes.

### 3.2.4 Women as a Commercially Feminine Symbol

Fuyanjie selectively ignores that women's private parts only need to work normally to serve women's physical needs. Women's genitals are not flesh anymore; they are abstracted to a symbol

and consumer goods in a patriarchal commercial society [4]. Women's genitals, as a symbol, exist to fulfilling men's fantasies and be consumed. Fuyanjie does not aim to attract men to consume by applying a feminine symbol. Instead, it reveals what profit a woman would obtain from men, in a patriarchal system, by being a feminine symbol, to pocket women's money. This form of consuming feminine symbol has more potentially baneful influences than the one that feminine symbol is directly consumed by men. With the ever-increasing number of products being sold to women, it exposes that these women are convinced to embrace the whole logic that women's bodies are a symbol and subject to be symbolized. Women, as the subjects of consumer behavior, are genuinely consuming to erode their barely existing subjectivity and social power. They are insensibly fostering the system that is suppressing them. The advertisement unknowingly implants such a thought device in the minds of consumers to intensify the already gender-biased opinion field from the perspective of public media.

### **3.2.5 Virgin Complex and the Virginity**

In Fuyanjie's advertisement, it predicates that the best effect of its cleaning lotion would be to make women's genitals delicate, like a virgin's. Fuyanjie presumes that to be like a virgin is the top compliment that every female should chase.

This is another embodiment of the virgin complex, whose doctrine is the objectification and subjugation of women. The essence of the virgin complex is the "othering" of women. The mastermind of the virgin complex is the patriarchy. Patriarchy thinks a woman's body is an object; before it is officially owned (married) by someone, it should stay "complete" and flawless. This is because patriarchy would like to take absolute control over women's bodies. So men as the specific performers of patriarchy, like women's bodies without flaws. Then virgin complex is generated. Accordingly, virginity was invented to tame women. Patriarchy deifies virginity and underlines it endlessly as a crown for women. No matter how hard patriarchy beautifies the significance of virginity, it is still a yoke imposed on women by the patriarchy. As a result, women are not allowed to decide what to happen to their bodies and have to bear with much more restrictions than men do, which also means women are easier to be denounced. Women have more regulations to comply with; as a consequence, they are more likely to break the rules.

Virgin, as a symbol of holiness, is alienated to be a child-bearer deprived of sexual pleasure [5]. Tracing back to ancient China, the virgin is considered property to maintain the purity of the lineage of her husband [12], which is a notation of the original patriarchy. Through millennia of transmutation, the virgin complex and the concept of virginity are rooted in the core of Chinese gender cultural genes. At present day, men are setting a standard of "better be a virgin " when looking for a female partner, and women deem pre-marital sex as shameful.

Without a doubt, Fuyanjie's flagrant inclination to sublime virgins in advertising strengthens the stereotype that women should preserve their virginity as their life.

## **3.3 Analysis of Ubras' Advertisement**

### **3.3.1 Deception of Ubras' Advertisement**

Ubras is a popular brand selling women's bras. The marketing plan adopted by it is to hire celebrities to post videos online for promotional purposes. Among the advertisements, the public's attention is attracted by one of them. A male stand-up comedian was also invited to promote this brand. Its advertising slogan is a weapon that makes women lie down to win in the workplace. The literal meaning is that women can win without doing anything.

### **3.3.2 Problems in Ubras' Advertisement**

There are two incomprehensible parts to this advertising. The first shortcoming of it is the tagline. This is a negation of women's efforts. A bra brand that clearly has women as its target consumer group stigmatizes instead. Who exactly is being pleased by such behavior? The second one is the advertising spokesman. As a feminine product brand, Ubras invites a man to promote it. He recommended it in a way that connected unrelated bras to the workplace rather than the wearing feeling and effect. He spoke in a flirtatious tone which is considered disrespectful to women.

Advertisers may want to attract more attention and create public opinion to increase sales. However, instead of choosing to increase sales by upgrading their products, they tend to attract consumers with the talk and buzz of male comedians recommending feminine products. There is an invisible stereotype behind this phenomenon. That will be analyzed from the perspective of patriarchy.

### 3.3.3 Analysis of Problems

Firstly, it conveys the idea that women should be evaluated by men. The charm of women is only given through men as if women exist to satisfy the voyeuristic desire of men, who are spectators, connoisseurs and commentators [13]. Due to the legacy of the traditional Chinese culture of 'male superiority and female inferiority', there are still some people who regard men as the highest social status. They believe that everything must serve men, women should put men's requirements first, and even advertising seems to be only approved by men to get high sales. Today, some men tend to enhance their rights by demeaning women. For instance, when men see women of the same or even higher status than themselves, they are always customary to impose the charge of sexual charm to get that status as a way to highlight their own ability.

Secondly, this ad also induces women to identify with the ideal role in the male mind, which leads to a loss of self-awareness. In today's fast-growing economy and culture, women are spending far more than men. This phenomenon may seem that women have achieved complete independence, but it is not. In reality, there is still an unequal relationship between men and women in the consumption of women's bodies, and those acts that seem to be at women's disposal are actually carried out according to male aesthetic standards [14]. The female body is no longer independent but an object to be disciplined and shaped [15]. The advertising under the male gaze is the negation of women's independent personalities and the value of independent existence [16].

Thirdly, Men always like manifesting their power by controlling women. Michel Foucault once pointed out that no power can operate without the control and slaughter of the body [14]. The owner of the right can discipline and modify the human body according to his own intentions. In the world of men, women are the appendages of men. In male-centred China, men are the social subjects shaped by the patriarchal culture; men almost dominate the fate of social civilization, and women become the playthings in the palms of men's hands [17]. With the dominance of male discourse in modern mass media, the media has become the best way to combine male power and commerce. They believe that women exist in the form of the 'other'. Othering is the "object" and the object of scrutiny, the second gender, which is never treated as a "subject" equal to men.

At the same time, advertising with the male gaze has had many effects. From the female perspective, they will be induced to satisfy men unconsciously, including male demands and aesthetics, especially underage girls. Those under the age of eighteen have not yet developed a complete worldview, values and outlook on life. Before underage girls develop the ability to think and judge independently, seeing such ads may affect their proper values. The ads will invisibly and subconsciously change their views and way of thinking. If underage girls see the Ubras' ad, for example, it conveys to them the idea that they do not have to work hard, that they can get everything just by looking good and having a beautiful body. They are likely to accept and endorse this idea and give up on their inner knowledge and mind to focus on their appearance instead. This does not contribute to the development of values in girls but rather reinforces gender stereotypes by making them believe that men are the main players in society. For women who are adults, they have the ability to judge, but they are still guided by the things that permeate their lives and unconsciously want to cater to them. People apparently have the power of independent choice and control, but in fact, the public is completely dominated and led by businessmen artificially, and people's aesthetics are kidnapped, resulting in people themselves losing their independent aesthetic judgment and becoming victims of the partnership between businessmen and media to slaughter them [14]. From the male perspective, it also tends to give them the wrong idea of discriminating against and othering women. This ad also has an impact on society, which could be emulated by featuring women in vulgar jokes to boost sales. This can reinforce gender stereotypes in society, leading to a return to a traditionally patriarchal society. Actually, scientists have shown that there is not much difference between men

and women in terms of their brains and that they can take on exactly the same responsibilities and enjoy the same rights. After a long period of research, achieving gender equality is the most appropriate direction for development. Gender equality has not yet been achieved, but people should observe gender stereotypes in their lives and resist them.

### 3.4 Aftermath & Reflections

Fuyanjie's and Ubras' advertisements stimulated heated discussion on social media and received millions of criticism. Soon afterwards, they were both condemned by the authority. In contrast, the two advertisements were permitted to be placed on social media at the very beginning due to the inadequate and slack scrutiny of administrations for market regulation and the imperfect advertising laws.

Fuyanjie apologized instantly and removed the advertisement and the product after it had been reported to the administration for market regulation. It is sued by the administration for market regulation. Ultimately, Fuyanjie was sentenced to a penalty of 500,000 yuan for violating the noble morals of society, citing statistics without a source and false advertising of the product's effect. The penalty for Fuyanjie's women-insulting ads is announced by Administration for market regulation: a fine of ¥500,000. None of the accusations contains a violation of the clause that 'gender discrimination is forbidden in the advertising. Gender discrimination is not accurately defined in the advertising law. This is an obvious defect of the advertising law, for gender discrimination is so extensive and sometimes recondite that it needs a more precise and complete definition in the advertising laws to guarantee the clause can be conducted correctly. Although Fuyanjie was fined, the accusation of violating the noble morals of the society exerted a completely different impact than violating the prohibition of gender discrimination in the gender-biased society and gender-equality career in China. The outcome did not make any contribution to promoting gender equality sense of people in China from the angle of authority.

Ubras posted a Weibo to censure netizens who had criticized its sexist advertising for being too sensitive and provoking gender opposition. It apologized when public opinion continued to become more irritated without signs to cease. The political and judicial commission of China posted a denunciation of Ubras on its official social page. Ubras deleted the advertising but never got charged, even though the advertising apparently conveyed gender discrimination.

### 3.5 Plausible Solutions

To improve the status quo and alleviate and even exterminate harmful gender stereotypes, Chinese authorities should undertake to amend and consummate the definition of gender discrimination in every specific law. Regulatory sectors should implement more stringent scrutiny on business subjects, social organizations, and individuals. More scientific research fund for gender studies-related majors is an enabler to extend state-of-the-art gender-equality knowledge and then bring along the progress of a gender-equality sense of society. Parents are recommended to educate children on gender equality from an early age. As civilians, authors should keep speaking out and speaking up against gender discrimination and for gender equality. Last but not least, the authors can boycott sexist companies to inform them of the severe consequences of humiliating half of the population.

## 4. Conclusion

Although Fuyanjie's and Ubras's advertisements are of completely different feminine products, they both resorts to taglines that essentially degrade women to achieve sales. What is behind words is the distribution of power. From the two advertisements, it is not quite difficult to have a glimpse of the structural oppression of women by patriarchy. The hidden intention behind the two advertisements is to discipline and control women's bodies. Fuyanjie straightforwardly sees women's bodies as reclaimable ornaments, while Ubras "othering" women as sexual resources by defying women's capability at work. They are part of the media-related component of the patriarchy machine

by pouring information into residents' minds to ensure that patriarchy exists as an unbreakable apparatus of thought.

## References

- [1] Xia Huiyan & Fu Zhao. How does the discourse of the advertisement constitute Chinese women's social identity--from a critical perspective. *Journal of Hebei University (Philosophy and Social Science)*, 2014(05): 55-58.
- [2] Wan Pei & Sun Lianrong. The implicit effect of gender stereotypes in Ads. *Psychological Science*, 2007(03): 540-542+528.
- [3] Wang Pei & Sun Lianrong. The information processing mode of AD's gender stereotypes. *Acta Psychological Sinica*, 2005(06): 113-116
- [4] Zhang Hengjun. Criticism of Female Stereotypes in Contemporary Media. *Journalism and Mass Communication*, 2012(01): 50-53.
- [5] Chizuko Ueno. Misogyny. Wang Lan Tans. Shanghai Joint Publishing Company; 2014: 1 21 33-34
- [6] Oliver K. The male gaze is more relevant and more dangerous than ever. *New Review of Film and Television Studies*, 2017, 15(4): 451-455.
- [7] Cheng Xiaoguang. Discourse analysis as a research method——commentary on<Discourse Analysis>. *Foreign Language Teaching and Research (bimonthly)*, 2006(02): 151-153.
- [8] Ji Weining. Discourse analysis——multi-approaches of critical schools. *Foreign language research*, 2008(06): 76-79. DOI:10.16263/j.cnki.23-1071/h.2008.06.017.
- [9] Ma Jinhua. Gender stereotypes and gender education. *Education Review*, (2000)(06): 35-37.
- [10] Bordo Susan. Unbearable Weight--Feminism, Western Culture, and the Body. Qi Liang & Zhao Yuchun Trans. Jiangsu: People's Publishing House; 2009: 325
- [11] Shen Yifei. See the World Through Gender. Shanghai: People's Publishing House 2019: 183
- [12] Hu Xingjun. The transmutation of 'virgin complex'. *Archives Space(historical data edition)*, 2006(07): 40-42.
- [13] Fan Yuming. An analysis of female stereotypes in media advertising, 2006(03): 103-104.
- [14] Liu Rong. The control of mass media on female body consumption from the perspective of power. *Journal of News Research*, 2017, 8(18): 98-99.
- [15] Wang Ying. The consumed symbols of 'women'——Analysis of images of women in modern popular literature periodicals. *Journal of Modern Chinese Literature*, 2021(03): 113-119.
- [16] Jiang Qianyang. An analysis of sexism in media advertising. *The second half of Entrepreneur World (Theory Edition)*, 2008(08): 189-190.
- [17] Ma Xin. TV ads from the ad men of awareness of women. Inner Mongolia Normal University, 2012.