

# **Men appearing in makeup advertisements**

A visual study of masculinity representation in Chinese make up advertisements

Student Name: Yushuo Chen

Student Number: 593777

Supervisor: Maria Avraamidou

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Thesis

*June*

## Men appearing in makeup advertisements: A visual study of masculinity representation in Chinese make up advertisements

### ABSTRACT

Women used to act as spokespeople for cosmetics advertisements. Nowadays, in China, more and more Chinese male celebrities are involved in endorsing women's makeup advertisements. This new form of advertising makes consumers feel refreshed and makes it easy for consumers to remember the advertising products. Different from the traditional impression of masculinity, the male images presented in these makeup advertisements have some feminine characteristics, which makes the masculinity in advertising show a diversified trend. In the makeup ads, these men are the ones being gazed at. When men are viewed as objects, the power relationship here is worth discussing. At the same time, women as the target group of this kind of advertisement, the existence of the female gaze and how these makeup ads are related to the female gaze are also worth exploring.

This paper is written based on the Cornell's opinion that masculinity is not single but diverse. Through the insight into this phenomenon, the characteristics of Chinese male images, gender relations and power relations can be revealed. This can help us better understand masculinity and its future change. To answer the main research question: How is Chinese masculinity depicted in women's makeup ads circulated on social media in China?, this study has analyzed 100 advertisements of 10 international and Chinese makeup brands which inviting male celebrities to endorse their makeup products. This study focuses on the social media advertisements and is performed in a qualitative manner. Through the visual critical discourse analysis of the social media advertisements on Weibo, the results show that both hegemonic masculinity and subordinate masculinity are reflected in Chinese men in the makeup ads. The male spokesmen's hairstyles are mostly medium length hair with bangs, no beard, thin figure and low degree of nudity. Their social status is very high judging from their clothing wear. They look warmer, softer and kinder. Their external appearances are

basically clean and tidy, and the clothes are fashionable and decent. They show feminine characteristics in their image and disposition, but masculine characteristics in their social status. This proves that the male image shows a diversified development trend. Although men are sexualized and objectified in the makeup advertisements, the power relations derived from the advertisements have not been broken.

KEYWORDS: *Masculinity, China, Makeup advertisements, The female gaze, Weibo*

## Table of Contents

Introduction.....	4
Research Background.....	4
Academic relevance.....	6
Societal relevance.....	8
Thesis outline.....	9
Theoretical Framework.....	10
Men and women’s gender roles.....	10
Conceptual identification of “sex” and “gender”.....	10
The constructs of masculinity and femininity.....	12
Masculinity: An overview.....	12
The origin of masculinity: Patriarchy.....	13
The representations of masculinity: How masculinity can be observed.....	13
Different varieties of masculinities.....	15
Masculinity in China/Chinese masculinity.....	18
From “the male gaze” to “the female gaze” in the advertising industry.....	20
The male gaze: women in advertising.....	20
The female gaze: As a way of female empowerment?.....	22
Methodology.....	24
Methodological approach: Choice of the method.....	24
Method of analysis: The choice of visual critical discourse analysis.....	25
Sampling strategy and data collection.....	27
Operationalization.....	30
Data analysis.....	31
Pilot phase.....	31
Description of visual analysis.....	31
Reliability and validity in the qualitative research.....	32
Results and interpretation.....	34
General characteristics: Layout design and product display.....	34
The concrete expression of Chinese masculinity.....	37
Image.....	37
Social status.....	41
Disposition.....	43
Gender relations.....	45

Eye gaze.....	46
Sexual connotation.....	48
Intimate relationship.....	50
Conclusion.....	<b>54</b>
Theoretical and practical implications.....	56
Limitations.....	57
Recommendations for the future research.....	58
Reference list.....	<b>60</b>
Appendices.....	<b>71</b>
Appendix A: Visual critical discourse analysis framework.....	71
Appendix B: Information about the makeup advertisements.....	72

## Introduction

### Research Background

Traditionally, advertisements for masculinity emphasize status through career success, independence, toughness as physical strength, and avoiding arguably feminine behaviors (Barber and Bridges, 2017; Hall, 2015; Thompson and Pleck, 1986; Vokey et al., 2013, as cited in Jiang et al., 2019). However, the presence of the male endorsed makeup ads in China shows a new form of masculinity, which has enriched the varieties of masculinity. In other words, there is an emerging trend of diversity in Chinese masculinity. This trend is inseparable from the Chinese market background.

To a certain extent, it can be said that the market demand for cosmetics products in China and Chinese women's spending power have huge potential. Chinese people are increasingly concerned about their grooming and are willing to spend more time, money and effort investing in it. According to the National Bureau of Statistics of China (2022), the retail sales of cosmetics in China from January to December 2021 were 402.6 billion Chinese yuan (approximately 56 billion euros), an increase of 14.0% compared to the same period last year. China's cosmetics market will be worth 500 billion Chinese yuan (approximately 70 billion euros) by 2025 (Zhao, 2020). The increase in these figures reflects the growing demand and interest in dignified appearance among the Chinese people. At the same time, the rising economic strength and contribution of Chinese women to the country's economy are highlighted (Li, 2020). As the quality of life has improved, many women need access to a higher level of consumption. When women began to become the country's dominant consuming power, the concept of "she economy", implying that women are the economy's backbone, became popular in China (Emerging Communications, 2021; Li, 2020). The "she market" in China is currently increasing at a breakneck pace, both in terms of size and volume (Li, 2020). Women have now been the main force behind Chinese consumerism in 2021, according to Emerging Communications (2021), with female yearly spending being predicted to reach over 1.2 trillion US dollars in 2022. To respond to the increasing demand and to reach more women clients, the cosmetics advertising industry has undergone changes. The inclusion of sexualized men is a critical component of this phenomena (Li, 2020). In fact, the Chinese makeup industry has used the strategy of marketing male eroticism to women to exploit women's purchasing power (Li, 2020).

In the homogeneous competition of traditional endorsement advertising, the innovative way of male celebrities endorsing makeup products has become a new stimulation. However, it is not China that pioneered this new kind of makeup advertising. In 1996,

Japanese beauty brand Kanebo, as the first brand in East Asia to adopt a man to endorse the cosmetics product, chose to invite one of the most popular Japanese stars of the day Takuya Kimura to endorse its lipstick product (Li, 2011; Liu, 2019; Song, 2020; Yingxiaoguan, 2018). Once the advertisement was broadcast, that kind of lipsticks was sold out and then out of stock, and about 3 million pieces were sold within two months (Yingxiaoguan, 2018). Then, in 2013, South Korean brands also tried this move. South Korean actors Lee Min-ho and Kim Soo-hyun, who have become extremely popular due to their Korean soap dramas, endorsed the South Korean beauty brands Innisfree and The Face Shop respectively (Liu, 2019; Yingxiaoguan, 2018). Later, China also began to experiment with male celebrities to endorse cosmetics brands. In addition to choosing female celebrities to endorse beauty goods, several brands were opting for male celebrities. Currently, many young and arguably attractive male celebrities have become brand ambassadors for a lot of well-known luxury skincare and cosmetics companies in China (Song, 2020; Merabet, 2020). Some are well-known Chinese national brands, and others are brands sold in China under major international cosmetic companies. A possible explanation for this could be that women are becoming the backbone of consumer life (Zhou, 2017) and the “she economy” is booming in China (Li, 2020) with the advent of the consumer society, which is mentioned in the previous section. According to Yingxiaoguan’s (2018), this form of advertising will become the norm in the future, and the proportion of women appearing in makeup ads will be reduced. This phenomenon has arguably emerged to create freshness, gained consumer attention, and left a lasting impression (Liu, 2019). Surprisingly, this trend appears to be more prevalent in three East Asian countries, Japan, South Korea and China than in other places, as makeup businesses in Western countries continue to rely heavily on female models and female movie stars to market their goods (Li, 2020).

It is worth noting that some advertisements do not show traditional masculinity, whether in the beauty industry or not. Through these ads, it is shown that masculinity is not culturally universal. It varies with society and culture and changes over time. This type of ads that this study focuses on helps the mass to explore what sex and gender are and the diversity of the gender disposition. According to Schroeder and Zwick (2004), because advertising is both “aesthetic and political” (p. 24), it is a unique area to observe the views about masculinity. This paper attempts to analyze the emergence of male spokespersons in the makeup advertising industry and how it relates to masculinity and to explore its multiplicity in contemporary contexts. Thus, this project addresses the following research question:

*How is Chinese masculinity depicted in women’s makeup ads circulated on social*

*media in China?*

Then, this main question is further broken down into the following inter-related sub-questions:

- What are the characteristics of the male models in these makeup ads and what kind of masculinity do they represent?
- How do these ads relate to the female gaze?

To answer this research question, several academic concepts should be clarified.

“Masculinity” is the core of the study, which need to be understood fully and completely. At the same time, “the female gaze” as the cultural outcome associated with masculinity is also discussed in the later chapters.

### **Academic relevance**

The study of masculinity representation is of great significance to the gender studies. Gender is unquestionably one of the most important structures in the human world, and a focus on gender politics inevitably leads to issues with males and male gender practices (Connell, 2014). Studying masculinity builds a clearer understanding of gender, which can contribute to achieving gender equality and eliminating hegemonic masculinity.

Firstly, this study complements the literature on the study of male images in gender studies. With the efforts of the past decades, the research on male and female images has shown some increasement, however, the study of female images still accounts for the larger proportion, both in the Western world and China (Chang, 2006; Delphy, 1993; Diamond, 2016; Li, 2020; Li, 2011; Roberts, 1998; Stevens & Osberg, 2012; Timke & O’Barr, 2017). Women’s objectification and the concept of the “male gaze”, according to which females are continually sexualized to match the ideal mode of patriarchy, have been the focus of previous research on gender portrayals in the media (Li, 2020). It was not until the 1980s that masculinity studies began to emerge (Li, 2011). This is roughly in line with the time of the third feminist movement. At present, clear female images can be described (Kolbe & Albanese, 1996), but the male images are relatively vague, and the research on male representations is still less developed than that on female ones (Wolin, 2003).

Secondly, this research focuses on Chinese masculinity which is understudied (Sui 2020, as cited in Yu & Sui, 2022). Some research has been done on the masculinity in the content for advertising (Bridges & Pascoe, 2014; Vokey et al., 2013). As one of the research directions of the interpretation of masculinity, how cosmetics advertising can be interweaved with the construction of masculinity has been paid attention to by some scholars (Chang,



2006; Jiang et al., 2019; Luo, 2019; Scheibling & Lafrance, 2019; Schroeder & Zwick, 2004). It is interesting to see how they decode male temperament. Despite a little research on masculinity around the world, Chinese masculinity still remains understudied (Sui 2020, as cited in Yu & Sui, 2022). For supplementing the academic research on masculinity in terms of geographical factors, this paper narrows the perspective from the global environment to the Chinese market, focusing mainly on Chinese masculinity.

In addition, Chinese male celebrities have been endorsing makeup ads for about eight years now (Ding, 2012; Zhang, 2020; Zhao, 2020; Zhou, 2021), but only a few western academic articles have already discussed the topic. The discussions on male endorsing makeup brands in Chinese academic scholarship, however, have mainly focused on advertising effectiveness (Zhou, 2017), the description of the phenomenon and its impact on marketing (Li, 2011). This research contributes to the existing literature by focusing on how social media advertisements in China represent these Chinese spokespeople and Chinese masculinity in an exploratory approach.

### **Societal relevance**

Advertising, on the one hand, needs to promote sales and profit maximization. On the other hand, it has a mission to influence and reshape social perceptions (e.g., education, gender and race) (Zhou, 2017). The portrayal of gender images in advertising has a long history. The appearance of male images on beauty advertisements in China reflects, to some extent, a change in social aesthetic orientation. Once in the age of lack of cognitive approach, advertising, to a large extent, shaped people's perception of different genders at that time. The new image of masculinity represents the possibility of the diversified development of masculinity.

The project has focused on the Chinese social media platform Weibo. It has a powerful potential to research and to evaluate sentiment, affective states, and communications inside the Chinese socio-cultural milieu, thanks to its vast sample size (Hu, 2020). As one of the most popular social media in China, the ads that are popular on this platform can be partially representative of the aesthetic preferences of Chinese social media users.

This topic can also provide some practical guidance for the Chinese advertising market and cosmetics marketing when choosing their spokespeople. The Chinese beauty market grew twice as fast as the global average growth rate in 2019 (at 13.5%), with the Chinese beauty market increasing to \$15.89 billion in 2019 and reaching around \$17 billion in 2020 (Zhou, 2021). These numbers are a direct reflection of the importance of the Chinese

consumers which the beauty industry globally cannot ignore. Men endorsing makeup ads, as a rising phenomenon, is becoming rather mainstream. Through analyzing the male images in makeup ads, the future development of the consumer market in the cosmetics industry can be foreseen. Moreover, choosing the ideal and right spokespeople should not be blind or random. It should be done under full consideration and preparation. Therefore, studying the appearance and consequences of male spokespersons on makeup ads can better illustrate the viability of this business model, and also provide ideas for makeup brands to choose suitable spokespersons in the future. Spokespeople play a very important role in advertising effectiveness, and qualified spokespeople have always been a scarce resource.

### **Thesis outline**

The rest of this thesis is structured as follows. The theoretical foundation of this thesis is established in the following chapter (theoretical framework), which begins with a review of prior literature on gender roles, masculinity, and the male/ female gaze in the advertising industry.

The methodology and analysis of this thesis are discussed in the third chapter (methodology). Following the data analysis progress, the data collection procedure is reviewed, including the sampling criteria for the social media platform, makeup brands, and makeup ads. The third chapter concludes with the analysis's reliability and validity.

The outcomes of the visual critical discourse analysis are examined in the fourth chapter (results and interpretation) using existing literature from the theoretical framework and research findings from the data. The findings are split into three sections: layout design and product display, the concrete expression of Chinese masculinity and gender relations.

The final chapter (Conclusion) concludes this thesis by presenting the answer to the research question, its broader theoretical and practical implications as well as limitations and future study recommendations.

## **Theoretical Framework**

This research aims to explore how Chinese masculinity is depicted in women's makeup ads circulated on social media in China. To achieve this goal, it is necessary to understand how masculinity is generated, the different existing representations of masculinity within and beyond the context of China, and how the power relation between two genders is changed in advertising.

Therefore, this chapter is divided into three sections discussing relevant concepts and theory drawing mainly from studies in masculinity and advertising studies: "Men and women's gender roles", "Masculinity: An overview" and "From 'the male gaze' to 'the female gaze' in the advertising industry". In the "Men and women's gender roles" section, the conceptual differentiation of sex and gender is discussed, following how masculinity and femininity are derived from sex and gender. In the "Masculinity: An overview" section, masculinity is discussed in detail, including its origin, representations and several varieties, such as hegemonic, complicit, subordinate, marginal, hybrid, soft, metrosexual and androgyny masculinity. In the end, the male gaze and the female gaze in the advertising field are explained respectively.

### **Men and women's gender roles**

This section draws mainly from gender studies (Delphy, 1993; Felski, 1995; Johnson & Repta, 2011). Gender roles are a powerful way of social organization which influences many parts of society, regardless of whether people embrace or reject them (Johnson & Repta, 2011). Institutions like the media, religious institutions, educational, healthcare, and other social and political systems both produce and influence ideas about gender resulting in a deeply ingrained and rarely doubted, but enormously powerful, societal gender structure (Johnson & Repta, 2011). Therefore, there is often a confusion around biological sex (sex) and psychological sex (gender), which are actually two different concepts.

### ***Conceptual identification of "sex" and "gender"***

The concepts of sex and gender are discussed in this section. Sex is commonly considered to be biological and gender to be social, while both ideas are socially formed and hence their meanings change throughout time (Johnson & Repta, 2011). The term "sex" was once widely used in public until the early 1970s, when the concept of "gender", which was drawn directly from it, debuted (Delphy, 1993).

Sex is defined as "the biological aspects of an individual as determined by their anatomy, which is produced by their chromosomes, hormones and their interactions" and as

“generally male or female” (Tolland & Evans, 2019, section Definitions and Differences, para. 1). Johnson and Repta (2011) argue that “sex is a biological construct that encapsulates the anatomical, physiological, genetic, and hormonal variation that exists in species” (p. 19). Both definitions seem to agree that sex relates to its biological nature. Gender, however, is considered as “a social construction relating to behaviors and attributes based on labels of masculinity and femininity” (Tolland & Evans, 2019, section Definitions and Differences, para. 2). Gender uses biological sex to give meaning to differences between the sexes, labeling people as female, male or transgender (Johnson & Repta, 2011). It means that gender is acquired through social norms, different from the biological nature of sex.

Gender was first coined by American anthropologist Gayle Rubin (1975) as “the sex/gender system” as “the set of arrangements by which a society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied” (p. 159). According to Delphy (1993), gender can be regarded as content, and sex is the container; the content may change but the container is considered unchangeable, because it is a part of nature which never changes. However, Diamond (2016) supports the idea that sex is “fluid rather than rigid and categorical” (p. 249) and individuals can change their sexual identity in the long or short term. Meanwhile, medical technology makes it possible to change the biological sex, namely the “container”, so sex does not always have to depend on the physicality of the person but it depends on the emotional aspects as well. According to Lorber (1996), “‘Sex’ is polarized as ‘females’ and ‘males’ and ‘gender’ polarized as ‘women’ and ‘men’ reflect unnuanced series that conventionalize bodies, sexuality, and social location” (p. 144), because this way of polarization is just a “crude” way to categorize sex/gender into two, ignoring the grey area of being neither male nor female.

### ***The constructs of masculinity and femininity***

In what follows, how masculinity and femininity are constructed is discussed. Different expectations for men and women have given rise to the social concepts of masculinity and femininity creating a simplified, fixed, stereotypical view of genders. Wiggins and Holzmuller (1978, as cited in Chang, 2006) argue that masculinity and femininity are key personalities and social orientation traits.

About masculinity, the focus of this study, Scheibling and Lafrance (2019) argue that it does not exist in itself but that instead, it is a constructed ideology. On the one hand, masculinity is frequently depicted as a combination of strength, control, and accomplishment (Timke & O’Barr, 2017). The fundamental manifestation of masculinity is that the majority

of the males have the physique of the male icon and present the “cowboy” image (Zayer, 2010). On the other hand, femininity is linked to an affective care for others’ well-being and group cohesion (Bem et al., 1976; Ding, 2012). Women were seen in a variety of roles, a dominant one was to be sexual objects for men’s sight or potential sexual pleasure (Chang, 2006; de Beauvoir, 1964; Delphy, 1993; Emerging Communications, 2021; Gill, 2008b; Jiang et al., 2019; Komar, 2016; Li, 2020; Ponterotto, 2016; Timke & O’Barr, 2017; Xiao & Li, 2021; Yingxiaoguan, 2018). Even when women were featured in powerful roles, such as athletes or entrepreneurs, other than that of caregivers, their assertiveness was frequently undermined by their highly elevated femininity, as evidenced by their use of “prominent makeup, well-painted fingernails, fashionable clothing, and perfectly coiffed hair” (Timke & O’Barr, 2017, para. 19).

In view of the above, the study considers gender is a social construct that refers to the societal categorization of people as feminine or masculine (Oakley, 2015). This classification is artificially created, so masculinity is not inherent. Next section provides a detailed explanation to the concept of masculinity.

## **Masculinity: An overview**

### ***The origin of masculinity: Patriarchy***

On the basis of the social construct of masculinity, patriarchy further shapes the concept of it, which is discussed in this section. Patriarchy is “a form of political organization that distributed power unequally between men and women to the detriment of women.” (Facio, 2013, para. 1). In patriarchal societies, men are in a dominant position in society, and women are in an inferior and submissive position (Smuts, 1995). The patriarchy idea developed from the viewpoint of the ruling class’s males, for whom women were typically subordinate social roles (Acker, 1989). At the same time, out of fear of the loss of male sexual agency, men strictly exclude homosexuals or men who look like women (Connell, 2014).

In the evolution of feminist theory, the concept of patriarchy has been both vital and problematic (Acker, 1989). At the same time, patriarchy offered the primary focus and identification of fast expanding new thinking regarding women’s subordination in the 1960s and 1970s (Acker, 1989). Patriarchy has several features, such as binary thinking and its self-proclaimed logical system. Feminists argue that binary thinking perpetuates patriarchy (Eagleton, 1996). The unshakable nature of patriarchy is that it does not need to justify itself, it has a set of self-proclaimed logical systems: males, as the “first sex”, are the main body of

society, while females deserve to accompany and are reduced to the “second sex” (de Beauvoir, 1964). It is undeniable that masculinity also carries a potentially heavy patriarchal burden (Ramazanoglu, 1992). Under the influence of masculinity, the public usually classifies men are classified into different classes by money and social status. When a man has no money and no status, even his natural attributes that may be in line with ideas about masculinity, are questioned (Morgan, 2005). Society respects men who can make money, while those who cannot are easily ridiculed by men (Acker, 1989). This is probably the burden that masculinity puts on men.

### ***The representations of masculinity: How masculinity can be observed***

This section discusses how masculinity can be observed in concrete terms. Since masculinity is an abstract concept, it should be transformed into what people can observe and what is concrete. Thus, the masculinity representations are divided into three aspects: image, social status and disposition.

**Image.** When it comes to defining masculinity, the male image is extremely important. As Mackinnon (2003) points out that “The male body takes a crucial role in masculinity. Because the body is so obviously there, and it is yet so obviously physical, the suggestion that if it is a male, its masculinity is natural” (p. 5). How men dress, their physical bodies and expressions help to define masculinity. The way men dress can help to discuss whether men are in decorative or pornographic roles (Goffman & Gornick, 1979). War scenes were the most prevalent excuse in classical art for presenting sexualized men’s bodies (depicting ripped clothing, muscles and sweat) (Stevens & Osberg, 2012). Muscled bodies are linked with masculinity. Gary and Ginsberg (2007) argue that:

...in cultures in which the traditional male role as bread-winner and protector has declined and in which machine has replaced muscle, the pursuit of muscularity has become one of the few ways left for men to exhibit their masculine selves (p. 19).

Sports also appear to be the excuse of choice nowadays, especially in advertising, as there appears to be nothing unusual about seeing lots of half-naked, shapely, sweating male bodies (Stevens & Osberg, 2012).

**Social status.** Power and high level of education are also aspects of masculinity, as part of social status. According to Rohlinger (2002), “The masculine gender role model emphasizes power... the masculine role is not defined through beauty and fashion, but through the power of choice. Products are juxta positioned with images of power...” (p. 61). This means masculinity is a manifestation of power, and the things, such as yachts, golf clubs and horses. a man uses are proof of his power. Besides, men should be from the

middle or upper classes and well educated to emphasize their masculinity (Kervin, 1990, as cited in Knudsen & Andersen, 2020).

**Disposition.** Masculinity is connected with the mind, logic, and rationality (Stevens & Osberg, 2012). At the same time, it is also related to conquest. For example, portraying men in the United States stresses “machismo, ruggedness, aloofness, control, mastery over the environment, outdoor work, and bold, testosterone-fueled lives” (Jiang et al., 2019, p. 729). Traditionally masculine qualities of strength, sexual lethality, expertise, freedom, and heroism are reinforced. Then, by introducing the examination of position, posture, and gaze, Goffman’s research of masculine representation was expanded, and the visual repertory of men’s bodies was expanded (Schroeder & Zwick, 2004).

### ***Different varieties of masculinities***

This section describes eight types of masculinities, including four traditional and four new ones respectively. Masculinity is a multifaceted concept rather than a singular one (Johnson & Repta, 2011), which has different varieties. The traditional and fundamental classification is made by Connell in 2005. Afterwards, some new varieties of masculinities has emerged.

The four traditional masculinity varieties are first discussed. The American sociologist R.W. Connell (2005) divides the mainstream masculinity into four categories, including hegemonic masculinity, complicit masculinity, subordinate masculinity and marginal masculinity. From this classification, it can be seen that masculinity is not a single feature, but a combination of complex and diverse features. Her understanding of masculinity includes men of different cultures, races and classes. The most powerful version of masculinity is hegemonic masculinity, which is the development of an ideal (Connell, 2005). It is portrayed superior to the other masculinities, such as gay, old or weak (Jiang et al., 2019). The sociologist Brannon (1976) summarized it based on her study, and it consists of “four elements”, which are “No Sissy Stuff” (avoiding effeminacy), “Be a Big Wheel” (seeking influence, such as wealth and status), “Sturdy Oak” (being able to withstand great pressure and never complaining) and “Give ’Em Hell” (act rough and bold, even with some aggression and violence). If a man possesses the four elements listed above, then he can be called a standard male. Men in advertising are portrayed in a way that is anchored in more traditional pillars of masculinity (Zayer et al., 2019). A standard theme in advertising is the “hero” theme, where men conquer all sorts of things (Schroeder & Zwick, 2004). Similarly, Andersen (2001) finds that from underwear to automotive ads, men are portrayed as fit. A fit body means good physical fitness, which is more likely to conquer women, the world, and

men with other masculinities.

Complicit masculinity refers to those who do not oppose the dominant hegemonic model but do not conform to it (Connell, 2005). Because most complicit men gain from the patriarchy, which generates a complicit relation between them, they are more inclined to maintain this gender order (Connell, 2005). Complicit masculinity, for example, is represented by males who will take on housekeeping and child-rearing responsibilities.

The term “subordinate masculinity” is used to describe those that are delegitimized and rejected by hegemonic masculinity (Connell, 2005). The LGBTQIA+ group is one of the examples.

The first three masculinities are categories that fall within the gender order, while the interplay of gender dynamics with class and race shapes marginal masculinity. Marginal masculinity demonstrates vulnerability in comparison to dominant masculinity, resulting in the marginalization of some males, such as immigrants and people of color (Connell, 2005).

The four new masculinity varieties are explained as follows. A new type of masculinity is nowadays emerging in East Asia, which is called hybrid masculinity. According to Bridges and Pascoe (2014), hybrid masculinity means “men’s selective incorporation of performances and identity elements associated with marginalized and subordinated masculinities and femininities” (p. 246). In East Asia, the emergence of hybrid masculinities has changed masculine representations, although the western world is still dominated by global hegemonic masculinity (Jiang et al., 2019). This new form of masculinity is considered a patriarchal mutation and a reinterpretation of masculinity, because it combines feminine to male attributes (Chapman, 1988, as cited in Ramazanoglu, 1992).

Similarly, researchers have coined the term “soft masculinity” to describe another type of masculinity that is extremely feminine (Ainslie, 2017). It is also called “pan-East Asian soft masculinity” (Jung, 2009, as cited in Ainslie, 2017). As a cause, the Korean Wave has played a crucial role in redefining this type of masculinity in the East Asian region (Ainslie, 2017). For example, most of the K-pop singers and TV drama actors meet this criterion. In terms of appearance, soft masculinity, which is usually absent in Western men, is typically considered as refreshing, stylish, and intriguing (Bennett, 2016; Yim, 2018, as cited in Lee et al., 2020), and is used to describe men who seem extremely feminine in the opinion of Westerners (Ainslie, 2017). Sometimes, the performance of homosexual men is often associated with soft masculinity (Yu & Sui, 2022). Likewise, in Sue and Kitano’s (1973) opinion, many Asian males have been portrayed as a “de-masculinized stereotype” in particular (p. 95, as cited in Lee et al., 2020).



Moreover, the metrosexual males in North America and the United Kingdom embody masculinity which engages in grooming for the improvement of his looks, ignoring established beliefs of masculine habits (Halligan, 2022). “Metrosexuality”, a word coined by social commentator Mark Simpson in 1994, refers to a fairly recent pattern of heterosexual men who are unashamed about body care, shopping, and beauty treatments. The emergence of metrosexual originated with the “yuppies” of the 1980s (Shugart, 2008). They both share a lot in common. For example, the metrosexual male takes care of his clothes and hair, using hair conditioners, and moisturizers in the hopes of increasing his attractiveness to the other sex (Halligan, 2022), and is defined as urbane, affluent, educated, and well-groomed (Shugart, 2008). The metrosexual, according to Aldrich (2004), is a heterosexual who is constantly in touch with his feminine part, but others consider him either gay or bisexual (e.g., Coad 2008, as cited in Pompper, 2010). Metrosexual masculinity has homosexual roots, but its dramatic hetero-sexualization is the result of advertising businesses capitalizing on it, re-conceptualizing and perhaps hetero-sexualizing it in the process (Halligan, 2022). Through the shaping of advertising, metrosexual masculinity becomes a mainstream and emphasizes its formality. For example, before dating a woman, a metrosexual male usually shaves his beard and uses deodorant and perfume to cover up his body odor. These actions are all designed to attract women and gain their affection. According to Pompper (2010), the metrosexual image-conscious man’s willingness to spend a significant amount of money on his looks and lifestyle is a gift to advertising.

Last but not least, the identification of androgyny is based on looks. Androgyny was initially defined as a scale of masculinity and femininity that was equal on both sides (Spence and Helmreich, 1978, as cited in Lundy & Rosenberg, 1987). The idea is that an androgynous individual, presumably endowed with both masculine and feminine abilities, would be able to call on both abilities as needed (Lundy & Rosenberg, 1987). Bem (1974) suggests that masculinity and femininity are complementary relations rather than opposed positive domains of traits and behaviors, due to the fact that some persons achieve the optimal mix of male and feminine appearance qualities. It is difficult to determine an androgynous male’s sex simply from his appearance. Androgyny completely overturns the traditional concept of male robust, hard and rough masculine traits, and female elegant, gentle and light feminine traits, and creates a perfectly balanced mixture of femininity and masculinity.

### ***Masculinity in China/Chinese masculinity***

This section discusses literature in relation to Chinese masculinity and how ideas around

it have evolved. Chinese unique traditional masculinity was determined by the two elements of “wen” and “wu” (Jankowiak & Li, 2014; Li & Kuang, 2021). The word “wen” can be interpreted as cultural cultivation, while “wu” can be interpreted as bravery and martial spirit. Scholars, writers, teachers, scientists, creative artists, and other males with significant educational, intellectual, or cultural achievements make up today’s “wen” (Jiang et al., 2019), such as Jack Ma (the former executive chairman of Alibaba Group). Athletes, acrobats, martial artists and so on are all affiliated with “wu”. Examples can be Jackie Chan (a martial artist and actor) and Bruce Lee Siu-long (a martial artist and actor). Men were said to be inclined toward either a “wen” (scholarly and intellectually oriented) or a “wu” (physically and action-oriented) posture, but the status of “wen” was often higher than that of “wu” (Jankowiak & Li, 2014). Thousands of years of education in Confucianism has made the idea of not being militaristic deeply rooted, and for thousands of years the Chinese people have been enveloped by this idea, coupled with the ancient Chinese dynasties emphasizing virtue to convince common people (Jiang et al., 2019). For “wu”, Chinese people tend to think of the simple-minded people with strong muscles.

Hegemonic masculinity was pervasive in Chinese culture by the 1990s (Jiang et al., 2019). During that period, the image of tough, brave and decisive was the basis for Chinese men to form their male self-concept under the influence of hegemonic masculinity. Then and specifically since the late 2000s, Japanese advertising started to feature skinny and feminine young men with long hair, earrings, eyeliner and cosmetics (Luther and Smith, 2014, as cited in Jiang et al., 2019). In South Korea, similarly, some men called “kkon-minam” (literally meaning flower handsome man), who use makeup products and undergo plastic surgery, are popular with the public (Jiang et al., 2019). With the development of social and cultural aesthetic pluralism and the promotion of consumerism, the mainstream aesthetics in China have been increasingly influenced by the culture of Japan, South Korea, Hong Kong SAR and Taiwan, and there is also a trend of diversification in masculinity (Li, 2019). In East Asia, the development of meanings around masculinity reflects the spread of the ideology and discourse of new masculinity in the popular culture. The tough male image that was popular in the 1990s has been no longer sought by the media and the public, and the image of young, gentle and pretty boys has been gradually becoming the focus of public attention (Ding, 2012; Jiang et al., 2019; Li & Kuang, 2021; Luo, 2019). In China, the masculinity shaped and presented by the media is also constantly changing, gradually breaking the masculinity in people’s traditional ideas. The barriers between traditional gender roles are blurring, as these celebrity groups demonstrate. From the construction of

male character representation in advertisements, the presentation of multiple male characteristics can also be found. Currently, male celebrities in China are often skinny, with pale skin, colored hair, and full makeup, expressing femininity and appeal (Li & Kuang, 2021). There is a word peculiar to China called “little fresh meat” to describe this kind of men. Song (2021) argues that the “little fresh meat”, which reserves “the male gaze”, represents evolving masculinity in a consumerist culture and is part of a bigger story of increasing gender diversity in China. “Little” means young and inexperienced, “fresh” means good-looking, and “meat” means a desirable physique (Li, 2020; Song, 2021). Ding (2012) summarizes three manifestations of male image softening in Chinese advertisements: feminine appearance, gentle personality and feminization of social roles.

The diversified presentation of masculinity in advertisements, to a certain extent, updated the traditional cognition of the public on the emerging male images, and the media symbols of masculinity have produced rich representational changes (Li, 2019). Instead of being associated with certain bodies, genders, or sexes, masculinity is now widely thought to be a set of attributes that can be adopted by anyone (Johnson & Repta, 2011). This enriches the characterization and personality connotation of social masculinity to a certain extent, and provides a reference contrast for the public to accept male images. Advertising, as an environment, influences and changes the people living in it. Therefore, the following section focuses on how women and men are represented in the advertising industry.

### **From “the male gaze” to “the female gaze” in the advertising industry**

This section focuses on how the advertising industry wins clients by sexualizing female and male bodies. Patterson and Elliott (2002) hold the opinion that “the advertising industry has long made particular use of the symbolic properties of bodies, both male and female, in compelling its audiences to consume” (p. 32). Through gazing, the gender relations are revealed. Gaze is not only the action of looking at and staring, it also implies a psychological relationship of power (Komar, 2016; Li, 2020; Mulvey, 1989), in which the subject of the gaze is superior to the object being gazed at. The concept of gaze relating to power relations was first coined for the film industry by Mulvey (1989). However, it is also useful to apply this concept to the advertising field (McAllister & DeCarvalho, 2014), and the studies discussed below have done so.

#### ***The male gaze: women in advertising***

In the age of consumption, body symbols representing beauty, sensuality and eroticism are being commodified. For example, women’s breasts, lips, butts and ankles are

all symbolized sex signs in advertising (Hatton & Trautner, 2011). Females have a long history of being instructed what complexes to create so as to appear more attractive to males in advertising (Komar, 2016). One of the concepts used to examine the representation of women in advertising is the ‘male gaze’ (Mulvey, 1989). Looking at the film industry, Mulvey (1989) argues that women are represented in film in a way that reflects patriarchal viewpoints. Under such circumstances, male fantasy eyes are projected on female images, and then female images are shaped accordingly (Mulvey, 1989). In Ponterotto’s opinion (2016), the female body is transformed into territory by the male gaze, a precious resource to be obtained.

Although “the male gaze” was introduced in film theory by Mulvey (1989), it can also be used in other media, such as in commentary on advertising, television, and painting. Generally, advertisements targeted towards men contribute to the formation of the heterosexual male worldview (McAllister & DeCarvalho, 2014). To be specific, women in advertising are not only objects to be gazed at, but also objects to be bought and sold. The female body parts are an additional attribute of the advertised products. Goffman and Gornick (1979) examines how females are systematically subordinated, infantilized, and sexualized in print advertisements, focusing on gendered images. The production of female images in advertisements is conditioned by the gazer, namely the viewer. In other words, the portrayal of women always seems to please or cater to men, because men are the ideal viewers. It is the continued operation of this mechanism that stabilizes the gender order in which men are always in a superior position, as de Beauvoir argued already in 1964.

More than just females preserving their vulnerability and males attempting to demonstrate their dominance by exploiting women’s vulnerabilities appear to be at work in this gaze (Goddard, 2000). This purpose, according to feminists, is primarily masculine pleasure, with accompanying social and commercial profit (Ponterotto, 2016). Women, on the other hand, get enraged when they are continually addressed in terms of idealized notions of feminine attractiveness (Gill, 2008a). As argued, when women say no to the male gaze, women’s status quo of being gazed at can be shattered (Parnell, 2021). In the late 1980s and early 1990s, advertisers began to realize that many women had shown resentment at being objectified and assaulted with unreachable, idealized pictures of femininity (Gill, 2008b). At the same time, women’s growing financial independence made women targets for new items and drove marketers to reevaluate previous marketing strategies (Gill, 2008b).

### ***The female gaze: As a way of female empowerment?***

Increasingly, advertisers began to reconsider their interactions with women consumers

and how ads represented women (Gill, 2008b). The use of what is conceptualized as female gaze is one of their strategies: female customers are empowered by looking at the male images (Li, 2020). The term “the female gaze” is derived from the male gaze (Xiao & Li, 2021) and is an expression of commodity feminism. As feminism has developed, the images and roles of women in advertisements have altered (Li, 2020). This has been criticized in the literature via the concept of “commodity feminism” which refers to the separation of feminist ideology from political overtones and its usage in advertisements for commercial reasons (Gill, 2008a). This means that the producers of commodities package feminism and present it as a commodity, that is, the commodification of feminism. This is different from the logic of the commodification of the objectification of women. Commodity feminism can be seen in the shift from depicting women as passive sexualized objects to active, wanting sexual beings (Gill, 2008a). On the one hand, commodity feminism sees feminism as a style and an commodity symbol. On the other hand, female consumers feel empowered by purchasing goods that are branded as feminism. Men’s situation is thus moving towards the “era of being gazed upon”. The male bodies in the advertisements are processed to make it perfect before being presented to the audience, so that the female groups can enter the visual feast field constructed by the media to gaze at the male bodies and make consumption behaviors naturally (Xiao & Li, 2021).

Gill (2008b) asserts that there is an increasing trend in current advertising to market products aimed to women using an empowerment discourse. The obsession with the body and the transformation from sexual objectification to sexual subjectivity are achieved by a rhetoric construction on gameplay, freedom, and choice in advertising (Gill, 2008b). The female gaze allows females to project their erotic gaze on males, subverting the traditional relationship between the two sexes (Li, 2020). According to Gill (2008b), women are encouraged to buy everything from men as a symbol of “their power and independence” (p. 36). The underlying logic is that a woman does not need to reply her partner/husband to buy her a lipstick if she purchases the gift herself as a representation of empowerment.

In addition, advertising reinforces socially established notions, especially those regarding masculinity (Vokey et al., 2013, as cited in Jiang et al., 2019). Men are increasingly being shown as sex objects in commercials (Kimmel & Tissier-Desbordes, 1999). For instance, male endorsement makeup advertising is exactly what is embedded with commodity feminism. The visual consumption of the male body, moreover, is a consumption of goods using the male body as a medium. For women, “gazing” at the male bodies presented by advertising media is not only visually satisfying, but also spiritually

satisfying (Xiao & Li, 2021). Xiao and Li (2021) point out:

•••Due to the lack of certain emotions in real life, they (women) will actively establish some kind of emotional connection with the “gazed” person in the process of gaze, so as to make up for the regret in reality. For example, they imagine the male celebrities they see through the media as their boyfriends, devote their attention and emotions to them, and establish an imaginary intimate relationship, thus becoming more obsessed with the images presented in the media. (p. 49)

In many advertisements, male body symbols, such as their muscles and eyesight, are included, and the purpose of the advertisement is not to show male flesh, but to bring female consumers the motivation to consume. It is possible that marketers have applied this idea to male endorsed makeup ads.

Overall, this chapter composes the conceptual identification of sex and gender, masculinity and the male/female gaze in advertising. The next chapter explores what approach this research takes to analyze the collected advertising.

## **Methodology**

This chapter discusses the methodological design and how it is implemented. The chapter first explains why the chosen qualitative approach is appropriate for the research topic mentioned in the introduction chapter, namely Chinese male celebrities endorsing makeup products for women, and the subsequent representations of masculinity. Following that, the data collection procedure is explained in detail, that is, how to sample and collect the required data to conduct the visual critical discourse analysis. Then, before the actual analysis, the pilot phase (or pilot study) is described showing that it ensured the feasibility and relevance of the visual critical discourse analysis chosen. The chapter concludes with a discussion of validity and credibility to reflect on issues of quality in qualitative research.

### **Methodological approach: Choice of the method**

This part explains why the qualitative method is suitable and why the visual analysis is adopted. This project takes a qualitative approach to answer the research question “How is Chinese masculinity depicted in women’s makeup ads circulated on social media in China?”. Sandelowski (1995) argues that qualitative analysis requires a disciplined and methodical approach to the inquiry which can be consistently communicated to others in order for a study’s findings to be considered as credible. Qualitative research is suitable here because qualitative research is interested on a thorough examination or comprehension of the subject under investigation. By analyzing different advertisements, the construction of masculinity in makeup ads and societal meaning behind the ads can be exposed. Qualitative approaches are also used when the sample size is rather small but the results need to be extensive, thorough, and insightful. In addition, qualitative methods make it easier to write precise descriptions of phenomena (Sofaer, 1999). Another advantage of taking the qualitative method is its adaptability, which allows for either/both inductive or/and deductive analysis. Deductive refers to the use of a theoretical framework established by the earlier research to guide the themes, while the themes in an inductive analysis simply emerge from the data collection itself (Braun & Clarke, 2006). In this research, both deductive and inductive approach are adopted, because it offers flexibility for new interpretations and allows me to make use of earlier theories when interpreting the themes.

Visual resources have affordances different with linguistic ones (Machin & Mayr, 2012). Images can be looked as a collection of communication decisions made by authors (Machin & Mayr, 2012). Since this project studies and analyzes visual advertisements, and the images in the advertisements occupy the majority position, visual analysis has been

conducted. In order to analyze whether male celebrities in makeup advertisements are related to the female gaze, the visual critical discourse analysis is used which, according to Holsanova et al. (2006), is a heuristic means of analyzing visual units. The sense of being critical is key to the critical discourse analysis (Fairclough and Wodak, 1997, as cited in Machin & Mayr, 2012), which aids in the “denaturalization” of representations used in communication. Critical discourse analysis always reminds the academics not to take some opinions, combination and expression for granted but to eventually reveal power relations underneath. Each of the association of things is arbitrary (Cullum-Swan & Manning, 1994). For example, blue can be linked to anything: sadness, happiness, rage or even peacockery. It is eventually symbolized to sadness by the social consensus (Mehrotra, 2017). Thus, connecting content and meaning appears to be a social one that is impacted by the observer’s point of view (Cullum-Swan & Manning, 1994). Meaning does not exist itself. On the contrary, it is constructed and produced artificially. In other words, according to Machin and Mayr (2012), there really is no such thing as a neutral denotation, and all images have different meanings for different people. Therefore, an analysis of texts alone would overlook the importance of images in the meaning-making processes (Machin & Mayr, 2012).

### **Method of analysis: The choice of visual critical discourse analysis**

As mentioned above, visual critical discourse analysis has been conducted for this topic. This section also introduces the tools for the visual critical discourse analysis.

Images can be seen as a collection of expressive choices made by authors to achieve specific goals, which means that certain characters in images can be interpreted based on what they mean rather than what they show; the specific visuals chosen to portray what individuals do will be used to create discourses that will influence how we see the participants, events, and circumstances (Machin & Mayr, 2012). Visuals, as one of the two formats of discourse (linguistics and visuals), have the power to convey implicit meanings, and visual critical discourse analysis allows academics to investigate the meaning of images at a deeper level. About 40 years ago, many visual studies lacked the kind of toolset that could allow for more systematic and detailed description (Hodge & Kress, 1988; Kress & van Leeuwen, 1996, as cited in Machin & Mayr, 2012). However, this weakness is changing with time. Now, there are enough kit tools for researchers to use when analyzing visual images.

Visual critical discourse analysis can be used as an analytical tool to examine how masculinity is visually depicted. The analysis begins with recognizing all of the features in



the commercials, like facial expressions, clothing, positions, cosmetics, and so on, and documenting all of the aspects noticed in a table before identifying their meanings one by one. Using the denotation and connotation tools (Machin & Mayr, 2012) will help the researcher to remain focused on important details.

The iconographical or iconological analysis is one of the most basic types of analysis used in visual analysis, and it involves looking at how particular elements in images, such as objects and settings, might symbolize discourses in ways that are not always clear at first glance (Machin & Mayr, 2012). The basic level of visual analysis is denotation and connotation. Denotation focuses on a very descriptive dimension, namely, meticulously describing everything can be observed in the image, while connotation is concerned with the “meaning potential (Machin & Mayr, 2012, p. 51)” hidden in the image. Machin and Mayr (2012) assess that:

The term “meaning potential” has the advantage over “connote” as it suggests not something fixed, but a possibility, and it encourages us to consider specifically how any visual element or feature is connected to and used with other visual elements, which may serve to modify its meaning (p. 51).

Objects, settings and salience can aid in the search for denotation and connotation. When analyzing objects, the significance of each object should be taken into account (Machin & Mayr, 2012). Although not every object can help answer the research question, it still cannot be ignored. All props in advertising are used for a specific purpose. There is no need to add unnecessary items to distract people’s attention, which can interfere with the effectiveness of the advertisements. Settings are utilized to convey broad concepts, to indicate discourses and ideals, identities, and behaviors (Machin & Mayr, 2012). To be more specific, the context in which characters and/or objects are situated is not random. Salience is a term used to describe how some elements in a composition are created to stand out in order to bring our attention to specific meanings (Machin & Mayr, 2012). Potent cultural symbols, size, color, tone, focus, foregrounding and overlapping are seven tools that can be utilized to detect salience (Machin & Mayr, 2012). For example, the white, yellow, brown and black models in the foundation product advertisement can represent race equality and diversity.

### **Sampling strategy and data collection**

In this part, the procedure of sampling and collecting data is described. Purposive sampling is a non-probability sampling strategy used by researchers to select a subset from a

larger collection (Etikan et al., 2016). Concentrating on relevant data can help with relevant research more effectively (Etikan et al., 2016). In this case, for example, not all of the brands or advertisements use male celebrities to endorse their products, so a purposeful selection of the advertisements with male Chinese celebrities was applied to address the specific research question

The selection of the social media platform Weibo as the sample source in this paper is based on the following considerations. First, Weibo is China's second most popular social media platform (Hu, 2020). It is a microblogging program created by Sina Corporation in 2009 that allows users to share, disseminate, and obtain information through user interactions (Hu, 2020). Second, official advertisements can be found on Weibo. Nowadays, many makeup brands have been posting their ads on Weibo and most of these brands have official accounts, such as Armani, Chanel, Estee Lauder, etc. Third, as a Chinese-language software, the advertisements on the app have been localized for the Chinese market. Makeup brands prefer to choose Chinese celebrities rather than Western ones.

The period of focus is from January 2016 to mid-2022. The year 2016 marked the beginning of the practice of makeup brands to invite male celebrities to endorse their products, and the scale of using male celebrities in makeup advertisements for men has gradually expanded in the following years. As argued, male celebrities' endorsement of skincare and makeup brands showed a growth trend, especially in 2016 (Liu, 2019; Zhou, 2017), while the year 2017 really saw the explosion of male celebrities endorsing makeup advertising in the cosmetics industry (Liu, 2019). Then in 2018, this phenomenon developed to an unprecedented level with 80% of makeup brands inviting males to endorse makeup products, especially celebrities with a huge fan base (Liu, 2019). *Idol Producer* and *Produce 101 China* are the two examples of China's reality idol competition shows. Both have created some super idol groups who have been later shown in makeup ads. The focus period ends in the middle of 2022 to be able to collect enough and recent data because some brands, such as Armani, have not started inviting male spokesmen until 2020.

Understanding the effects of pictures and learning about picture interpretation is critical for marketers, given the widespread use of images in advertising (Unnava & Burnkrant, 1991). Since the number of desired datasets required is 100 ads in line with the methodological guidelines, the intention is to divide the 100 ads into 10 brands and to collect 10 social media ads for each brand considering that this can provide enough data for a rich analysis from all 10 brands. The website The Trend Spotter is used as a reference source to select the 10 brands. It is an online publication that covers the most up-to-date women's and

men’s trends, including cosmetics. It is authoritative due to having a monthly readership of nearly 4 million people (The Trend Spotter, 2022). On the website, Brewer (2022) has sorted out 30 well-known beauty brands in the beauty industry, from which 10 brands are selected for analysis because they meet the criteria required and which are described below in detail.

The project focuses on 10 makeup brands, both international and Chinese (See Table 1), in total using a set of predetermined criteria. The three criteria for choosing brands are: brands need to have a makeup product line, use a male Chinese spokesperson in their advertisements and show popularity based on their followers on Weibo. Chanel, for example, is excluded, because its makeup advertisements basically invite western models, while Chinese male stars are basically its clothing spokesmen. Dior and Yves Saint Laurent currently only collaborate with female spokespersons so they are also excluded, while L'Oréal and Maybelline’s homepages only show posts within six months. Another example of an excluded brand is Guerlain which basically has no makeup advertisements on Weibo, and there are basically advertisements for skin care products, so it is difficult to be used for analysis. Last but not least, the third criterion for choosing brands is their popularity, that is the number of their followers (See Table 1) on Weibo, because it is necessary to ensure that these makeup brands have influence and popularity.

**Table 1**

*10 makeup brands for analysis*

No.	Brand	Origination	Followers (As of 13/04/2022)
1	Armani	Italy	433k
2	Bobbi Brown	U.S.A.	1.08 million
3	Estée Lauder	U.S.A.	3.5 million
4	Fenty Beauty	U.S.A.	138k
5	Givenchy	France	859k
6	Guerlain	France	702k
7	Lancôme	France	2.3 million
8	Mac	Canada	1.46 million
9	Perfect Diary	China	579k
10	Shu uemura	Japan	1.68 million

The specific advertisements studied also have to meet several predetermined criteria in line with the research aims. First, the promoted product must be a makeup product, rather than a skincare or nail or fragrance product. Second, the male spokesperson must appear in the ad instead of the product alone. Third, the male in the ad must be a celebrity. Fourth, if the ad does not show a display picture of the product, there must be text showing the product

advertised to clarify the category of the product.

The first step is to visit the official homepage of the 10 makeup brands above-mentioned on Weibo. The Weibo homepage of each brand is categorized month by month, so the database ranges from January 2016 to April 2022. The second step is to collect the ads. Select the first ad that meets the sampling criteria for each month and skip the month where there are no ads that meet the sampling criteria. The collection stops when 10 ads are collected. Repeat the second step above until 100 advertisements are collected.

### **Operationalization**

The considerations of masculinity from theoretical to operational are as follows. The data of this study consist of the makeup ads endorsed by male celebrities on Weibo, and the period of focus is from January 2016 through the middle of 2022. In order to examine how Chinese masculinity is depicted in women's makeup ads circulated on social media in China, several aspects that define masculinity captured explicated by previous researchers were used, including image, social status and disposition, as being mentioned in the theoretical framework.

All elements related to body parts are considered part of image, such as muscles, hairstyle, beard and skin tone. Social status, on the other hand, is judged by the way men dress and other details. Disposition is estimated by their gaze, posture and position (Schroeder & Zwick, 2004). If men show that they are regulated, reasonable, and disciplined (Stevens & Osberg, 2012), then they are identified as having hegemonic masculinity traits. If a male exhibits feminine qualities, then he is associated with subordinate masculinity. Men's sexualization is noticed when men are dressed in thin clothing, or because of their expressions that are interpreted as seductive (e.g., open mouths, squinting eyes, faint smiles), or if any sexual cues associated with the male body are represented (Hatton & Trautner, 2011).

### **Data analysis**

#### ***Pilot phase***

A small test run and pre-testing in preparation for the main study is referred to as the pilot study or pilot phase (van Teijlingen & Hundley, 2002). With the help of the pilot phase, it is possible to determine whether study protocols should not be followed, as well as if proposed methodologies or instruments are appropriate (van Teijlingen & Hundley, 2002). For this study, the pilot phase helps to establish whether visual critical discourse analysis is

feasible and whether the tools of visual critical discourse analysis are appropriate. To be specific, the tools (denotation, connotation, objects, setting and salience) proposed by Machin and Mayr (2012) are used on a smaller sample of data. The researcher can also gain a preliminary understanding of the visual features to which he or she should pay attention by running the pilot research.

The pilot phase is conducted by selecting 5 advertisements out of 100 advertisements. The first five ads were tested for visual critical discourse analysis, and they are all from Armani. The selection for the pilot study includes lipstick and foundation ads.

On the basis of the pilot phase, the tool “setting” can be removed from the actual analysis of the makeup advertisements. The five advertisements analyzed do not have any obvious scene setting but all solid-color backdrops, so the subsequent analysis do not specifically analyze “setting” when it is not apparent. However, just in case, when a setting appears in the ad, it is still analyzed through its denotation and connotation. The pilot analysis reveals that there are some visual elements that do not appear need attention, such as the absence of beard and chest hair in men. The presence or absence of body hair makes a difference in masculinity.

### ***Description of visual analysis***

The actual analysis is divided into three stages. The makeup ads are analyzed separately in the first stage, using Machin and Mayr’s (2012) VCDA tools (including denotation, connotation, objects and salience, with “setting” excluded and/ or included accordingly).

I analyzed the collected data one by one in an orderly manner, with the help of Machin and Mayr’s (2012) framework (see Appendix A) and the software Word to record the interpretation of the visual elements of each advertisement. After each completing analysis of an ad, I tried to record how I attempted to answer the research question and also kept it on the software Word.

In the second stage, I used a mix of inductive and deductive approach when coding. All of the analyses and interpretations, according to the theoretical framework, were sorted into 4 broad categories: image, social status, disposition and the others.

Next, sub-categories were built for each broad categories. For image, the analysis revealed six important sub-categories: medium-length hair, no beard, delicate skin and light skin tone, medium to slim stature and low level of nudity. The second category, social status, consists of two sub-categories, which are dressing style and other details. The “tenderness and softness” theme and “thoughtfulness and consideration” theme make up the third category, personality. Gender relations, product display action design, and picture proportion

and layout design are among the others. Last but not least, I tried to sort and organize each broad category again to reach final results.

### **Reliability and validity in the qualitative research**

A discussion of the credibility of the study is very important considering that it has adopted a qualitative approach. The credibility reflects the quality of research and justifies whether the claim is evident with data. There are two key factors to consider when discussing research credibility: reliability and validity (Silverman, 2013). Reliability in the qualitative research refers to “the degree to which the findings of a study are independent of accidental circumstances of their production” (Kirk & Miller, as cited in Silverman, 2013, p. 360). This means findings of the research study should not be dependent on particular accidental circumstances of data gathering. In addition, data gathering should be clear, transparent and sound. The analysis method is based on Machin and Mayr’s (2012) visual critical discourse analysis framework to ensure it is a systematic analysis, since the interpretation can be sometimes subjective. The details of all ads are listed in Appendix B which include links to the sources of these ads while the description of all steps are offered in detail ensuring transparency. Writing memos and peer review are other methods that I have used. Writing the research memos, which is making notes when doing data collection to go back to check what steps are taken and what decisions are made, also helps me to guarantee reliability. Peer review is a bit like “double coding”, checking the analysis with somebody else. Validity is “the extent to which an account accurately represents the social phenomena to which it refers to” (Hammersley, 1990, as cited in Silverman, 2011, p.367) in the qualitative research. It is used to check whether the results are accurate representation and reflection of the phenomenon. What I have done is to compare my expectation with the data continually. Some deviant cases, for example, are nonetheless relevant to answering the research question, as there are always deviant cases in the dominant narrative.

It is also important for me to be reflexive about my positionality. As a Chinese, I am more familiar with these Chinese celebrities and makeup ads. As a woman, it is easier for me to position these men as objects and sexualize them. Images have no fixed meaning and are open to interpretation. Therefore, it is important for researchers like me to break down these images and bring important themes to the surface. However, this can also serve as a limitation because researchers may be biased or lack knowledge in a specific area.

## **Results and interpretation**

This chapter aims to present the results of the critical visual analysis of male endorsed makeup advertisements after comparing the advertising to see whether there were any similarities or discrepancies between them in connection to the research question. These results are divided into three parts. The first part mainly discusses the general characteristics of the data, including the proportion of pictures and layout design of the makeup advertisements, following how the men in the analyzed makeup advertisements show the makeup products through action and posture design. The second part describes the specific visual expression of masculinity, which is structured as three sections: image, social status and disposition which are discussed in relation the study's theoretical framework. In the third part, the representations of gender relations in makeup advertisements are discussed, again in relation to the theory.

### **General characteristics: Layout design and product display**

In the layout of the advertisements studied, besides the male spokesmen as the visual center, other major visual elements are the advertising products. Lipsticks, foundations and other makeup products are small in size, and when they appear in the same picture with the male celebrities, the proportion of the products is extremely small. In the scope and manner of display, men take on the main body display functions, including their faces, hands and upper bodies, especially the close-ups of the faces. Judging from the proportion of frames, the spokesman is more prominent and emphasized than the makeup product. These collected makeup advertisements basically guide the viewers to focus on the men in the advertisements. For example, in the Armani #4 advertisement (see Figure 1), the spokesperson accounts for about 90% of the picture, while the advertising product (foundation) is only a small one (5%).

#### **Figure 1**

*Armani #4 advertisement*



If the packaging color of the foundation is not red, the product will be more difficult to detect immediately. Compared with products, spokespersons are often noticed first. It can be seen that these makeup advertisements emphasize the image of men visually, and men are the object of gaze from the audiences.

In addition, these male stars have different ways of displaying the advertised products. There is rarely any direct contact between male stars and products. In this case, the contact between male stars and makeup products is that the man looks at products (Mac #10) or the man is surrounded by the products (Mac #4). These products are like background props to set off the male celebrities themselves.

Basically, fiddling is one of the most common actions. Specifically, male spokesmen either put the products on their lips or hold them in their hands. From many lipstick advertisements of Armani (#1; #2; #6; #7), the male spokesperson did not personally try the lipsticks. These makeup products are like props for posing with male stars.

Beyond fiddling, the male models did not use the makeup products on themselves, but for other purposes. In the shooting of males endorsing lipstick advertisements, lipstick is mostly applied to other body parts, such as cheeks and arms instead of lips. There are some suggestive elements such as lipstick prints. The color of the male stars' lips is often not prominent which proves that these male spokespersons do not personally try the lipstick on their lips. Common types include using lipstick as a pen for writing some captions on a surface. For example, the spokespersons use the lipstick as a pen and write the caption "Kiss" or "Love" on the mirror (Guerlain #5; Lancôme #9, see Figure 2); the spokesperson left a lipstick print of the lipstick on his face to show the color of lipstick (Guerlain #4).

## Figure 2

*Guerlain #5 advertisement*





In general, when women are models of lipstick advertisements, the lips and the color of the lips of female models are often the focus of attention, because the color of their lips is generally the color of the corresponding product lipstick (Liu, 2019; Song, 2020; Zhou, 2017). The studied ads are different from this mode. It can be explained that the focus of male star makeup advertisement is that the lipstick is belong to the consumers, which is different from that of female star endorsement makeup advertisement in that the use of this lipstick makes the consumers as beautiful and gorgeous as the female stars.

A level higher than using the makeup product for other purposes is that the men have put on the advertising makeup products in person. Men have put on these makeup products and shown the makeup effect clearly on their faces. Shu uemura's eyeshadow advertisements have spokespersons using the eyeshadow and showing the effect after putting on makeup. The eyes of the Shu uemura's spokesperson always look a little hazy. His delicate eye makeup softens his cool and cold appearance, and he does not look either too feminine or too masculine. Instead, his image conveys a more intimate and noble feeling. The next theme discusses in more depth about the visual features of the Chinese men in the makeup ads studied.

### **The concrete expression of Chinese masculinity**

This section is organized according to the three aspects, namely image, social status and disposition, in relation to the theoretical framework.

#### ***Image***

On the whole, the common male visual images in the makeup advertisements studied weaken the characteristics of hegemonic masculinity. They have fair skin and delicate facial features which do not emphasize any elements related to hegemonic masculinity. There are

even some male celebrities who put on heavy makeup (e.g. Shu uemura #2, #7; Mac #6 ) and wear chokers, necklaces, rings and earrings (e.g. Perfect diary #1, #6; Lancôme #9, see Figure 3), which is usually a rather feminine trend. Next, it is analyzed in detail from five dimensions: hairstyle, beard, skin tone, figure and nudity exposure.

### Figure 3

*Perfect diary #1 advertisement*



In the first place, the men's hair length in the makeup advertising is basically medium to long. Hairstyles usually have different social meanings (Cooper, 1971). Hairstyles of different lengths and styles actually convey the signals that the characters want to convey. In the traditional understandings of masculinity, men are usually expected to have short hair. Men having long hair, however, may be a symbol of rebellion, feminization or vagrancy (Clarke & Braun, 2018). Reversely, the extreme short hair is reminiscent of the image of a soldier, while the image of a soldier is reminiscent of the characteristics of rigidity, courage and fearlessness (Hallpike, 1969). However, whether there are bangs in the hairstyle can make a big difference (Kolbe & Albanese, 1996), because bangs can cover part of the foreheads and eyebrows, making people look gentler. In the studied makeup advertisements, male spokesmen often appear with medium-length hair with bangs, occasionally revealing their foreheads and eyebrows. The bangs can cover up men's tough facial lines and dark eyebrows, thus weakening men's tough masculinity to some extent, so these men bangs can be considered relatively feminine. Hairstyle without bangs can highlight male facial features and angular facial lines, which is more in line with the traditional masculine and tough-guy male images, and the hegemonic masculinity is more obvious. Even if a man shows his forehead in the advertisement, a handful of hair will hang down to weaken his masculinity. There are also a few male spokesmen who even have long hair (Mac #1), which further

highlights their gentle, more feminine temperament. With the introduction of Japanese and South Korean culture to China, the image of a handsome man with frequent bangs or long hair is more accepted by women (Jiang et al., 2019). The widely accepted male long hair look and the femininity showed from the long hair are suitable for the makeup ads. Additionally, spokesmen's hair color is basically brown and black, that is, relatively dark hair color. This is the natural hair color of East Asians. In China, it is expected to give people the impression of gentlemanly and steady, because people think subconsciously that only wankers would dye their hair very colorful.

Secondly, men are all portrayed with a clean-shaved image. Male spokesmen in female makeup advertisements are more likely to have no beard. To a certain extent, the beard is a sign of masculinity to judge whether men are boyish (Dixson et al., 2016). Having a beard is to avoid this kind of boyishness, thus enhancing the masculinity and maturity of male spokesmen, which is more in line with the traditional male aesthetic (Dixson et al., 2016). As far as female makeup advertisements are concerned, the purpose of shaving beards is to keep male spokesmen's boyishness, to cover up their masculinity and to enhance their femininity (Dixson et al., 2016), so as to avoid the resentment of female consumers caused by male endorsements of makeup products.

Thirdly, all the men in the advertisements studied are light-skinned, and their skin is smooth and delicate, and there are no pimples, wrinkles and freckles shown on their faces. At the same time, the lighter skin color also makes these male images more feminine. Different skin colors have different meanings. A darker, yellower, and redder masculine skin color than a more feminine skin color may provide immediate benefits to the women and thus be desirable to women (Carrito et al., 2017). Dark skin color means being exposed to the sun all the time. It is a symbol of physical labor, and it can also be a symbol of often going out to explore and being wild. Light skin color means staying indoors all the time, or paying attention to sun protection when having outdoor activities. This indicates that people may pay great attention to their appearance and care for their skin delicately and carefully.

Then, the male celebrities in makeup advertisements endorsed by men are normally slim. In terms of figures, the men in makeup advertisements show the different masculinity from hegemonic masculinity. They do not appear with obvious muscles. Hegemonic masculinity puts more emphasis on being strong, muscular and mature (Andersen, 2001; Brannon, 1976). However, the men in these makeup advertisements are relatively weak, without a strong physique (See Figure 4).

#### **Figure 4**

### *Perfect diary #9 advertisement*



Although there is no naked upper body to see the body directly, it is also a moderately thin figure in terms of body shape. Through the careful analysis of images, the male body expression is no longer the expression of strength, but tends to soften, and the male image becomes sort of slim, and the male image is no longer in control in the comparison of body shape. Different figures and body types can signify different kinds of masculinity. For example, stronger, big-boned and muscled men will be considered more masculine, while thinner men will be considered more feminine (Kolbe & Albanese, 1996). These makeup advertisements are more inclined to choose male spokesmen who are thin and slim, and the aesthetic appreciation of female consumers may be still dominated by thin and slim statures. Therefore, they are less likely to cause a mismatch between spokespersons and advertising products. Reliable and strong men are unable to fully cater to women's expectations about the makeup ads, because it is a little hard to imagine a man with biceps putting on lipsticks.

Lastly, the degree of male body nudity is very low in the advertisements studied, and basically only a part of the chest of the man pictured is exposed. There are no examples of men showing naked upper bodies in the advertisements studied. Clothes cover up men's muscles, and are used to de-sexualize, thus reducing the masculinity of male spokesmen. However, it is not that low nudity is unable to make men erotic. The deductive form of male images in terms of sexualization is different. Instead of revealing the complete upper body and showing the abdominal muscles and pectoral muscles, the clavicle, Adam's apple and fingers are emphasized as erotic symbols (e.g., Armani #5; Bobbi Brown #4; Guerlain #4, see Figure 5). At the same time, this half-nudity still sexualizes men by leaving room for imagination.

### **Figure 5**

### *Bobbi Brown #4 advertisement*



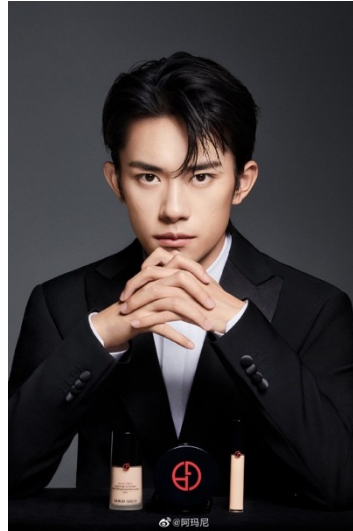
### *Social status*

Advertisements do not always depict men as they are, but rather use socially acceptable notions of masculinity to infuse such traits into the product being marketed (Kervin 1990; Kilbourne 1999, as cited in Vokey et al., 2013). In the studied makeup advertising, men's occupation and status are usually influential. Men with high economic status and wealth have always been highly respected. This kind of masculinity focuses on a man's wealth, reputation, success and status, and it is more easily expressed in the type of men's clothes. Besides, some details can also highlight a man's exquisiteness and dignity.

In makeup ads, the dressing styles of male stars from the dataset can be divided into three categories, namely, formal, smart casual, and casual. Suit is synonymous with formal and upper class. Men in suits always occupy a large proportion of the makeup ads studied. Suits construct masculinity to a certain extent, because they give people a sense of gentleness, maturity, competence and humility. These characters easily arouse the favor of those who watch advertisements. For example, they symbolize a wealth status, so they do not need to worry about rent and utility bills. In the Armani #3 advertisement, the spokesperson wears a neat white shirt and a black suit with a smooth silk satin surface. His portrayal as a gentleman of upper social status can be observed (see Figure 6).

### **Figure 6**

#### *Armani #3 advertisement*



Because of the formality and seriousness of the suit, it can be observed that the man in the advertisement is like the perfect boyfriend observing whether his girlfriend's makeup is appropriate and waiting for her to be ready to take her to the prom (e.g., Guerlain #2; Lancôme #5).

Shirt represents the combination of formal and casual. These male spokesmen often expose their clavicles and chests, instead of buttoning up all the buttons. This kind of image shows that his life is exquisite at ordinary times, but at the same time he is also casual. The gentleman style in casual wear is set off, and restraint, calm and juvenile feeling are combined properly. Casual clothing shown in the ads analyzed includes sweaters, T-shirts and jackets. This kind of clothes give people a feeling of closeness, unlike a suit, which gives people a sense of formality and distance. The spokesperson of Lancôme # 7 advertisement wears a T-shirt with the printed caption "Love" to express his love. He rolled up his sleeves, which also highlighted a casual attitude, which makes people feel comfortable and relaxed rather than oppressed from hegemonic masculinity.

Men figured in the advertisements studied have nails which are well manicured, and the skin of their fingers is very delicate. All the clothes are ironed and have no wrinkles. Clothes are made of silk, satin and other materials. Their hair is styled, and it can be seen that they are shaped with hairspray. A groomed hairstyle, clean nails and groomed sideburns show a refined and detail-oriented lifestyle. This shows that their social status is very high (white-collar), and they do not need to engage in manual labor.

### ***Disposition***

Some scholars argue that there are certain stereotypes about Chinese males such as: that they talk quietly, are polite, and exemplify purity and innocence and which are in contrast to the previous stoic, authoritative, harsh, and powerful hegemonic masculinity (Charlebois,

2017; Darling-Wolf, 2004; Jae, 2013; Maliangkay, 2010; Sturtz& Sreetharan, 2017; Yamakawa, 2014, as cited in Jiang et al., 2019). This study also provides evidence that confirm this argument. The men in the advertisements studied, show gentleness, kindness and effeminacy. It is in line with the argument that hegemonic masculinities should not be used by marketers to elicit more favorable responses from Chinese consumers, particularly young female audiences (Jiang et al., 2019).

Men in the studied makeup advertisements show tenderness and softness. These men's eyes do not have strong conquering attributes. Basically, they are at the eye level, otherwise their eyelids droop slightly. They do not look like hunters hunting preys but look at "you" gently. This can be seen from the advertisement of Lancôme #10 (See Figure 7).

**Figure 7**

*Lancôme #10 advertisement*



The spokesman smiled, and the muscles around his eyes were stimulated. He did not look up but looked straight at you in an amorous way. The eyes are not aggressive. It can be seen from his eyes that he is not a bossy man, but treats you as an equal. When observing these advertisements, women's consumption psychology may change from "I want to be like her (makeup advertisements endorsed by women)" to "I want his attention (makeup advertisements endorsed by men)".

In the makeup advertising analyzed, men demonstrate thoughtfulness and consideration. According to hegemonic masculinity, men are not expected to care for others carefully which is regarded as feminine behavior for hegemonic masculine men. Compared with hegemonic masculinity, men in these makeup advertisements studied generally seem patient, meticulous and considerate. Their personality is often emphasized with gentleness, delicate mind, elegant appearance, and even shows dependence on women. For example, the ad of

Givenchy #2 shows that a man is willing to look at “you” (the woman looking at this ad) carefully and to help “you” gently put on lipstick to finish the last step of makeup. Or, a man likes to gently touch “you” on the head with his hand, asking “you” if “you” have fallen over yourself, or simply expressing intimacy (Perfect diary #1). In the Fenty Beauty #7 ad (See Figure 8), the man is lying on the table, watching you when you are putting on makeup. He is holding a lipstick in his hand as if he is holding his girlfriend’s lipstick. His eyes are glued to “you”, showing some clinginess and dependence.

### Figure 8

*Fenty Beauty #7 advertisement*



The accompanying attributes, dependence attributes and worship attributes contained in male images can better satisfy the emotional vacancy of contemporary women (Song, 2020). These are all expressions of thoughtfulness and consideration.

In summary, the study finds that the male spokesmen in female makeup advertisements are currently more feminine in terms of image. Specifically, male spokesmen’s hairstyles are mostly medium length hair with bangs, no beard, thin figure and low degree of nudity. Their social status is very high judging from their clothing wear, which is the presentation of hegemonic masculinity. Tuxedos, suits and groomed hair in the studied ads are all symbols of successful men. The external appearances are basically clean and tidy, and the clothes are fashionable and decent. Most of them pay more attention to the aesthetic taste in daily life. They always keep their perfect appearance and regard their handsome appearance as part of their attraction. They look warmer, softer and kinder. In some advertisements, male stars also make provocative actions, such as smiling, raising eyebrows and waving, which are the expression of subordinate masculinity of men as argued by Jiang et al. (2019).



## **Gender relations**

This theme discusses the relations between the male in the ads and the women who watch the ads. In general, men do not adopt positions in a gendered vacuum; instead, they frequently play the part they feel women want them to play (Goddard, 2000). The main advantage of male celebrity endorsement makeup advertisements lies not only in their appearance, but also in the relationship with the women audiences. All of the 100 make up advertisements only depict male models, with female models missing. The final target of advertisements is women, and even if there are no women in advertisements, their potential audiences are still women.

### ***Eye gaze***

Gazing behavior produced by eyes, also known as “staring”, refers to a series of expressions caused by this behavior. The feminine equivalent is starting to get a much larger, more obvious influence on the power and direction of the gaze, which is no longer entirely masculine (Goddard, 2000). The male star becomes the object of gaze, and the lens becomes the eyes of the female viewer. These eyes swept the male stars’ faces and body parts one by one, and those seemingly meaningless manipulations had aesthetic value because of the viewing by the viewers. This seductive relationship essentially covers all the makeup advertisements endorsed by male celebrities, because as long as there are pretty and sexy male stars in the advertisements, this seductive relationship will exist either openly or implicitly/deeply or shallowly, and the gaze from women will only complete this seductive relationship into a two-way interaction.

The male body in the analyzed ad is gradually owned, manipulated and consumed as an object in the makeup advertisement, and it becomes a decorative body. As it is discussed in the “Layout design and product display” section, these men are not asked to use these makeup products. In these beauty advertisements with male images, the main characters are very prominent, and they often present the makeup products with the help of upper body movements. Basically, the close-up focuses on the hands of male stars, especially their fingers. In addition, when male celebrities fiddle with the products, the camera also focus on their faces, especially the lips. Take Bobbi Brown #3 advertisement (See Figure 9) as an example: the spokesman raised his right hand, while his forefinger, thumb and middle finger held the setting powder on his lips. His mouth opened slightly, and his eyes looked at the camera frivolously. Viewers’ sight cannot help but notice his slender fingers and slightly provocative lips at once. It is all a way of sexualizing and objectifying men.

## Figure 9

*Bobbi Brown #3 advertisement*



They are like objects for displaying merchandise. These men are decorative, objectified as a commodity. It is no longer the flesh in the religious perspective, nor the labor force in the industrial logic, but is regarded as an ornamental landscape from its tangible materiality (Blanchard, 1995). Men in the makeup advertisements, as the recipients of women's desire, are not only the objects to be stared at, but also the objects as advertising carriers have become the decorative objects to be bought and sold. The men in these ads have pretty faces, and the ads occasionally emphasize their lips, fingers and throat knots. Men's appearance is pornographic, which is highlighted to make them have strong visual and sensory effects, emphasize their sexy features, meet the operation mode of the "female gaze", and make men become promotional goods (Goddard, 2000; Li, 2020; Maliangkay, 2013).

Selling their images and commercial value in the process of materialization and commercialization is one of the marketing ways. Gaze, as a theoretical concept (McAllister & DeCarvalho, 2014), mainly includes the following understandings.

First of all, gaze is an action embedded with power and desires. Viewers are usually called the subject of viewing, but also the subject of power and desires. On the contrary, the people being gazed at is the object of power and desires. Just as men like to enjoy women's body, women also desire to be able to enjoy the male counterparts. Men and women share the same fate but in different times. Women in the patriarchal era, as the materialized nouns of men's lust consumption, have made new changes in today's era. With the vigorous development of feminism, women have gradually transitioned from emphasizing equal status to seeking the expression of individual emotions (Zhou, 2017). In this turn, the shaping of men's images has quietly entered the vision of mass consumption, and men have

changed from the subject of emotion and desire consumption to the object of being consumed. Moreover, a survey conducted by the YouGov Survey Institute(2010) showed that 53% of young women (18-34 years old) enjoy watching naked men in movies and print publications, while slightly older women (35-54 years old) do not feel much about the appearance of these “images of men” and 9% of women (55 years old and above) express strong dissatisfaction. More women become interested to become clients when men are being objectified by women in the makeup commercials in China.

Secondly, in the process of gazing, the subject and object are formed between “looking” and “being looked”, which is mixed with complex and diverse symbolic meanings of identity and social rights. As the window of human mind, eyes have a power mechanism in eyes since the act of gazing took place. When people use eyes to gaze at something, they have subconsciously placed themselves in the social dimension for thinking. In advertising, the use of eyes is everywhere, and it has become one of the important ways to shape the expression of gender relations. The camera lens are like a woman’s eye, who is expected to be seduced and desire the product, and the men become the products the same as the makeup products that they are holding in hands. At the same time, under the deduction of advertising language, there is the possibility of multiple eyes overlapping and changing. The people watching the ads look at the spokespeople, and at the same time the spokespeople look directly at the camera and at the people watching the ads. On this basis, the formation of gender images is endowed with abundant and vivid visual effects.

### ***Sexual connotation***

Among the categories of advertising products, lipstick ads accounts for the majority compared with other categories (48%). The lipstick is a very special product. It is a personal cosmetic product with strong personality, and it has a very strong sexual suggestive color. This part discusses the sexual connotation that reveals from the collected lipstick products.

In the traditional social culture, lipstick is generally highly related to women, which symbolizes women’s sexual maturity, beauty and even some erotic meanings (Gurrieri & Drenten, 2019). A sexy and seductive woman often needs bright red lips, and shaping the image of a playboy also needs the lipstick print left on his cheek or white shirts. Most women aim for the attractive appearances to make their faces look good by making up, and the fact that they become beautiful by wearing lipstick itself means that it enhances the sexual attractiveness of their appearance. Therefore, lipstick and sexualization are two highly related words. At the same time, lipstick is a highly personal item. Generally, people do not share their lipsticks with others. Lipsticks can even show people’s consumption levels

and personal preferences. The lipsticks that women carry in their bags are not only a tool to put on their lips, but also seem to be a part of their self-extension (Gurrieri & Drenten, 2019).

Since lipsticks have sexual appeal and are a very private item, it can be said that lipstick is a good tool to establish the connection between the two sexes. To give a woman a lipstick as a gift, the man has to learn her consumption preferences, learn about her personality and what color is perhaps suitable for her. In the advertisements studied, the personal relationship between the man in the ad and the women who looks at the ad is shown through the lipstick gift. The behavior of an adult male giving lipstick to an adult female mostly happens between husband and wife or couples, and there is ambiguous stage between the two sexes. In the advertisements of female endorsing lipsticks, the owner of the lipstick is obviously the female model herself. However, in the advertisement of male endorsing lipsticks, the owner of the lipstick product often implies the female viewer as a girlfriend who is looking at the advertisement. For example, in the Lancôme #5 commercial (See Figure 10), the spokesperson holds a large bouquet of roses, which are filled with lipsticks. He looks like he has prepared roses and lipstick as a gift for a date with his girlfriend. Since he looks directly at the camera, it implies that his girlfriend is the one watching the ad.

### **Figure 10**

*Lancôme #5 advertisement*



### ***Intimate relationship***

Most of the male celebrities look directly into the camera in the makeup ads analyzed. Besides, too realistic and concrete female images are all avoided in these makeup advertisements. This form of the eye contact builds a bridge between the male in the ad and

the person watching the advertisement. The analysis claims that when people (especially women who are the targets of these advertisements) looking at the advertisements perhaps will naturally compare with their real lives, such as imagining that these male celebrities would be their boyfriends. At the same time, the type of female absence in ads deliberately sets up the imagination space, allowing the male spokesperson to have a direct dialogue with the viewer on the opposite side of the camera. Women can place themselves in this type of advertisement. For example, the men interact virtually with you by touching your head, holding roses, looking at you or helping you to put on makeup. The advertisement makes the audience unconsciously substitute it when watching, and begins to “interact” mentally with these male stars.

Looking at the endorsements of male stars’ makeup products, in advertisements, these males only need to pose with the products basically, instead of showing real makeup effects in female stars’ makeup ads. From female celebrity endorsements to male celebrity endorsements, the mentality of female consumers has changed from imitation mentality to imagination of contact with the male celebrities (Song, 2020; Yingxiaoguan, 2018; Zhou, 2017). Male spokesmen are invited to endorse makeup products in order to emphasize that products can enhance women’s attractiveness to men. They become the image of a perfect boyfriend in advertisements, guiding women to choose the right makeup product. Instead of being consumed or materialized, the intention of the advertisements is for female consumers to have a feeling of being selected by their dream lovers, who are personified in the men portrayed. Women are eager to become more beautiful and win the admiration and affection of the male celebrities. They are eager for their partners to be as personable, gentle and considerate as the male image in the makeup advertisements. The male stars who endorse such advertisements are expected to satisfy the imagination of most women in terms of appearance and temperament. Subconsciously, as long as the woman who watches the ad buys the advertisement endorsed by the male celebrity, she may get the perfect appreciation of him. The main audience of male celebrity endorsement makeup advertising is female fans. The behavior of female fans buying makeup products endorsed by the male stars is essentially using the special nature and function of the product to try to establish an intimate relationship with the male stars. In the Guerlain #4 ad (See Figure 11), there is a lipstick print on the spokesperson’s face.

**Figure 11**

*Guerlain #4 advertisement*



It acquiesced that the viewer kissed the person in the advertisement and left a lipstick print on his face. When a handsome man holds a bouquet of roses filled with lipsticks, looks at the camera affectionately and smiles, the female viewers of the advertisement are expected to imagine that they are the ones who received the roses from their boyfriend (Lancôme #5). Through the male figures in these advertisements, Chinese women are expected or thought that they will derive visual pleasure.

With the further development of China's makeup market and its future development trend, it is not difficult to find a strong connection with male celebrities and fan economy (Zhou, 2017). The fan base of male celebrities is mainly young women, which is highly aligned with the target consumer group of beauty brands (Zhang, 2020). When male celebrities announce their endorsement products, loyal fans are always the group that reacts the fastest and acts the most promptly. When fans' consumption emotions are dominated by sensuality and emotion, even if some products are not essential, they are purchased to help idols increase sales and improve data to prove their idols' popularity and ability (Song, 2020). Therefore, the makeup product is a tool to close the distance between her and her adored celebrities. So, purchasing and using the makeup product identical to the celebrity's is like having a personal and intimate relationship with him. With the support of the favors for male stars, fans will have brand goodwill in order to psychologically close the distance between themselves and their idols.

In the next chapter (Conclusion), these findings are synthesized and discussed alongside the existing literature. Then, the theoretical and practical implications, limitations and recommendations for the future research are also going to be discussed.

## Conclusion

The goal of this project is to answer the research question: How is Chinese masculinity depicted in women's makeup ads circulated on social media in China? Through analyzing 100 makeup advertisements in China, the visual critical discourse analysis was conducted. The overall conclusion is that hegemonic masculinity and subordinate masculinity are combined and coexist with Chinese men. Hegemonic masculinity is less recurrent, while subordinate masculinity is more recurrent and visible. Hegemonic masculinity and subordinate masculinity, as the two recurrent representations of a male, are not two separate and opposite types. This also shows that whether male or female, the perception of self-image and the interpretation of social image and masculinity, in particular, are not inherent and in a fixed state, but can transform multiple expressions (Li, 2019).

Masculinity is a cultural notion about a constructed ideology that develops over time as a result of social interactions and communication (Bridges & Pascoe, 2014; Jiang et al., 2019; Scheibling & Lafrance 2019). At the end of the 19th century, with the end of the third wave of feminism, the emergence of the concept of dominant masculinity in 1982 heralded the arrival of the pluralistic era of masculinity (Connell, 2005). Under the hegemonic trend, men are active, competitive and have control power, while the subordinate trend is passive, obedient and controlled. However, through analysis, the study has found that the male images have both dominant and subordinate roles in these advertisements. It is similar to the finding that males portrayed to Chinese audiences exhibited more features associated with hybrid masculinities than with Western or regional hegemonic masculinity (Jiang et al., 2019). In the concrete construction process of masculinity in the makeup advertising, the concrete expression of gender is actually a flowing process, and it is in the state of the relationship between the two that it is more balanced. The expression and practice of masculinity change with the social situation or trend.

Moreover, it can be argued that the men celebrities in the studied makeup ads are shown as having comparatively feminine appearances. The advertisements studied recurrently show male images that depart from preexisting constructions of hegemonic masculinity. These images reduce the threat to women, make men appear approachable rather than distant, and are often regarded as idealized boyfriend images. One of the possible explanations is that strong muscular men and makeup ads are not a good fit and may arouse disgust from the audience (Li, 2011). The popularity of male spokespeople endorsing women's products in cosmetics industries is considered to be a supplement to the 3B principle proposed by David Ogilvy: the word "beauty" should include "beautiful men" in it to be more accordant with

the creative expression of the modern consumer market in China (Zhang, 2013). Therefore, although male spokesmen and female cosmetics products do not have the slightest connection in functionality, beautiful men can form a symbolic symbol for women (Zhou,2017).

To answer the first sub-question: What are the characteristics of these males in makeup ads, the visual analysis was conducted on the basis of the representations of masculinity in the theoretical framework. There are three aspects to analyzing masculinity, namely image, status and disposition. From their images, the hairstyles of these male representatives in makeup ads are generally medium length with bangs, no beard, slim figure, and modest nudity. They have a quite high social status judging from their clothes. In terms of disposition, these spokesmen demonstrate their softness, friendliness, and effeminacy in advertising. Then, about “What kind of masculinity do they represent?” is deduced from the different varieties of masculinity. As is discussed in the theoretical framework, masculinity has eight variants: hegemonic, complicit, subordinate, marginal, hybrid, soft, metrosexual masculinity and androgyny (Ainslie, 2017; Bridges & Pascoe, 2014; Connell, 2005; Halligan, 2022; Lee et al., 2020; Scheibling & Lafrance, 2019; Wiggins & Holzmuller, 1978; Yu & Sui, 2022). The Chinese masculinity depicted in the makeup ads in China is similar to hybrid, soft and metrosexual masculinity respectively, but not exactly the same. Chinese masculinity in the makeup ads studied is represented by a combination of hegemonic masculinity and subordinate masculinity. Hegemonic masculinity and subordinate masculinity are parallel.

For addressing the second sub-question: How do these ads respond to the female gaze?, the answer is built based on the concept of the female gaze and the findings from the visual analysis. It can only be said that these makeup advertisements endorsed by men only partly conform to the concept of the female gaze, which is reflected in the sexualization and objectification of male spokesmen. For example, advertisements attract viewers’ attention to men’s Adam’s apples, fingers, collarbones and lips. At the same time, however, the women who watch these advertisements are still in the “being watched” position, because they buy these products to cater to the expectations of the men in the advertisements. They hope that after wearing these lipsticks and foundations, they can be appreciated and liked by the male celebrities. The emergence of the consumption of male sexualization has not really solved the problem of gender equality between men and women. Because, this phenomenon is the expansion trend of commercialization, which brings only a small change in form. By commodifying men, women can also consume men, but what women experience here is only



the illusion of being placed in commodity feminism. It is found that women want to change their thousands of years of subordination in a patriarchal society and gradually return to the mainstream with their own economic power, but they are still not free from men's expectations.

### **Theoretical and practical implications**

Advertising frequently depicts an idealized vision of the ideal life by mixing stereotypes and ideals (Knudsen & Andersen, 2020). The analysis results show that western beauty brands in China prefer to choose men with both hegemonic and subordinate masculinity as their advertising spokesmen. In the makeup advertisements in China, the male image of showing only hegemonic masculinity is not the mainstream.

This finding has both theoretical and practical implications. On the theoretical level, this paper makes a further in-depth analysis of masculinity by observing the real situation of male celebrity endorsement of makeup advertisements. This provides a basis for understanding the current masculinity in China. This study focuses on the beauty industry, but the research results can also provide reference for the research of the film industry and TV industry. From a practical point of view, the research conclusion of this study has certain practical significance for enterprises on how to select more suitable advertising spokespersons, and how to make more effective use of the combination of spokespersons and advertising appeals to create better advertising effects. For some Western makeup brands which have not entered the Chinese market yet, this research helps them in the future to choose male spokespersons who are more suitable for their brands, thereby saving advertising costs and achieving better advertising efficiency.

### **Limitations**

Although this research has slightly made some progress on the basis of the previous studies, it still has some limitations which are expected to be further avoided and addressed in the future research.

First of all, my reliability as a researcher may have had some effect on the accuracy of data analysis, which may lead to some errors in the analysis results. For example, when I analyzed the advertisements, I focused more on the images of male spokespeople only, but I did not pay much attention to the relationship between male spokespeople and advertising products.

Secondly, a total of 100 advertisements were analyzed, and the number of

advertisements was relatively small and limited. The conclusion is also based on these 100 advertisements. In the case of more sample sizes (such as 300 or 500 samples), different results may be found.

Thirdly, this study only focuses on the advertisements of one industry, namely the makeup industry. The choice of the industry is still relatively single. The advertisements of makeup products may show very similar masculinity which are different from the masculinity represented in the skin care advertising. If the scope of industries is expanded, such as focusing on both the skin care and makeup industries, the research on Chinese masculinity can be enriched.

Last but not least, this study chooses the social media advertisements of makeup products, and they are all social media advertisements on Weibo. Social media advertising is static, and all visual information is completely presented in a flash. Compared with social media advertisements, video advertisements are more story-telling and contain more information. Maybe the storyline of the makeup video advertisement can reflect more representations of contemporary Chinese masculinity. In addition, different media platforms has different characteristics in which advertising forms may be different. For example, the video advertisements in TikTok may be different from those in Weibo. Therefore, the final research results are not indicative of all existing advertisements in other platforms may not be comprehensive enough.

### **Recommendations for the future research**

Future researchers can use different theoretical backgrounds on the basis of this research topic. This paper is based on the theoretical perspective of “the female gaze”. Future research can use other relevant theoretical backgrounds to analyze the advertising phenomenon of Chinese male celebrities endorsing makeup products. For example, advertising psychology and fan economy can be conducted. Different theoretical perspectives can make the research on this phenomenon more comprehensive and sufficient. In addition, although this paper cites many theories related to gender studies, the potential analytical position is still based on the gender framework of heterosexual hegemony. A new analysis from the perspective of LGBTQIA+ in the future is being looked forward to.

In the future research, academic can expand the scope of research. Only 100 advertisements are analyzed in this paper, but the sample size in the follow up studies can be expanded to 200 or more to enrich the research results. Additional analysis of video advertisements may bring supplementary and unexpected findings to the results. In addition,

this paper only studies Chinese masculinity, but we can expand our horizons to the East Asia region, namely South Korea, Japan and China. These three places have many similarities, so researchers can compare the similarities and differences of the advertisements in these three countries. In the future, there is also a possibility to make a horizontal comparison between the makeup advertisements endorsed by men and the makeup advertisements endorsed by women. Comparing these two kinds of ads may reveal image differences between genders and different marketing techniques.

Other research methods can be tried in the future. In this paper, only the research method of the visual critical discourse analysis is adopted, and the mixed method is not used. Other research methods, including in-depth interviews, focus groups and rhetorical analysis, may enrich the results, as different qualitative research methods are applied with different emphases.

## Reference list

- Acker, J. (1989). The problem with patriarchy. *Sociology*, 23(2), 235–240.  
<https://doi.org/10.1177/0038038589023002005>
- Ainslie, M. J. (2017). Korean soft masculinity vs. Malay hegemony: Malaysian masculinity and hallyu fandom. *Korea Observer*, 48(3), 609–638. <https://link.gale.com/apps/doc/A644708388/STND?u=erasmus&sid=bookmark-STND&xid=ffa1e183>
- Andersen, A. (2001). The adonis complex: The secret crisis of male body obsession. *American Journal of Psychiatry*, 158(11), 1947–1948.  
<https://doi.org/10.1176/appi.ajp.158.11.1947>
- Bem, S. L. (1974). The measurement of psychological androgyny. *Journal of Consulting and Clinical Psychology*, 42(2), 155–162. <https://doi.org/10.1037/h0036215>
- Bem, S. L., Martyna, W., & Watson, C. (1976). Sex typing and androgyny: Further explorations of the expressive domain. *Journal of Personality and Social Psychology*, 34(5), 1016–1023. <https://doi.org/10.1037/0022-3514.34.5.1016>
- Benjamin, W. (1968). The work of art in the age of mechanical reproduction. In A. Rimbaud (Ed.), *Illuminations* (pp. 217–252). New Directions.
- Blanchard, M. W. (1995). Boundaries and the victorian body: Aesthetic fashion in gilded age america. *The American Historical Review*, 100(1), 21–50.  
<https://doi.org/10.2307/2167982>
- Bradley, S. (2016, March 17). *Syntagms and paradigms — Telling a story with signs*. Vanseco Design. <https://vanseodesign.com/web-design/syntagms-paradigms/>
- Brannon, R. (1976). The male sex role: Our culture's blueprint of manhood, and what it's done for us lately. In R. Brannon & D. Davids (Eds.), *The Forty-Nine Percent Majority* (pp. 1–40). Addison-Wesley.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Brewer, T. (2022, April 4). *30 best makeup brands every woman should know*. The Trend Spotter. <https://www.thetrendspotter.net/best-makeup-brands/>
- Bridges, T., & Pascoe, C. J. (2014). Hybrid masculinities: New directions in the sociology of men and masculinities. *Sociology Compass*, 8(3), 246–258.  
<https://doi.org/10.1111/soc4.12134>
- Carrito, M. L., Santos, I. M., Alho, L., Ferreira, J., Soares, S. C., Bem-Haja, P., Silva, C. F., & Perrett, D. I. (2017). Do masculine men smell better? An association between skin

- color masculinity and female preferences for body odor. *Chemical Senses*, 42(3), 269–275. <https://doi.org/10.1093/chemse/bjx004>
- Chang, C. (2006). The influence of masculinity and femininity in different advertising processing contexts: An accessibility perspective. *Sex Roles*, 55(5–6), 345–356. <https://doi.org/10.1007/s11199-006-9088-x>
- Clarke, V., & Braun, V. (2018). How can a heterosexual man remove his body hair and retain his masculinity? Mapping stories of male body hair depilation. *Qualitative Research in Psychology*, 16(1), 96–114. <https://doi.org/10.1080/14780887.2018.1536388>
- Connell, R. W. (2005). *Masculinities* (2nd ed.). University of California Press.
- Connell, R. W. (2014). The study of masculinities. *Qualitative Research Journal*, 14(1), 5–15. <http://www.emeraldinsight.com/1443-9883.htm>
- Cooper, W. (1971). *Hair: Sex, society, symbolism* (1st ed.). Stein and Day.
- de Beauvoir, S. (1964). *The second sex* (5th ptg. ed.). Alfred A. Knopf.
- Delphy, C. (1993). Rethinking sex and gender. *Women's Studies International Forum*, 16(1), 1–9. [https://doi.org/10.1016/0277-5395\(93\)90076-1](https://doi.org/10.1016/0277-5395(93)90076-1)
- Diamond, L. M. (2016). Sexual fluidity in male and females. *Current Sexual Health Reports*, 8(4), 249–256. <https://doi.org/10.1007/s11930-016-0092-z>
- Ding, L. (2012). A brief discussion on the softening phenomenon of male images in TV advertisements in China [略论我国电视广告男性形象的柔化现象]. *Press Circles [新闻界]*, 01, 65–68.
- Dixson, B. J. W., Sulikowski, D., Gouda-Vossos, A., Rantala, M. J., & Brooks, R. C. (2016). The masculinity paradox: Facial masculinity and beardedness interact to determine women's ratings of men's facial attractiveness. *Journal of Evolutionary Biology*, 29(11), 2311–2320. <https://doi.org/10.1111/jeb.12958>
- Eagleton, M. (1996). *Working with feminist criticism*. Blackwell Publishers Inc.
- Emerging Communications. (2021, August 11). *She power: Harnessing the unstoppable spending power of female Chinese consumers*. The Drum. <https://www.thedrum.com/profile/emerging-communications/news/she-power-harnessing-the-unstoppable-spending-power-of-female-chinese-consumers>
- Ercikan, K., & Roth, W. M. (2006). What good is polarizing research into qualitative and quantitative? *Educational Researcher*, 35(5), 14–23. <https://doi.org/10.3102/0013189x035005014>

- Etikan, I., Musa, S. A., & Alkassim, R. S. (2016). Comparison of convenience sampling and purposive sampling. *American Journal of Theoretical and Applied Statistics*, 5(1), 1–4. <https://doi.org/10.11648/j.ajtas.20160501.11>
- Facio, A. (2013). What is patriarchy? *Translated from the Spanish by Michael Solis*. <http://www.learnwhr.org/wp-content/uploads/D-Facio-What-is-Patriarchy.pdf>
- Felski, R. (1995). *The gender of modernity*. Harvard University Press.
- Gaines, E. (2001). The semiotic analysis of myth: A proposal for an applied methodology. *The American Journal of Semiotics*, 17(2), 311–327. <https://doi.org/10.5840/ajs200117227>
- Gill, R. (2008a). Commodity feminism. *The International Encyclopedia of Communication*. <https://doi.org/10.1002/9781405186407.wbiecc055>
- Gill, R. (2008b). Empowerment/sexism: Figuring female sexual agency in contemporary advertising. *Feminism & Psychology*, 18(1), 35–60. <https://doi.org/10.1177/0959353507084950>
- Goddard, K. (2000). “Looks Maketh the Man”: The female gaze and the construction of masculinity. *The Journal of Men’s Studies*, 9(1), 23–39. <https://doi.org/10.3149/jms.0901.23>
- Goffman, E., & Gornick, V. (1979). *Gender advertisements* (1st ed.). Harper & Row, Publishers.
- Gray, J. J., & Ginsberg, R. L. (2007). Muscle dissatisfaction: An overview of psychological and cultural research and Theory. *The Muscular Ideal: Psychological, Social, and Medical Perspectives.*, 15–39. <https://doi.org/10.1037/11581-001>
- Griffin, B. (2018). Hegemonic masculinity as a historical problem. *Gender & History*, 30(2), 377–400. <https://doi.org/10.1111/1468-0424.12363>
- Gurrieri, L., & Drenten, J. (2019). The feminist politics of choice: Lipstick as a marketplace icon. *Consumption Markets & Culture*, 24(3), 225–240. <https://doi.org/10.1080/10253866.2019.1670649>
- Halligan, B. (2022). Metrosexual. In D. Southerton (Ed.), *Encyclopedia of Consumer Culture* (pp. 1–7). SAGE Publications.
- Hallpike, C. R. (1969). Social hair. *Man*, 4(2), 256–264. <https://doi.org/10.2307/2799572>
- Hatton, E., & Trautner, M. N. (2011). Equal opportunity objectification? The sexualization of men and women on the cover of Rolling Stone. *Sexuality & Culture*, 15(3), 256–278. <https://doi.org/10.1007/s12119-011-9093-2>

- Holsanova, J., Rahm, H., & Holmqvist, K. (2006). Entry points and reading paths on newspaper spreads: Comparing a semiotic analysis with eye-tracking measurements. *Visual Communication*, 5(1), 65–93. <https://doi.org/10.1177/1470357206061005>
- Hu, S. (2020, March 29). *Weibo – How is China’s second largest social media platform being used for social research?* Impact of Social Sciences. <https://blogs.lse.ac.uk/impactofsocialsciences/2020/03/26/weibo-how-is-chinas-second-largest-social-media-platform-being-used-for-social-research/>
- Jankowiak, W., & Li, X. (2014). The decline of the chauvinistic model of Chinese masculinity: A research report. *Chinese Sociological Review*, 46(4), 3–18. <https://doi.org/10.2753/csa2162-0555460401>
- Jensen, K. B. (1991). Humanistic scholarship as qualitative science: Contributions to mass communication research. In N. W. Jankowski & K. B. Jensen (Eds.), *A Handbook of Qualitative Methodologies for Mass Communication Research* (1st ed., pp. 17–43). Routledge.
- Jiang, J., Huhmann, B. A., & Hyman, M. R. (2019). Emerging masculinities in Chinese luxury social media marketing. *Asia Pacific Journal of Marketing and Logistics*, 32(3), 721–745. <https://doi.org/10.1108/apjml-07-2018-0256>
- Johnson, J. L., & Repta, R. (2011). Sex and gender: Beyond the binaries. In J. Oliffe & L. J. Greaves (Eds.), *Designing and Conducting Gender, Sex, and Health Research* (1st ed., pp. 17–37). SAGE Publications, Inc.
- Kimmel, A. J., & Tissier-Desbordes, E. (1999). Males, masculinity, and consumption: An exploratory investigation. *E - European Advances in Consumer Research*, 4, 243–251. <https://www.acrwebsite.org/volumes/11390/volumes/e04/E-04>
- Knudsen, G. H., & Andersen, L. P. (2020). Changing masculinity, one ad at a time. *Westminster Papers in Communication and Culture*, 15(2), 63–78. <https://doi.org/10.16997/wpcc.382>
- Kolbe, R. H., & Albanese, P. J. (1996). Man to man: A content analysis of Sole-Male images in Male-Audience magazines. *Journal of Advertising*, 25(4), 1–20. <https://doi.org/10.1080/00913367.1996.10673509>
- Komar, M. (2016, February 7). *11 ads from history that suggest what women should do for the male gaze*. Bustle. <https://www.bustle.com/articles/139722-11-ads-from-history-that-suggest-what-women-should-do-for-the-male-gaze>

- Lee, J. J., Lee, R. K. Y., & Park, J. H. (2020). Unpacking K-pop in America: The subversive potential of male K-pop idols' soft masculinity. *International Journal of Communication, 14*, 5900–5919.
- Li, B. (2019). Semiotics analysis of “masculinity” in China’s talent show variety show [国产选秀类综艺的“男子气概”符号学分析]. *New Media Studies [新媒体研究], 5*(12), 125–127.
- Li, L., & Kuang, C. (2021, June 11). *Shifting sands: Masculinity in China*. Campaign Asia. <https://www.campaignasia.com/article/shifting-sands-masculinity-in-china/469581>
- Li, X. (2020). How powerful is the female gaze? The implication of using male celebrities for promoting female cosmetics in China. *Global Media and China, 5*(1), 55–68. <https://doi.org/10.1177/2059436419899166>
- Li, Y. (2011). *On the advertising function and revelation of gender-adverse endorsement advertising* [“性别逆向代言广告”的功用与启示]. [Master’s thesis, Liaoning University]. <https://cdmd.cnki.com.cn/Article/CDMD-10140-1011209264.htm>
- Liu, M. (2019). Research on gender reversal phenomenon in cosmetic advertising and strategy analysis[化妆品广告中的性别逆向现象研究及策略分析]. *West Leather [西部皮革], 41*(03), 22–23.
- Lorber, J. (1996). Beyond the binaries: Depolarizing the categories of sex, sexuality, and gender. *Sociological Inquiry, 66*(2), 143–160. <https://doi.org/10.1111/j.1475-682x.1996.tb00214.x>
- Lundy, A., & Rosenberg, J. A. (1987). Androgyny, masculinity, and self-esteem. *Social Behavior and Personality: An International Journal, 15*(1), 91–95. <https://doi.org/10.2224/sbp.1987.15.1.91>
- Luo, J. (2019, July 8). *In China, men’s makeup isn’t a threat to masculinity — It’s self-improvement*. Jing Daily. <https://jingdaily.com/mens-makeup-masculinity/>
- Machin, D., & Mayr, A. (2012). Analysing semiotic choices: Words and images. In *How to do critical discourse analysis : A multimodal introduction* (1st ed., pp. 30–56). SAGE Publications Ltd.
- MacKinnon, K. (2003). *Representing men* (1st ed.). Bloomsbury Academic.
- Maliangkay, R. (2013). Catering to the female gaze: The semiotics of masculinity in Korean advertising. *Situations, 7*, 43–61. [https://openresearch-repository.anu.edu.au/bitstream/1885/37309/2/01\\_Maliangkay\\_Catering\\_to\\_the\\_Female\\_Gaze:\\_2013.pdf](https://openresearch-repository.anu.edu.au/bitstream/1885/37309/2/01_Maliangkay_Catering_to_the_Female_Gaze:_2013.pdf)



- McAllister, M. P., & DeCarvalho, L. J. (2014). Sexualized branded entertainment and the male consumer gaze. *tripleC: Communication, Capitalism & Critique. Open Access Journal for a Global Sustainable Information Society*, 12(1), 299–314.  
<https://doi.org/10.31269/triplec.v12i1.506>
- Mehrotra, A. (2017, January 20). *Have you ever wondered why the colour blue is associated with sadness?* ScoopWhoop. <https://www.scoopwhoop.com/Why-Blue-Is-Associated-With-Sadness/>
- Merabet, M. (2020, December 8). *Male ambassadors in China*. WeOutWow.  
<https://www.weoutwow.com/male-ambassadors-in-china/>
- Morgan, D. (2005). Class and masculinity. *Handbook of Studies on Men and Masculinities*, 165–177.
- Mulvey, L. (1989). Visual pleasure and narrative cinema. *Visual and Other Pleasures*, 14–26. [https://doi.org/10.1007/978-1-349-19798-9\\_3](https://doi.org/10.1007/978-1-349-19798-9_3)
- National Bureau of Statistics of China. (2022, January). *Total retail sales of consumer goods to grow by 12.5% in 2021 [2021 年社会消费品零售总额增长 12.5%]*.  
[http://www.stats.gov.cn/tjsj/zxfb/202201/t20220117\\_1826591.html](http://www.stats.gov.cn/tjsj/zxfb/202201/t20220117_1826591.html)
- Oakley, A. (2015). *Sex, gender and society* (1st ed.). Routledge.
- Page, J. T. (2006). Myth and photography in advertising: A semiotic analysis. *Visual Communication Quarterly*, 13(2), 90–109.  
[https://doi.org/10.1207/s15551407vcq1302\\_3](https://doi.org/10.1207/s15551407vcq1302_3)
- Parnell, T. (2021, December 10). *Lifting the veil of the male gaze*. Medium.  
<https://medium.com/@thainparnell/lifting-the-veil-of-the-male-gaze-64c2b04119bd>
- Patterson, M., & Elliott, R. (2002). Negotiating masculinities: Advertising and the inversion of the male gaze. *Consumption Markets & Culture*, 5(3), 231–249.  
<https://doi.org/10.1080/10253860290031631>
- Pompper, D. (2010). Masculinities, the metrosexual, and media images: Across dimensions of age and ethnicity. *Sex Roles*, 63(9–10), 682–696. <https://doi.org/10.1007/s11199-010-9870-7>
- Ponterotto, D. (2016). Resisting the male gaze: Feminist responses to the “normalization” of the female body in western culture. *Journal of International Women’s Studies*, 17(1), 133–151. <https://link.gale.com/apps/doc/A443011529/ITOF?u=erasmus&sid=bookmark-ITOF&xid=1532de04>
- Ramazanoglu, C. (1992). What can you do with a man? *Women’s Studies International Forum*, 15(3), 339–350. [https://doi.org/10.1016/0277-5395\(92\)90002-d](https://doi.org/10.1016/0277-5395(92)90002-d)

- Roberts, M. L. (1998). Gender, consumption, and commodity culture. *The American Historical Review*, 103(3), 817–844. <https://doi.org/10.1086/ahr/103.3.817>
- Rohlinger, D. A. (2002). Eroticizing men: Cultural influences on advertising and male objectification. *Sex Roles*, 46, 61–74. <https://doi.org/10.1023/a:1016575909173>
- Rubin, G. (1975). The traffic in women: Notes on the "political economy" of sex. In R. R. Reiter (Ed.), *Toward An Anthropology of Women* (13th ed., pp. 157–210). Monthly Review Press.
- Sandelowski, M. (1995). Qualitative analysis: What it is and how to begin. *Research in Nursing & Health*, 18(4), 371–375. <https://doi.org/10.1002/nur.4770180411>
- Scheibling, C., & Lafrance, M. (2019). Man up but stay smooth: Hybrid masculinities in advertising for men's grooming products. *The Journal of Men's Studies*, 27(2), 222–239. <https://doi.org/10.1177/1060826519841473>
- Schroeder, J. E., & Zwick, D. (2004). Mirrors of masculinity: Representation and identity in advertising images. *Consumption Markets & Culture*, 7(1), 21–52. <https://doi.org/10.1080/1025386042000212383>
- Shugart, H. (2008). Managing masculinities: The metrosexual moment. *Communication and Critical/Cultural Studies*, 5(3), 280–300. <https://doi.org/10.1080/14791420802206833>
- Silverman, D. (2013). *Doing qualitative research: A practical handbook* (4th ed.). SAGE Publications Ltd.
- Smuts, B. (1995). The evolutionary origins of patriarchy. *Human Nature*, 6(1), 1–32. <https://doi.org/10.1007/bf02734133>
- Sofaer, S. (1999). Qualitative methods: What are they and why use them? *Health Services Research*, 35(5), 1101–1118. <https://link.gale.com/apps/doc/A58451867/ITOF?u=erasmus&sid=bookmark-ITOF&xid=923cd5d8>
- Song, G. (2021). "Little fresh meat": The politics of sissiness and sissyphobia in contemporary China. *Men and Masculinities*, 25(1), 68–86. <https://doi.org/10.1177/1097184x211014939>
- Song, S. (2020). Strategy analysis of beauty advertising favoring male images [美妆广告青睐男性形象的策略分析]. *Media Forum [传媒论坛]*, 3(08), 146–147.
- Stevens, L., & Osberg, J. (2012). Representations of femininity and masculinity in advertising practices. In L. Penaloza, N. Toulouse, & L. M. Visconti (Eds.), *Marketing Management: A Cultural Perspective* (pp. 392–407). Routledge.
- The Trend Spotter. (2022, February 11). *About*. <https://www.thetrendspotter.net/about/>

- Timke, E., & O'Barr, W. (2017). Representations of masculinity and femininity in advertising. *Advertising & Society Review*, 17(3–4).  
<https://doi.org/10.1353/asr.2017.0004>
- Tolland, L., & Evans, J. (2019, February 21). *What is the difference between sex and gender?* Office for National Statistics.  
<https://www.ons.gov.uk/economy/environmentalaccounts/articles/whatisthedifferenc ebetweensexandgender/2019-02-21>
- Unnava, H. R., & Burnkrant, R. E. (1991). An Imagery-Processing view of the role of pictures in print advertisements. *Journal of Marketing Research*, 28(2), 226–231.  
<https://doi.org/10.2307/3172811>
- van Teijlingen, E., & Hundley, V. (2002). The importance of pilot studies. *Nursing Standard*, 16(40), 33–36. <https://doi.org/10.7748/ns2002.06.16.40.33.c3214>
- Vokey, M., Tefft, B., & Tysiaczny, C. (2013). An analysis of Hyper-Masculinity in magazine advertisements. *Sex Roles*, 68(9–10), 562–576.  
<https://doi.org/10.1007/s11199-013-0268-1>
- Wiggins, J. S., & Holzmuller, A. (1978). Psychological androgyny and interpersonal behavior. *Journal of Consulting and Clinical Psychology*, 46(1), 40–52.  
<https://doi.org/10.1037/0022-006x.46.1.40>
- Wolin, L. D. (2003). Gender issues in advertising--an oversight synthesis of research: 1970–2002. *Journal of Advertising Research*, 43(1), 111–130. <https://doi.org/10.2501/jar-43-1-111-130>
- Xiao, M., & Li, X. (2021). The construction of “female gaze” by the media in the context of “she economy” [“她经济”背景下媒介对“女性凝视”景观的建构]. *Full Media Exploration [全媒体探索]*, 01, 48–50.
- Yingxiaoguan. (2018, July 24). *18 brands signed young meat in the first half of 2018, cosmetics endorsement into the “male era”?* [2018 上半年 18 个品牌签下小鲜肉, 化妆品代言进入“男色时代”?]. Digitaling [数英].  
<https://www.digitaling.com/articles/58897.html>
- YouGov Survey Institute. (2010, June). *2010 investigation on the new image of men in TV media.*
- Yu, Y., & Sui, H. (2022). The anxiety over soft masculinity: A critical discourse analysis of the “Prevention of feminisation of male teenagers” debate in the Chinese-language news media. *Feminist Media Studies*, 1–14.  
<https://doi.org/10.1080/14680777.2022.2046124>

- Zayer, L. T. (2010). A typology of men's conceptualizations of ideal masculinity in advertising. *Advertising & Society Review*, 11(1). <https://doi.org/10.1353/asr.0.0041>
- Zayer, L. T., McGrath, M. A., & Castro-González, P. (2019). Men and masculinities in a changing world: (de)legitimizing gender ideals in advertising. *European Journal of Marketing*, 54(1), 238–260. <https://doi.org/10.1108/ejm-07-2018-0502>
- Zhang, Y. (2020). Men's beauty: The next “blue ocean” of the cosmetics market [男士美妆：化妆品市场的下一个“蓝海”]. *China Cosmetics [中国化妆品]*, 09, 34–38. <https://kns.cnki.net/kcms/detail/detail.aspx?FileName=ZHQP202009012&DbName=CJFQ2020>
- Zhao, Y. (2020). Analysis on development of China's cosmetics industry from 2019 to 2020. *China Detergent & Cosmetics*, 5(03), 54–58.
- Zhou, C. (2017). “Male consumption”: An exploration of the consumer culture of male stars endorsing female cosmetic advertisements[“男色消费”：男星代言女性化妆品广告的消费文化探析]. *Culture and Communication[文化与传播]*, 6(1), 1–5. <https://kns.cnki.net/kcms/detail/detail.aspx?FileName=WNCB201701003&DbName=CJFQ2017>
- Zhou, J. (2021, May 21). 2021 China's male beauty industry market status and corporate layout analysis of the “male beauty economy” has risen [2021 年中国男性美妆行业市场现状及企业布局分析 “男颜经济”已崛起]. Forward - The Economist [前瞻经济学人]. <https://www.qianzhan.com/analyst/detail/220/210521-fd95cbd1.html>

## Appendices

### Appendix A: Visual critical discourse analysis framework

	Denotation	Connotation
<b>General (the image as a whole)</b>		
<b>Objects (every object in the picture)</b>		
<b>Setting (background information)</b>		
<b>Salience (what calls your attention in terms of color, tone, foregrounding, size, focus, overlapping, cultural symbols)</b>		

## Appendix B: Information about the makeup advertisements

No.	Brand	Category	Release date	Link
1	Armani #1	Lipstick	08/01/2020	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1gap4boux51j20u0191x6q.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1gap4boux51j20u0191x6q.jpg</a>
2	Armani #2	Lipstick	23/02/2020	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1gap2iox5h0j20u0191e83.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1gap2iox5h0j20u0191e83.jpg</a>
3	Armani #3	Foundation	03/03/2020	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1gcg10lw4uvj20u0190b2a.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1gcg10lw4uvj20u0190b2a.jpg</a>
4	Armani #4	Foundation	15/05/2020	<a href="https://wx3.sinaimg.cn/mw2000/6b2a475egy1ges9j71un6j20u0190e84.jpg">https://wx3.sinaimg.cn/mw2000/6b2a475egy1ges9j71un6j20u0190e84.jpg</a>
5	Armani #5	Foundation	05/06/2020	<a href="https://wx3.sinaimg.cn/mw2000/d7f7faddgy1gfha5b3h9ej24315kekjl.jpg">https://wx3.sinaimg.cn/mw2000/d7f7faddgy1gfha5b3h9ej24315kekjl.jpg</a>
6	Armani #6	Lipstick	13/08/2020	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1ghpfb46sjmj20u0190kjp.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1ghpfb46sjmj20u0190kjp.jpg</a>
7	Armani #7	Lipstick	27/10/2020	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1gk3r210homj20u01904r1.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1gk3r210homj20u01904r1.jpg</a>
8	Armani #8	Foundation	05/01/2021	<a href="https://wx3.sinaimg.cn/mw2000/6b2a475egy1gmbwiep9lgj20u01907wh.jpg">https://wx3.sinaimg.cn/mw2000/6b2a475egy1gmbwiep9lgj20u01907wh.jpg</a>
9	Armani #9	Foundation	17/08/2021	<a href="https://wx4.sinaimg.cn/mw2000/6b2a475egy1gtk5snlkhwj20u018l0za.jpg">https://wx4.sinaimg.cn/mw2000/6b2a475egy1gtk5snlkhwj20u018l0za.jpg</a>
10	Armani #10	Foundation	28/01/2022	<a href="https://wx1.sinaimg.cn/mw2000/6b2a475ely1gys9siace9j20u016oaf4.jpg">https://wx1.sinaimg.cn/mw2000/6b2a475ely1gys9siace9j20u016oaf4.jpg</a>
11	Bobbi Brown #1	Foundation	20/10/2019	<a href="https://wx2.sinaimg.cn/mw2000/6d2b400bgy1g84e4o2967j222o3407wk.jpg">https://wx2.sinaimg.cn/mw2000/6d2b400bgy1g84e4o2967j222o3407wk.jpg</a>
12	Bobbi Brown #2	Foundation & Highlighter	14/02/2020	<a href="https://wx3.sinaimg.cn/mw2000/69610b2agy1gbv4">https://wx3.sinaimg.cn/mw2000/69610b2agy1gbv4</a>

13	Bobbi Brown #3	Setting powder	18/05/2020	2e800bj20u013ex6p.jpg <a href="https://wx3.sinaimg.cn/mw2000/69610b2agy1getfy2mvr8j20u013v1kz.jpg">https://wx3.sinaimg.cn/mw2000/69610b2agy1getfy2mvr8j20u013v1kz.jpg</a>
14	Bobbi Brown #4	Lipstick	25/08/2020	<a href="https://wx4.sinaimg.cn/mw2000/69610b2agy1ghyqbm13oj20u013vkjl.jpg">https://wx4.sinaimg.cn/mw2000/69610b2agy1ghyqbm13oj20u013vkjl.jpg</a>
15	Bobbi Brown #5	Foundation	21/09/2020	<a href="https://wx2.sinaimg.cn/mw2000/69610b2agy1gixm6su0j20u0140u0x.jpg">https://wx2.sinaimg.cn/mw2000/69610b2agy1gixm6su0j20u0140u0x.jpg</a>
16	Bobbi Brown #6	Lipstick	30/12/2020	<a href="https://wx1.sinaimg.cn/mw2000/69610b2agy1gm5s0jxxhxj20u01401kz.jpg">https://wx1.sinaimg.cn/mw2000/69610b2agy1gm5s0jxxhxj20u01401kz.jpg</a>
17	Bobbi Brown #7	Lipstick	14/02/2021	<a href="https://wx2.sinaimg.cn/mw2000/69610b2agy1gnixzcfdwkj20u0140e83.jpg">https://wx2.sinaimg.cn/mw2000/69610b2agy1gnixzcfdwkj20u0140e83.jpg</a>
18	Bobbi Brown #8	Foundation	06/03/2021	<a href="https://wx1.sinaimg.cn/mw2000/69610b2agy1goalx8pn4gj20p00xcdz9.jpg">https://wx1.sinaimg.cn/mw2000/69610b2agy1goalx8pn4gj20p00xcdz9.jpg</a>
19	Bobbi Brown #9	Lipstick	26/04/2021	<a href="https://wx4.sinaimg.cn/mw2000/69610b2aly1gpx51alnstj20p00xcn3f.jpg">https://wx4.sinaimg.cn/mw2000/69610b2aly1gpx51alnstj20p00xcn3f.jpg</a>
20	Bobbi Brown #10	Lipstick	20/05/2021	<a href="https://wx3.sinaimg.cn/mw2000/69610b2aly1gqoyla13hvj218g0xcw1h.jpg">https://wx3.sinaimg.cn/mw2000/69610b2aly1gqoyla13hvj218g0xcw1h.jpg</a>
21	Estée Lauder #1	Lipstick	09/05/2019	<a href="https://wx1.sinaimg.cn/mw2000/6ae8240aly1g2uu2kb6i0j26pw8yg1lc.jpg">https://wx1.sinaimg.cn/mw2000/6ae8240aly1g2uu2kb6i0j26pw8yg1lc.jpg</a>
22	Estée Lauder #2	Foundation	25/09/2019	<a href="https://wx2.sinaimg.cn/mw2000/6ae8240aly1g7c4egakg3j20v91voqv6.jpg">https://wx2.sinaimg.cn/mw2000/6ae8240aly1g7c4egakg3j20v91voqv6.jpg</a>
23	Estée Lauder #3	Lipstick	20/10/2019	<a href="https://wx2.sinaimg.cn/mw2000/6ae8240aly1g84x0x3gf4j24205os115.jpg">https://wx2.sinaimg.cn/mw2000/6ae8240aly1g84x0x3gf4j24205os115.jpg</a>
24	Estée Lauder #4	Lipstick	22/11/2019	<a href="https://wx1.sinaimg.cn/mw2000/6ae8240aly1g96zrjn37uj23eb53hu18.jpg">https://wx1.sinaimg.cn/mw2000/6ae8240aly1g96zrjn37uj23eb53hu18.jpg</a>
25	Estée Lauder	Foundation	29/12/2019	<a href="https://wx3.sinaimg.cn/">https://wx3.sinaimg.cn/</a>

	#5				mw2000/6ae8240aly1gadd 2hpviyj231p3wo1lf.jpg <a href="https://wx3.sinaimg.cn/">https://wx3.sinaimg.cn/</a>
26	Estée Lauder Foundation		19/09/2020		mw2000/6ae8240aly1givuo cajepj20u01hcalp.jpg <a href="https://wx4.sinaimg.cn/">https://wx4.sinaimg.cn/</a>
	#6				mw2000/6ae8240agy1gk51 occox0j20rv19s4k8.jpg <a href="https://wx3.sinaimg.cn/">https://wx3.sinaimg.cn/</a>
27	Estée Lauder Foundation		28/10/2020		mw2000/6ae8240agy1gnzy 20p288j20u0140b2f.jpg <a href="https://wx2.sinaimg.cn/">https://wx2.sinaimg.cn/</a>
	#7				mw2000/6ae8240agy1go4h zd3v97j20u0140x6q.jpg <a href="https://wx1.sinaimg.cn/">https://wx1.sinaimg.cn/</a>
28	Estée Lauder Primer		25/02/2021		mw2000/6ae8240agy1gsm 03vz3yqj20r21hcq8i.jpg <a href="https://wx3.sinaimg.cn/">https://wx3.sinaimg.cn/</a>
	#8				<a href="https://wx3.sinaimg.cn/">https://wx3.sinaimg.cn/</a> <a href="https://mw2000/007J7hv9ly1g75t4">mw2000/007J7hv9ly1g75t4</a>
29	Estée Lauder Primer		01/03/2021		<a href="https://wx1.sinaimg.cn/">https://wx1.sinaimg.cn/</a> <a href="https://mw2000/007J7hv9ly1g8m1">mw2000/007J7hv9ly1g8m1</a>
	#9				<a href="https://mw2000/007J7hv9gy1g8qj">mw2000/007J7hv9gy1g8qj</a>
30	Estée Lauder Foundation		19/07/2021		<a href="https://mw2000/007J7hv9gy1gez7">mw2000/007J7hv9gy1gez7</a>
	#10				<a href="https://mw2000/007J7hv9gy1gf6r">mw2000/007J7hv9gy1gf6r</a>
31	Fenty beauty Highlighter		20/09/2019		<a href="https://mw2000/007J7hv9gy1gfh">mw2000/007J7hv9gy1gfh</a>
	#1				<a href="https://mw2000/007J7hv9gy1ggi5">mw2000/007J7hv9gy1ggi5</a>
32	Fenty beauty Foundation		09/11/2019		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#2				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
33	Fenty beauty Lipstick		14/02/2020		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#3				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
34	Fenty beauty Blush		20/04/2020		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#4				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
35	Fenty beauty Eyeliner		20/05/2020		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#5				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
36	Fenty beauty Foundation		05/06/2020		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#6				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
37	Fenty beauty Lipstick		10/07/2020		<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>
	#7				<a href="https://mw2000/007J7hv9gy1gfi5">mw2000/007J7hv9gy1gfi5</a>



38	Fenty beauty #8	Highlighter	21/08/2021	<a href="https://wx2.sinaimg.cn/mw2000/007J7hv9gy1gtoio">https://wx2.sinaimg.cn/mw2000/007J7hv9gy1gtoio</a>
39	Fenty beauty #9	Foundation	15/09/2021	<a href="https://wx3.sinaimg.cn/mw2000/007J7hv9gy1guh8">https://wx3.sinaimg.cn/mw2000/007J7hv9gy1guh8</a>
40	Fenty beauty #10	Foundation	22/10/2021	<a href="https://wx2.sinaimg.cn/mw2000/007J7hv9gy1gup9">https://wx2.sinaimg.cn/mw2000/007J7hv9gy1gup9</a>
41	Givenchy #1	Foundation	07/01/2017	<a href="https://ww4.sinaimg.cn/mw2000/729bfb82jw1fbhx">https://ww4.sinaimg.cn/mw2000/729bfb82jw1fbhx</a>
42	Givenchy #2	Lipstick	25/04/2018	<a href="https://wx4.sinaimg.cn/mw2000/729bfb82gy1fqos">https://wx4.sinaimg.cn/mw2000/729bfb82gy1fqos</a>
43	Givenchy #3	Loose powder	14/05/2020	<a href="https://wx2.sinaimg.cn/mw2000/729bfb82gy1gequ">https://wx2.sinaimg.cn/mw2000/729bfb82gy1gequ</a>
44	Givenchy #4	Loose powder	03/06/2020	<a href="https://wx4.sinaimg.cn/mw2000/729bfb82gy1gfdsf">https://wx4.sinaimg.cn/mw2000/729bfb82gy1gfdsf</a>
45	Givenchy #5	Lipstick	18/10/2020	<a href="https://wx3.sinaimg.cn/mw2000/729bfb82gy1gjr3a">https://wx3.sinaimg.cn/mw2000/729bfb82gy1gjr3a</a>
46	Givenchy #6	Lipstick	04/01/2021	<a href="https://wx3.sinaimg.cn/mw2000/729bfb82gy1gm6">https://wx3.sinaimg.cn/mw2000/729bfb82gy1gm6</a>
47	Givenchy #7	Foundation	10/03/2021	<a href="https://wx2.sinaimg.cn/mw2000/729bfb82gy1godu">https://wx2.sinaimg.cn/mw2000/729bfb82gy1godu</a>
48	Givenchy #8	Foundation & Loose powder	15/04/2021	<a href="https://wx2.sinaimg.cn/mw2000/729bfb82gy1gpki">https://wx2.sinaimg.cn/mw2000/729bfb82gy1gpki</a>
49	Givenchy #9	Lipstick	07/05/2021	<a href="https://wx2.sinaimg.cn/mw2000/729bfb82gy1gq8y">https://wx2.sinaimg.cn/mw2000/729bfb82gy1gq8y</a>
50	Givenchy #10	Lipstick	19/10/2021	<a href="https://wx2.sinaimg.cn/mw2000/00267YDUgy1gvj">https://wx2.sinaimg.cn/mw2000/00267YDUgy1gvj</a>

51	Guerlain #1	Lipstick	08/08/2016	<a href="https://ww1.sinaimg.cn/mw690/6fb7a33djw1f6mg5h5jbfj20f00qoer.jpg">mybpe5ej60u013vjz802.jpg</a> <a href="https://ww1.sinaimg.cn/mw690/6fb7a33djw1f6mg5h5jbfj20f00qoer.jpg">https://ww1.sinaimg.cn/mw690/6fb7a33djw1f6mg5h5jbfj20f00qoer.jpg</a>
52	Guerlain #2	Lipstick	16/05/2017	<a href="https://wx4.sinaimg.cn/mw690/6fb7a33dgy1ffnezz3nckj20u00u0dlp.jpg">https://wx4.sinaimg.cn/mw690/6fb7a33dgy1ffnezz3nckj20u00u0dlp.jpg</a>
53	Guerlain #3	Lipstick	14/07/2017	<a href="https://wx1.sinaimg.cn/mw690/6fb7a33dgy1fhjhd62pxdj20f00f0tae.jpg">https://wx1.sinaimg.cn/mw690/6fb7a33dgy1fhjhd62pxdj20f00f0tae.jpg</a>
54	Guerlain #4	Lipstick	09/09/2017	<a href="https://wx2.sinaimg.cn/mw690/6fb7a33dgy1fjdb5gc0baj21kw1kwq8p.jpg">https://wx2.sinaimg.cn/mw690/6fb7a33dgy1fjdb5gc0baj21kw1kwq8p.jpg</a>
55	Guerlain #5	Lipstick	09/11/2017	<a href="https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fbryh4hmoj20ku112gp3.jpg">https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fbryh4hmoj20ku112gp3.jpg</a>
56	Guerlain #6	Lipstick	06/03/2018	<a href="https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fp26pa0o9xj20gs0nl0wd.jpg">https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fp26pa0o9xj20gs0nl0wd.jpg</a>
57	Guerlain #7	Lipstick	10/05/2018	<a href="https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fr6emxa5k5j20nm2plat1.jpg">https://wx3.sinaimg.cn/mw690/6fb7a33dgy1fr6emxa5k5j20nm2plat1.jpg</a>
58	Guerlain #8	Lipstick	26/09/2018	<a href="https://wx4.sinaimg.cn/mw690/6fb7a33dgy1fvn4zkwrgij21kw2dcqv6.jpg">https://wx4.sinaimg.cn/mw690/6fb7a33dgy1fvn4zkwrgij21kw2dcqv6.jpg</a>
59	Guerlain #9	Lipstick	18/12/2018	<a href="https://wx1.sinaimg.cn/mw690/6fb7a33dgy1fyapv5b6vjj20lo0fk42f.jpg">https://wx1.sinaimg.cn/mw690/6fb7a33dgy1fyapv5b6vjj20lo0fk42f.jpg</a>
60	Guerlain #10	Foundation	12/08/2020	<a href="https://wx3.sinaimg.cn/mw690/6fb7a33dgy1ghn0i49ijuj20u0161hdz.jpg">https://wx3.sinaimg.cn/mw690/6fb7a33dgy1ghn0i49ijuj20u0161hdz.jpg</a>
61	Lancôme #1	CC cream	28/02/2016	<a href="https://ww4.sinaimg.cn/mw2000/67def9b4gw1f1f08q1oycj20qo0zkgma.jpg">https://ww4.sinaimg.cn/mw2000/67def9b4gw1f1f08q1oycj20qo0zkgma.jpg</a>
62	Lancôme #2	CC cushion	07/03/2016	<a href="https://ww3.sinaimg.cn/mw2000/67def9b4gw1flogszvzn9j20f00f03zx.jpg">https://ww3.sinaimg.cn/mw2000/67def9b4gw1flogszvzn9j20f00f03zx.jpg</a>
63	Lancôme #3	Lipstick	04/01/2018	<a href="https://wx2.sinaimg.cn/">https://wx2.sinaimg.cn/</a>

64	Lancôme #4	Lipstick	01/02/2018	<a href="https://wx4.sinaimg.cn/mw2000/67def9b4gy1fn4b9fua38j21kw2dbqv9.jpg">https://wx4.sinaimg.cn/mw2000/67def9b4gy1fn4b9fua38j21kw2dbqv9.jpg</a>
65	Lancôme #5	Lipstick	08/03/2018	<a href="https://wx1.sinaimg.cn/mw2000/67def9b4ly1fo079j1zlrj21kw1kwqv7.jpg">https://wx1.sinaimg.cn/mw2000/67def9b4ly1fo079j1zlrj21kw1kwqv7.jpg</a>
66	Lancôme #6	Lipstick	08/04/2018	<a href="https://wx3.sinaimg.cn/mw2000/67def9b4gy1fp5592pkfpj21kw1kwqv8.jpg">https://wx3.sinaimg.cn/mw2000/67def9b4gy1fp5592pkfpj21kw1kwqv8.jpg</a>
67	Lancôme #7	Lipstick	11/05/2018	<a href="https://wx4.sinaimg.cn/mw2000/67def9b4gy1fq5enlvvsnj20k00k0t9f.jpg">https://wx4.sinaimg.cn/mw2000/67def9b4gy1fq5enlvvsnj20k00k0t9f.jpg</a>
68	Lancôme #8	Foundation stick	13/08/2018	<a href="https://wx3.sinaimg.cn/mw2000/67def9b4gy1fu87niivmj21400qon16.jpg">https://wx3.sinaimg.cn/mw2000/67def9b4gy1fu87niivmj21400qon16.jpg</a>
69	Lancôme #9	Lipstick	17/09/2018	<a href="https://wx3.sinaimg.cn/mw2000/65d26b38ly1fvcj3gdthxnj21111jknou.jpg">https://wx3.sinaimg.cn/mw2000/65d26b38ly1fvcj3gdthxnj21111jknou.jpg</a>
70	Lancôme #10	Foundation stick	05/11/2018	<a href="https://wx1.sinaimg.cn/mw2000/67def9b4gy1fwxbrq4p9j21zr1i5dwh.jpg">https://wx1.sinaimg.cn/mw2000/67def9b4gy1fwxbrq4p9j21zr1i5dwh.jpg</a>
71	Mac #1	Foundation	18/04/2018	<a href="https://wx4.sinaimg.cn/mw2000/6d3f9658ly1fqeps627dowj21kw23qx6u.jpg">https://wx4.sinaimg.cn/mw2000/6d3f9658ly1fqeps627dowj21kw23qx6u.jpg</a>
72	Mac #2	Lipstick	16/10/2018	<a href="https://wx3.sinaimg.cn/mw2000/8ae42d54ly1fw98s0fzdj20rs0ih4f2.jpg">https://wx3.sinaimg.cn/mw2000/8ae42d54ly1fw98s0fzdj20rs0ih4f2.jpg</a>
73	Mac #3	Lipstick	19/03/2019	<a href="https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g17dikwegbj20m80m8aqm.jpg">https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g17dikwegbj20m80m8aqm.jpg</a>
74	Mac #4	Spray	16/04/2019	<a href="https://wx2.sinaimg.cn/mw2000/8ae42d54gy1g24ks9rrzuj20m80m8myv.jpg">https://wx2.sinaimg.cn/mw2000/8ae42d54gy1g24ks9rrzuj20m80m8myv.jpg</a>
75	Mac #5	Foundation	15/06/2019	<a href="https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g40vtrpwpzj20ow0imgoh.jpg">https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g40vtrpwpzj20ow0imgoh.jpg</a>
				<a href="https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g40viuqcyj20n7160wy2.jpg">https://wx3.sinaimg.cn/mw2000/8ae42d54gy1g40viuqcyj20n7160wy2.jpg</a>

76	Mac #6	Lipstick	15/07/2019	<a href="https://wx1.sinaimg.cn/mw2000/005H1XMwgy1g50ajhk9g9j30ku112tas.jpg">https://wx1.sinaimg.cn/mw2000/005H1XMwgy1g50ajhk9g9j30ku112tas.jpg</a>
77	Mac #7	Lipstick	16/10/2019	<a href="https://wx1.sinaimg.cn/mw2000/8ae42d54gy1g807a8tkwfj21hc0u0npg.jpg">https://wx1.sinaimg.cn/mw2000/8ae42d54gy1g807a8tkwfj21hc0u0npg.jpg</a>
78	Mac #8	Lipstick	03/03/2020	<a href="https://wx3.sinaimg.cn/mw2000/8ae42d54gy1gcer0qev8qj20u01hc1ky.jpg">https://wx3.sinaimg.cn/mw2000/8ae42d54gy1gcer0qev8qj20u01hc1ky.jpg</a>
79	Mac #9	Lipstick	30/07/2020	<a href="https://wx1.sinaimg.cn/mw2000/8ae42d54gy1gh4czn977tj20u01hbhdt.jpg">https://wx1.sinaimg.cn/mw2000/8ae42d54gy1gh4czn977tj20u01hbhdt.jpg</a>
80	Mac #10	Foundation	11/09/2020	<a href="https://wx4.sinaimg.cn/mw2000/8ae42d54gy1giid5iowfdj20u01hc7wh.jpg">https://wx4.sinaimg.cn/mw2000/8ae42d54gy1giid5iowfdj20u01hc7wh.jpg</a>
81	Perfect diary #1	Lipstick	29/8/2018	<a href="https://wx2.sinaimg.cn/mw690/006zqGJYgy1fupm m6djttj30ku0qe12t.jpg">https://wx2.sinaimg.cn/mw690/006zqGJYgy1fupm m6djttj30ku0qe12t.jpg</a>
82	Perfect diary #2	Lipstick	10/11/2018	<a href="https://wx2.sinaimg.cn/mw690/006zqGJYgy1fx387juqigj31ew1sw1ky.jpg">https://wx2.sinaimg.cn/mw690/006zqGJYgy1fx387juqigj31ew1sw1ky.jpg</a>
83	Perfect diary #3	Lipstick	10/01/2019	<a href="https://wx1.sinaimg.cn/mw690/006zqGJYgy1fz18r9cxp9j30u01c7wss.jpg">https://wx1.sinaimg.cn/mw690/006zqGJYgy1fz18r9cxp9j30u01c7wss.jpg</a>
84	Perfect diary #4	Lipstick	18/03/2019	<a href="https://wx4.sinaimg.cn/mw690/006zqGJYgy1g1797hebybj30k00qv4qp.jpg">https://wx4.sinaimg.cn/mw690/006zqGJYgy1g1797hebybj30k00qv4qp.jpg</a>
85	Perfect diary #5	Foundation	18/05/2019	<a href="https://wx3.sinaimg.cn/mw690/006zqGJYgy1g2zflaauf7j31dd1swx6p.jpg">https://wx3.sinaimg.cn/mw690/006zqGJYgy1g2zflaauf7j31dd1swx6p.jpg</a>
86	Perfect diary #6	Lipstick	17/06/2019	<a href="https://wx2.sinaimg.cn/mw690/006zqGJYgy1g43w97nt57j30ku0ukado.jpg">https://wx2.sinaimg.cn/mw690/006zqGJYgy1g43w97nt57j30ku0ukado.jpg</a>
87	Perfect diary #7	Foundation	23/09/2019	<a href="https://wx2.sinaimg.cn/mw690/006zqGJYgy1g79ibr41d5j30ku0rsdvq.jpg">https://wx2.sinaimg.cn/mw690/006zqGJYgy1g79ibr41d5j30ku0rsdvq.jpg</a>
88	Perfect diary #8	Lipstick	09/10/2019	<a href="https://wx1.sinaimg.cn/mw690/006zqGJYgy1g7s0">https://wx1.sinaimg.cn/mw690/006zqGJYgy1g7s0</a>

89	Perfect diary #9	Foundation	04/12/2019	<a href="https://wx3.sinaimg.cn/mw2000/006zqGJYgy1g9k">u69qruj30u01ane86.jpg https://wx3.sinaimg.cn/ mw2000/006zqGJYgy1g9k</a>
90	Perfect diary #10	Eyeshadow	37/03/2020	<a href="https://wx1.sinaimg.cn/mw2000/006zqGJYgy1gd8">q3mzbsxj30u0157qv5.jpg https://wx1.sinaimg.cn/ mw2000/006zqGJYgy1gd8</a>
91	Shu uemura #1	Eyebrow pencil	20/07/2018	<a href="https://wx3.sinaimg.cn/mw2000/6ae1033dly1ftggr">btpryv0j31900u0e83.jpg https://wx3.sinaimg.cn/ mw2000/6ae1033dly1ftggr</a>
92	Shu uemura #2	Eye shadow	24/08/2018	<a href="https://wx3.sinaimg.cn/mw2000/6ae1033dly1fuktn">3qun9j20hs0nraq6.jpg https://wx3.sinaimg.cn/ mw2000/6ae1033dly1fuktn</a>
93	Shu uemura #3	Eye shadow	25/01/2019	<a href="https://wx1.sinaimg.cn/mw2000/6ae1033dgy1fzj0h">xf9f2j20rs13a7wh.jpg https://wx1.sinaimg.cn/ mw2000/6ae1033dgy1fzj0h</a>
94	Shu uemura #4	Eye shadow	30/05/2019	<a href="https://wx1.sinaimg.cn/mw2000/6ae1033dgy1g3jh">u4n1cj20ku0lptrg.jpg https://wx1.sinaimg.cn/ mw2000/6ae1033dgy1g3jh</a>
95	Shu uemura #5	Foundation	28/06/2019	<a href="https://wx2.sinaimg.cn/mw2000/6ae1033dgy1g4h0">gp767kj21900u0qv8.jpg https://wx2.sinaimg.cn/ mw2000/6ae1033dgy1g4h0</a>
96	Shu uemura #6	Lipstick	19/08/2019	<a href="https://wx3.sinaimg.cn/mw2000/6ae1033dgy1g653">kdv2upj20u0140kjl.jpg https://wx3.sinaimg.cn/ mw2000/6ae1033dgy1g653</a>
97	Shu uemura #7	Eye shadow	26/09/2019	<a href="https://wx2.sinaimg.cn/mw2000/6ae1033dgy1g7bq">wikobhj218p0u01kx.jpg https://wx2.sinaimg.cn/ mw2000/6ae1033dgy1g7bq</a>
98	Shu uemura #8	Foundation	28/02/2020	<a href="https://wx1.sinaimg.cn/mw2000/6ae1033dgy1gc2">s5qfj1j21900u04qp.jpg https://wx1.sinaimg.cn/ mw2000/6ae1033dgy1gc2</a>
99	Shu uemura #9	Eye shadow	06/07/2020	<a href="https://wx3.sinaimg.cn/mw2000/6ae1033dgy1gge5">mwwrfmkj20rs0rsna6.jpg https://wx3.sinaimg.cn/ mw2000/6ae1033dgy1gge5</a>
100	Shu uemura #10	Lipstick	09/09/2020	<a href="https://wx4.sinaimg.cn/mw2000/6ae1033dgy1gikg">yiaqvxi20m80rs4qp.jpg https://wx4.sinaimg.cn/ mw2000/6ae1033dgy1gikg</a> <a href="https://wx4.sinaimg.cn/mw2000/6ae1033dgy1gikg">71id26j20m80tmnfg.jpg</a>