

Disorder, Revision, and Repositioning: The Visual Aesthetics of the “Slanty Eyes” Controversy

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Abstract

Aesthetics can be understood as a dynamic process characterized by the interplay of power, history, culture, and imagination. The term called “slanty eyes,” frequently employed in cultural representations that depict China as the “other,” symbolizes a more profound issue of aesthetic disarray stemming from a lack of aesthetic subjectivity. As the discourse surrounding this symbol evolves, it reflects a gradual restoration of aesthetics to its rightful place within the broader cultural context. This study delves into the aesthetic trajectory of the “slanty eyes” controversy, employing textual analysis to uncover the cognitive shifts occurring between aesthetic subjects and objects. Through this examination, the research aims to reconstruct the discourse surrounding the aesthetic subjectivity, thereby facilitating a return to the essence of aesthetic understanding. By addressing these themes, the study not only illuminates the complexities of cultural representation but also highlights the critical need for a nuanced appreciation of aesthetic values in contemporary discussions. In the end, it underscores the importance of recognizing and restoring the subjectivity inherent in the aesthetic experience, which fosters a deeper engagement with the cultural narratives that shape our understanding of beauty and representation, as well as promoting a more inclusive dialogue about aesthetics in a globalized world.

Keywords

aesthetic subjectivity, aesthetic disorder, aesthetic revision, aesthetic repositioning, slanty eyes

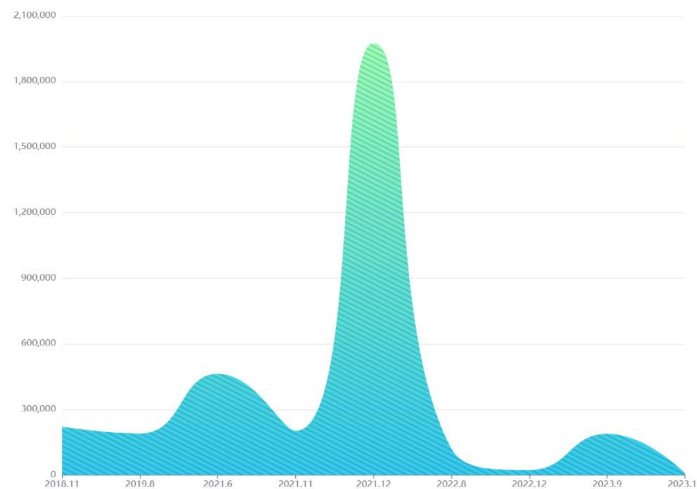
1. Introduction

In today's age of “borderless images,” visual communication has become a unique space where subjectivity and global cultural intersections are constructed. In this context, aesthetic symbols and artistic representations reflect the cultural values of their creators. Among the practices portraying China as the “other,” the “slanty eyes” symbol is one of the most prominent.

In the early 2000s, Chinese model Lü Yan, with her narrow, slanted eyes and upturned features, won second place in the World Supermodel Competition. Western observers hailed her as an embodiment of unconventional “Oriental beauty.” However, this image of China, constructed by “others,” fluctuates between being praised as “high-class beauty” and being maliciously labeled as a “caricature.” Controversies around the aesthetic subjectivity of “slanty eyes” have gained increasing attention, from the 2018 Dolce & Gabbana (D&G) promotional video featuring a Chinese model with slanted eyes, to the 2021 hit Chinese animated film *I Am What I Am*, to the appearance of the same aesthetic in advertisements for the domestic snack brand “Three Squirrels.” As shown in Figure 1, discussions around the “slanty eyes” issue peaked in

December 2021, with over 1.97 million online mentions. Remarkably, this topic remained relevant through 2023, prompting ongoing reflection on its underlying causes.

Figure 1: Trends in public discourse on “slanty eyes” (2018–2023)



This paper begins by addressing the aesthetic controversies surrounding “slanty eyes,” exploring the aesthetic disarray and cultural hegemony reflected in discussions about this symbol on digital platforms. It investigates how the “slanty eyes” image became a Western stereotype and aesthetic label for Eastern individuals and examines the emotional responses and attitudes of Chinese netizens on Weibo. Through this analysis, the study offers insights for fostering an aesthetic discourse centered on Chinese perspectives.

2. Domestication: Absence of Subjectivity and Aesthetic Disorder

2.1 Power Dynamics Distorting Aesthetic Perception

Eagleton (2001) explores the intrinsic connection between aesthetics and ideology. He argues that aesthetics arose not solely from theoretical progress but in tandem with the rise of capitalism. Aesthetic discourse subtly ingrained bourgeois concepts into society, encouraging people to pursue an eternal and noble aesthetic illusion, ultimately fostering social docility. As Eagleton (2001) notes, “Aesthetics marks a creative shift towards sensuous embodiment, but it also signifies a finely coercive form of shaping the body”. This aesthetics, constrained by power dynamics, are both geopolitically imposed and culturally imagined.

Said’s (1978) concept of “Orientalism” is also relevant here. Said (1978) describes Orientalism as a framework used by the West to govern and control the East through discourse, description, teaching, colonization, and authority. As he puts it, “Orientalism operates as a Western system for dominating, reconstructing, and ruling over the Orient”. The development of the global production system, shaped predominantly by Western powers, is mirrored by the propagation of Western aesthetic discourse, which employs symbols to sustain an exaggerated, distorted relationship of dominance over the East. The “slanty eyes” symbol, initially a mere physiological feature of narrow eyes and wider spacing, was transformed by the Western aesthetic system into a derogatory label for Eastern beauty.

Under the hegemony of Western aesthetics, symbols like “slanty eyes” have come to signify a profound distortion of aesthetic perception. Imaginary powers frame the Chinese image with hostility and denigration, perpetuating an aesthetic order that is difficult, if not impossible, to escape (Zhou & Zou, 2021). It is crucial to recognize that the “slanty eyes” debate serves as a visual medium for deeply ingrained bias (Xie, 2004), reinforcing a distorted aesthetic perception shaped by Western power dynamics, and fostering an increasing tendency toward self-orientalization.

2.2 Dominant Cultures and the Erosion of Self-Identity

The “slanty eyes” symbol, celebrated by Western audiences yet alienated from Eastern aesthetics, reflects the lingering control exerted by former colonial powers in Europe and the Americas. Using art, literature,

and film as aesthetic tools, these powers accelerated the global assimilation of aesthetic values within the Western discourse. The commodification of culture and the intrusion of capitalist logic into everyday life have led to aesthetic disorder, marked by the absence of aesthetic subjectivity. Derek Gillman refers to this mechanism of internalizing foreign ideals as “internal orientalism” or “self-orientalization” (Dirlik, 1999).

Today, the logic of commercial capitalism, technological innovation, and negative social trends are exacerbating tendencies toward “self-orientalization.” In the “slanty eyes” debate, physical traits such as narrow eyes and wide spacing have become tools of aesthetic control. Western elite culture, positioning “slanty eyes” as a high-class form of Oriental beauty, has led audiences—entrapped by consumerism—to fall into the trap of “elite aesthetics,” further eroding self-recognition of Eastern facial features and making self-orientalization more pronounced.

2.3 The Impact of Entertainment on Aesthetic Judgment

Physical symbols, originally rooted in human characteristics, have become objects of worship; written language, initially derived from oral communication, is now seen as a more authoritative form of expression; and technology, an externalization of human intelligence, has evolved into a goal (Postman, 2019). The “slanty eyes” controversy, driven by visual media, has been exacerbated by the rise of aesthetic-entertainment activities, fueled by technological advancements.

Products of the cultural industry, such as short videos, function as aesthetic opiates, temporarily satisfying artistic curiosity while eroding aesthetic sensitivity and imagination (Fu, 2008). This proliferation of homogenous aesthetic content in the media space reflects an entertainment-driven aesthetic agenda. Repeated exposure to specific symbols like slanted eyes, high cheekbones, and wide-set eyes has led to the reinforcement of aesthetic biases, perpetuating implicit discrimination against certain groups. In this process, aesthetic symbols like “slanty eyes” are misused and reproduced, fueling conflicts and obscuring deeper societal issues through superficial entertainment.

3. Resistance: Expression of Position and Aesthetic Correction

Foucault (2022) posits that power and resistance are two sides of the same coin, with resistance emerging wherever there is power. The aesthetic controversy surrounding the “slant eyes” stereotype, particularly on platforms like Weibo, demonstrates this unique dynamic of discourse conflict. According to Foucault (2022), discourse is not just a tool for communication but an embodiment of power struggles. He argued that “discourse is neither simply aligned with power nor opposed to it, nor is silence. We must consider a complex and unstable process, where discourse can both serve power and resist it”. The discourse surrounding the “slant eyes” issue on Weibo reveals various conflicting positions, where different groups express their views to shape public opinion. This ongoing confrontation, through the exchange of views, amplifies the aesthetic debate, making the “slant eyes” issue a focal point of public attention. Therefore, this study, by analyzing Weibo texts on the topic, seeks to reveal how these discourse conflicts reflect the emotions, stances, and perceptions of different groups, and explore how such interactions affect aesthetic understanding.

3.1 Data Source

The data for this research comes from the Weibo topic “#What do you think of the controversy surrounding slant eyes#”, initiated by People’s Daily. Using Python, 17,536 comments were scraped from this topic. After cleaning the raw data by removing empty comments, numbers, and irrelevant content, the final dataset consisted of 13,453 valid comments.

3.2 Textual Analysis

3.2.1 Sentiment Analysis

Mainstream methods of applying big data techniques to sentiment analysis can be divided into two categories: dictionary-based and machine-learning-based approaches (B. Li, 2019). Dictionary-based sentiment analysis uses a lexicon to analyze text by matching keywords to classify emotions. Machine-learning-based sentiment analysis, on the other hand, applies supervised learning algorithms to train models

that predict sentiment. This study adopts a dictionary-based approach, using the “Sentiment Lexicon Ontology” developed by Dalian University of Technology's Information Retrieval Research Lab. This lexicon is based on Paul Ekman’s six basic emotion categories and has been extended and refined for the Chinese context. The lexicon not only covers a wide range of emotional vocabulary but also marks each term with emotional polarity and intensity, allowing machines to accurately process sentiment in Chinese texts. The lexicon classifies emotions into seven major categories, 21 subcategories, and ranks emotional intensity on a scale of 1 to 9 (9 being the highest). It contains 27,466 entries (Tang & Ye, 2017). The seven major emotional categories are shown in Table 1.

Table 1: The Seven Major Emotion Categories in Chinese Sentiment Lexicon

No.	Emotion	Subcategory	Examples
1	Happy	Joy (PA)	Joy, happiness, smiling, overjoyed
2		Peace (PE)	Calm, reassurance, peace of mind
3		Respect (PD)	Respect, admiration, reverence
4		Praise (PH)	Pretty, Excellent, admirable, wise
5	Good	Trust (PG)	Trust, reliability, certainty
6		Love (PB)	Admiration, affection, infatuation
7		Wish (PK)	Yearning, blessing, longevity
8	Anger	Anger (NA)	Rage, fury, wrath
9		Sadness (NB)	Grief, sorrow, heartbreak
10	Sadness	Disappointment (NJ)	Regret, despair, dismay
11		Guilt (NH)	Remorse, shame, contrition
12		Thought (PF)	Yearning, longing, missing
13	Fear	Fear (NI)	Panic, fear, anxiety
14		Fear (NC)	Fear, dread, terror
15		Shame (NG)	Shame, embarrassment, mortification
16		Nervous (NE)	Annoyance, frustration, irritation
17		Disgust (ND)	Annoyance, frustration, irritation
18	Disgust	Jealousy (NN)	Envy, jealousy, resentment
19		Hatred (NK)	Loathing, disgust, revulsion
20		Doubt (NL)	Suspicion, mistrust, uncertainty
21	Surprise	Surprise (PC)	Astonishment, amazement, shock

The text data was matched with the emotion keywords from the lexicon to identify the seven types of emotions expressed in the comments. To improve the accuracy of the sentiment analysis, the lexicon was supplemented with terms specific to the discussions on Weibo, such as the term “intentional,” frequently used in the debate. This term was added to the lexicon under the “disgust” category, subcategorized as “criticism.” The results of the sentiment analysis, showing the proportion of each emotion expressed by users regarding the “slant eyes” topic, are presented in Figure 2.

Among the sentiment types, the most frequent is “disgust,” accounting for 51.33%, followed by “anger” at 32.62%. The remaining sentiments include praise, surprise, sadness, fear, and joy. More than half of the participants in the discussion expressed disgust toward the aesthetic direction of “squinting eyes.” However, positive emotions such as “praise” were also present, representing 9.21%, indicating that there is significant controversy among users about this aesthetic topic. To further analyze the content of the comments, this study classified representative texts expressing different emotions from the Weibo comment data. The results are shown in Table 2.

Figure 2: Proportion of Sentiment Types of Weibo Users Regarding the “Slant Eyes” Topic

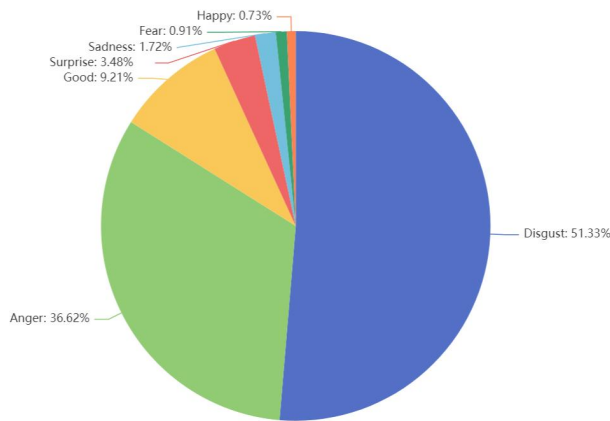


Table 2: Representative Comments of Weibo Users on the “Squinting Eyes” Topic

Emotion Type	Representative Comment Text
Disgust	I'm so tired of this so-called “high-fashion face” among models. The cultural sector needs to clean up this behavior of catering to Western aesthetics. Even students at Tsinghua's Academy of Arts had this creepy makeup style. Their thoughts have been misguided since their school days. It's not that we dislike small eyes, but we hate the deliberate catering to the Western idea that “squinting eyes” equals a superior aesthetic. This is undoubtedly a regression in Chinese aesthetic culture and even an insult.
Anger	Who knows what they're trying to achieve by deliberately creating such a grotesque look that provokes anger among Chinese people [angry emoji]. It's infuriating! Three Squirrels should be condemned. Disgusting traitors to our culture!
Praise	I want to give a thumbs-up to everyone who opposes “slant eyes.” Thumbs up for @People's Daily for urging people to take a rational view and avoid falling into the rhetorical trap set by the West!
Surprise	I'm shocked by how people on Weibo rationalize this. Are they deceiving themselves into thinking this is somehow superior?
Sadness	It's sad when people of our own race make fun of our own race.
Fear	Honestly, that ad scared me [crying emoji]. No appetite, it was downright creepy.
Joy	Whatever feels comfortable. Big eyes or squinting eyes, just be happy.

3.2.2 Word Frequency Analysis

By categorizing Weibo comments into positive and negative, and counting the high-frequency words in each category, the results show that in positive comments, words expressing aesthetic confidence, such as “eyes,” “like,” “aesthetic,” “confidence,” and “beautiful,” appear frequently. In negative comments, words expressing anger and dissatisfaction, such as “discrimination,” “stereotype,” and “insult,” appear more often. The word cloud of high-frequency words is shown in Figure 3.

Figure 3a: High-Frequency Words in Positive Comments on the “Squinting Eyes” Topic



Table 3: Positive and Negative Comment Topic Words

Positive Comment Topics			Negative Comment Topics		
Topic1	Topic2	Topic3	Topic1	Topic2	Topic3
Hold the Line	Aesthetic Confidence	National Pride	Historical Scars	Resist Discriminatory Symbol	Aesthetic Bullying
Brands	Eyes	China	History	Discrimination	Bully
Representation	Beauty	Heritage	Hell	Resist	West
Model	Confidence	Culture	Endless	Sensitive	Bully
Perseverance	Pretty	Nationality	Discrimination	Slant eyes	China
Baseline	East	Pride	Scar	Ugly	Attack

3.3 Analysis of Research Results

3.3.1 Negative Emotional Responses in Aesthetic Perception

Belting (2017) pointed out that the human face is arguably the most fascinating element of the world. Zhai (2016) elaborates in his work *The Daily Presentation of Chinese People: Sociological Research on Face and Social Ties* that “face” refers to the image shaped by an individual or group in a specific social context, conforming to societal expectations and values. In the context of traditional Chinese culture, “face” represents not only an individual's image and status in society but also symbolizes honor and dignity. As a cultural aspiration, people often go to great lengths to maintain their “face” to gain social recognition and respect. Against the backdrop of this “face society,” the narrow-eyed appearance contrasts with the traditionally admired image of thick eyebrows and big eyes, leading to a negative aesthetic perception. This has triggered strong negative emotional responses on social platforms like Weibo, with over 80% of expressed emotions being “disgust” and “anger,” reflecting the socio-cultural psychology.

3.3.2 Multicultural Expression in Aesthetic Judgment

According to frequency analysis, discussions around “narrow eyes” in the research data focus on two main dimensions. One group believes that “narrow eyes” reflect diverse aesthetics, while the other sees it as a continuation of stereotypes about Asians. This debate is not isolated but reflects the complexity of societal attitudes toward aesthetic standards, racial stereotypes, and cultural diversity. The association of “narrow eyes” with discrimination and the “Asian imagination” is more than a simple case of nationalistic sentiment; it is a process of negotiation between social capital, multicultural collision, and integration. Advocating for a diverse aesthetic discourse requires respecting and encouraging individual aesthetic expression. While cultural development needs to adopt an inclusive and open attitude, it is also crucial to be vigilant against the misuse of physical symbols like “narrow eyes” for aesthetic discrimination and exclusion.

3.3.3 Awakening of Subjectivity in Aesthetic Discourse

A further analysis using the LDA topic model on Weibo comments revealed that negative emotions from users mainly revolved around discussions on “historical scars,” “resisting discriminatory symbols,” and “aesthetic bullying.” On the other hand, positive emotions emerged in themes like “standing firm,” “aesthetic confidence,” and “cultural pride.” This suggests that Weibo users generally exhibit a negative stance toward the “narrow eyes” issue and believe that it should be resisted.

The discussions around “narrow eyes” on Weibo clearly demonstrate that we have moved beyond passively accepting or accommodating Western aesthetic ideals. More and more Chinese people are actively seeking ways to break free from Western aesthetic biases and reclaim their aesthetic discourse. This awareness, rejection, and resistance to the so-called universal Western aesthetic system reflect the positive significance of the return to aesthetic subjectivity. After understanding the emotional outbursts surrounding “narrow eyes,” it's essential to return to rational thinking. Behind aesthetic cognition lies a complex interplay of forces. The dichotomy between large and small eyes, elite fashion and ordinary audiences, and artistic standards versus societal demands requires negotiation within a framework of pluralism to reach consensus.

4. Restoring Balance: Redefining Aesthetic Discourse Towards Pluralism

4.1 Mainstream Media's Call for Aesthetic Diversity

Since modern times, Western aesthetic discourse has dominated global narratives. However, it is undeniable that Western aesthetics lack cross-cultural universality. With the revival of Eastern aesthetic traditions, the dominance of Western aesthetics is also being challenged. In the contemporary context, where multiple cultural layers intersect, constructing a diverse aesthetic landscape has become a pressing need (Li, 2020). Over time, Chinese aesthetic values have evolved, reflecting both a distinct national spirit and contemporary values.

The *People's Daily* official Weibo account addressed the controversy over “narrow eyes” by analyzing the issue from three angles: products, aesthetics, and communication. The article clearly pointed out that what is opposed is not the “narrow eyes” itself, but the outdated and rigid stereotypes and discriminatory behaviors based on specific physical features, as well as the deliberate misrepresentation of Chinese culture to fit Western aesthetic standards. This issue goes beyond aesthetics; it reflects deeper attitudes, cultural values, and political stances (People's Daily, 2021). The *Communist Youth League* also emphasized that while the Western art world promotes “aesthetic diversity,” it often monopolizes the interpretation of Eastern aesthetics, imposing its own imagined “Oriental beauty” on others. In this context, official media actively guide netizens towards rational reflection, urging them to approach the “narrow eyes” issue from multiple perspectives to foster a more comprehensive and objective understanding.

The core of maintaining aesthetic confidence lies in shaping and deepening the rational value of aesthetic subjectivity. In an age dominated by technology and visual culture, critical aesthetics becomes crucial. We must go beyond superficial pastiche and parody to explore the deeper logic and values behind cultural phenomena, resisting the commodification of culture by capital and technology. While cultivating healthy aesthetic tastes, we should also foster strong aesthetic confidence rather than blindly conforming to others' expectations, thus creating a unique aesthetic expression. True aesthetic diversity stems from an internal, profound confidence, guided by aesthetic principles that lead the public toward a healthy aesthetic mindset. When faced with diverse aesthetic cultures, we must remain open and inclusive while critically examining them with rational thought, fostering harmony between aesthetic cultures.

4.2 Aesthetic Governance and the Balance of Aesthetic Order

In shaping new subject practices through aesthetic culture, aesthetic governance is a crucial approach. Aesthetic governance incorporates aesthetic ideas into cultural management, emphasizing the role of aesthetics in economic development, political ideology integration, cultural leadership, and cohesion in everyday aesthetic life. As a form of engagement at the national, societal, and individual levels, aesthetic governance relies on a revolution in subjectivity (X. Li, 2019).

Currently, certain images imbued with special meanings frequently appear in artistic creation, which calls for careful aesthetic governance. This governance aims to adjust individuals' emotional structures and reshape how they perceive and experience the world. On one hand, aesthetic governance achieves harmony between body and mind, leading to a state of freedom by balancing emotions with the external world (Zhang, 2019). On the other hand, by guiding cultural activities, it shapes mainstream emotional trends and contributes to orderly social governance.

In the era of globalization, the fusion and clash of cultures are inevitable, making aesthetic governance increasingly important. Artists must take a rational approach in their creative processes, carefully selecting images that reflect not only diverse expressions but also cultural responsibilities. This means avoiding controversial symbols like “narrow eyes” and being cautious about excessively catering to external aesthetic standards. Achieving balance in aesthetic order depends on aesthetic education and media guidance, enhancing public understanding and tolerance of diverse aesthetic standards while encouraging dialogue between cultures. Building a healthy aesthetic ecosystem through governance is a gradual process that requires continuous exploration and refinement. By fostering cultural confidence and cultivating public appreciation for local aesthetics, while also critically engaging with foreign cultures, we can establish a balanced aesthetic order between diversity and consensus.

4.3 Visual Activism and the Pursuit of Rights

The emotional impact of visual communication has an inherently irrational quality. In the media ecosystem, violent images and ambiguous “on-the-scene” depictions often evoke strong public emotions, especially in decontextualized settings (Kui & Weishan, 2016). Mirzoeff (2017) notes, “In 1990, we could critique and resist the ways art, film, and mass media portrayed us using visual culture. Today, we can actively use visual culture to create new self-images, new ways of seeing and being seen, and new ways of perceiving the world. That is visual activism... Learning how to see the world is just one necessary step; changing it is the goal” (Nicholas, 2017).

In visual activism, visual expression and resistance are closely linked, with activists using visual symbols to express their stance, which is then represented in visual formats like images and videos, ultimately granting the protest visibility within a broader social context (Doerr et al., 2013). In today's world, where images are archived 24/7, everyone is being recorded and uploaded to the internet. Images have replaced text as the medium for conveying ideology and information, making visual activism the most direct form of public observation and practice. Driven by the digital wave, the original image ecosystem has undergone profound changes, evolving into a hyper-real visual world constructed by virtual images. Images have become an essential part of people's digital lives, and their artistic representation continuously reshapes aesthetic perceptions and pursuits. In an era dominated by screens and simulations, discerning the truth and interpreting the deeper meanings behind appearances have become even more critical. In the future, we can leverage digital virtual technology to actively shape virtual representations of Chinese identity, evoking emotional resonance and aesthetic perception among international audiences, thus promoting recognition and understanding between different subjects, cultures, and nations, facilitating the exchange of aesthetic ideas between “nation” and “world.”

5. Conclusion

In the rapid development of globalization and informatization, cultural exchange and collision have become increasingly frequent, making the diversity and complexity of aesthetics an important issue in global cultural discourse. The “slanted eyes” motif, frequently used as a cultural symbol, has evolved beyond a mere visual feature, becoming a focal point of cultural conflict and aesthetic confrontation between the East and the West. Through an in-depth analysis of the aesthetic phenomenon of “slanted eyes,” this paper reveals the complex cultural power dynamics and discourse battles behind this symbol.

The operation of discourse does not simply belong to power or oppose power; rather, it exists within a complex and dynamic process. Discourse can serve as a tool of power, be a product of power, or even become a starting point for resistance. Under the aesthetic hegemony of the West, aesthetic symbols are often used to reinforce stereotypes and cultural prejudices. In the context of East-West dialogue, the “slanted eyes” symbol has been alienated into a tool for the caricature and denigration of Eastern images. Through various cultural practices and media dissemination, the dominant Western culture continuously asserts its aesthetic discourse globally, linking certain visual features to lower-level aesthetic perceptions to maintain its dominance in the cultural field. However, in today's era of information and social media, the production and dissemination of aesthetic discourse are no longer solely controlled by Western power. Social media platforms like Weibo provide the public with opportunities to express their cultural identity and aesthetic views, thus fostering a trend toward the diversification of aesthetic discourse. Through text analysis of the “slanted eyes” topic on Weibo, this paper finds that the public not only exhibits strong discontent toward the aesthetic biases hidden behind the symbol but also demonstrates a strong demand for asserting aesthetic subjectivity. This indicates that aesthetic conflicts in the context of globalization are no longer one-way cultural imports but serve as an important platform for various cultural subjects to express themselves and reshape their identities through discourse negotiation.

The construction and revision of the aesthetic order cannot be achieved merely by canceling a symbol or correcting a particular aesthetic concept. It requires the gradual formation of an inclusive and open mechanism for cultural dialogue, influenced by historical, cultural, and social factors. In this process, the importance of aesthetic governance becomes particularly evident. Aesthetic governance means not only guiding the diversified expression of aesthetic discourse from a macro perspective but also enhancing the public's understanding of the complex power structures behind aesthetic phenomena through specific

cultural practices. Only through continuous aesthetic education and discourse guidance can a healthy aesthetic ecosystem be built, ensuring that various cultural subjects achieve aesthetic balance and coexistence in the global context. Future aesthetic practices must focus not only on the equal dialogue between different cultures but also on redefining and shaping the subjectivity of local cultures in a globalized context. The construction of aesthetic confidence is not merely a resistance to Western aesthetic hegemony; it is also about finding new cultural positioning and enhancing global discourse power through self-aesthetic expression. In this process, the role of media and public opinion guidance cannot be ignored. Proper guidance and cultural dissemination can effectively promote the improvement of societal aesthetic standards, thus driving the revival and development of local aesthetic cultures.

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