



ISSN: 1994-4217 (Print) 2518-5586(online)

Journal of College of Education

Available online at: <https://eduj.uowasit.edu.iq>

Hala Mohammed Ali
University of Wasit

Asst. Prof Mayada
Zuhair Alkhafaji

University of Baghdad

Email:

halama901@uowasit.edu.iq

07803620639

Keywords:

Women Stereotypes,
Patriarchy, Gender
role, Bound feet,
Golden Lotus

Article info

Article history:

Received 18.Febr.2023

Accepted 22.Apr.2023

Published 29.May.2023



Gender Stereotypes and the Cultural Representation of Chinese Women in Yang- May Ooi's Bound Feet Blues- A Life Told in Shoes

A B S T R A C T

A patriarchal system that produces gender stereotypes and associated difficulties, whether deliberately or unconsciously, is easily encountered in everyday life. Gender stereotypes are reinforced by a patriarchal system that incorporates societal judgments and divides society into two categories: masculinity (men stereotypes) and femininity (women stereotypes), which allude to biological differences between men and women and are used to empower men and disempower women in society. The goals of this study are to examine the representation of the patriarchal system in Ooi's Play, as well as the portrayal of female major characters who defy the patriarchal system in the play. The study findings reveal that the patriarchal system and its aspects, such as male dominance, male identity, male centeredness, and concern with control, are encouraged in the society shown in the play. Although the two female main protagonists live in a patriarchal society, they do not succumb to the patriarchal order and the traditional gender roles that are placed on them as submissive women; instead, they confront and destroy the societal systems.

© 2022 EDUJ, College of Education for Human Science, Wasit University

DOI: <https://doi.org/10.31185/eduj.Vol51.Iss2.3631>

الصورة النمطية للجنسين والتمثيل الثقافي للمرأة الصينية في مسرحية يانغ - ماي أوي
شجن الأقدام المقيدة - حياة تروى في احذية

الباحثة: هالة محمد علي عاشور أ.م. ميادة زهير الخفاجي

جامعة واسط ، كلية التربية للعلوم الإنسانية جامعة بغداد، كلية التربية البدنية وعلوم الرياضة

المستخلص

إن النظام الأبوي الذي ينتج قوالب نمطية جنسانية وما يرتبط بها من صعوبات ، سواء عن قصد أو بغير وعي ، يمكن مواجهته بسهولة في الحياة اليومية. يتم تعزيز القوالب النمطية الجنسانية من خلال نظام أبوي يدمج الأحكام المجتمعية ويقسم المجتمع إلى فئتين: الذكورة (القوالب النمطية للرجال) والأنوثة (القوالب النمطية للمرأة) ، والتي تشير إلى

الاختلافات البيولوجية بين الرجل والمرأة وتستخدم لتمكين الرجال وإضعاف المرأة في المجتمع. تهدف هذه الدراسة إلى فحص تمثيل النظام الأبوي في مسرحية أوي ، وكذلك تصوير الشخصيات النسائية الرئيسية التي تتحدى النظام الأبوي في المسرحية. كشفت نتائج الدراسة أن النظام الأبوي وجوانبه، مثل الهيمنة الذكورية، والهوية الذكورية ، والتركيز على الذكور، والاهتمام بالسيطرة ، يتم تشجيعها في المجتمع الذي يظهر في المسرحية. على الرغم من أن البطلتين الرئيسيتين تعيشان في مجتمع أبوي، إلا أنهما لا تخضعان للنظام الأبوي والأدوار التقليدية للجنسين المفروضة عليهما كنساء خاضعات ؛ بدلا من ذلك ، يواجهون ويدمرون النظم المجتمعية.

الكلمات المفتاحية: القوالب النمطية للمرأة ، الأبوية ، دور الجنس ، القدم المربوطة ، اللوتس الذهبي

Introduction

Yang-May Ooi is a podcaster and writer. She has Chinese ancestors, was born in Malaysia, and lives with her partner in London. Her works incorporate globally acclaimed books *The Fire Tree and Mindgame* and an award-nominated trade book *Worldwide Communications Technique*. She also writes and performs her play *Bound Feet Blues* in five-star solo theatre.

Ooi's personal story concerning the ritual of foot binding, as performed by her older relatives, is told in "Bound Feet Blues: A Life Told in Shoes". This unusual biography is both a novel and a solo theatre performance piece. Ooi's experiences as a Chinese-Malaysian woman in the UK, her personal coming out narrative, and cultural comments on what it is to be a woman are intertwined in the work.

Women with small bound feet are attractive as spouses and lovers in Chinese culture, their delicate feet are considered as objects of both prestige and sexual obsession (Thorpe, 2018). The writer wants to draw the attention of the new generations to how the ancient custom of foot binding affects women's life. How does this practice see by men's gaze? In her play, Ooi tells two stories, one of her aunt and the other of her grandmother. By presenting these two stories, Ooi shows how culture can play a large role in determining the role of the individual in society. If they break the role, then they will be neglected and despised.

Foot Binding, and the Power of Golden Lotus

At the beginning of scene one, Ooi gives the reader a full description of a lady's appearance. At first, the time of the scene is in 1983, when she with her British boyfriend walk together to a ball gathering. While men wear a black suit with a tie and women with a ball dress. The lady appears to wear blood red '*cheongsam*'. Cheongsam is one of the most popular traditional Chinese clothing styles and its unique cultural colour and multiple cultural connotations make it synonymous with "Eastern femaleness". Cheongsam was originally designed as a convenient and comfortable dress for Manchu people. It offers protection from the cold and helps to keep them comfortable throughout their day. The cheongsam gradually became popular in the Qing Dynasty, being seen as an important part of imperial life. As Manchu women adapted to life in China, they began to adopt aspects of Chinese fashion, including auspicious colours and symbols. After the May Fourth Movement (1919), Han

women in Shanghai began dressing in cheongsams to show their ambition and social status as men did. During this time, cheongsam was loose and broad, with a high neck and small sleeves, akin to the traditional Manchu style. The carving of cheongsam thereafter grew considerably bolder, influenced by European and American designs. Some side silts almost reached the hips. While revealing more skin, it was indeed more closely fitted to highlight the curves of the eastern female figure (Heroldová, 2014) (Otero, 2019).

In her appearance, she feels that she is above other girls, she is more feminine than them even in her walk as she describes it *"I'm taking tiny baby steps. I feel a class above the other girls in their flouncy ball dresses, walking arm in arm with their young men."*(p.19). A woman in a cheongsam just draws attention. Cheongsam enthrall and fascinates, whether it is admired or despised, and no one is unmoved (Heroldová, 2014, p.20). This graceful and feminine look is described as a doll as she named the title of the scene 'China doll' which symbolically refers to Chinese women. The symbol of traditional Chinese motifs are studied and classified according to the meaning of each art element that can represent male and female. This Chinese doll describes the significance of women's suppression in a male-dominated culture.

Lee Joey (2018) illustrates that there are two sorts of East Asian women: the subservient, fragile, and excessively emotional China Doll and the frightening, frigid Dragon Lady. In her play, Ooi represents the soft, and obedient Chinese lady. In scene two when the Lady goes with her boyfriend to a ball party, she expresses her tiredness and how her walking threatens her feet. The sharp piercing of her high heels makes her ankles wobble. She endures the pain because her boyfriend loves having his China doll on his arm as she has stated. His action of being upset because she asks him to stop but he does not and he keeps up his speed. This scene clarifies his carelessness towards her and her obedience to him. Lee, J. (2018) in his article, he argues that Westerners exoticize and dehumanize East Asian women to ensure their dominance. The delicate butterfly argues here that the docile Asian archetype infantilizes and hyper-sexualizes the diverse communities of people of Asian descent, suggesting that there is a demand for White domination. Western colonialists distort reality by creating myths about the East based on their fantasies. Their first encounters with East Asian women are with those exploited by the military sex industry. Europeans carry their colonial illusions of pale, delicate, and tiny Asian women to their homes with them. They continue to circulate these images to secure their ownership and dominance over the East (pp. 1-3). Lee sates that *"The Orient was almost a European invention", becoming a distant land of romance, danger, criminal experiences, and essentially a place in which White people were privileged with entering and exiting to escape their burdens"* (p.3). East Asian women, like their country, are idolized as a place to enter and go without any consequence.

Chinese doll in Ooi's play is desirable, feminine, and charming. This kind of femininity and beauty is shown in Scene three When Ooi's mum narrates her story of meeting her husband to her kids. She tells them that she is sitting alone in the hall when all her friends go dancing. Her traditional look with cheongsam dress attracts the British Dj man, and then they start to date. In scene four, Ooi presents the beauty of East Asian women and the standard of Chinese beauty. The lady hung out with her boyfriend Josh and their friends at their student house. The lady is walking with her 3inch bound bare feet on the carpet. Josh

claims that he loves tiny feet after seeing her. "... *I do like small feet*" (Thorpe, 2018, p.22). This is a famous sentence in China's history that extends for a thousand years. Where the emperor states that he likes small feet, this sentence appears to be praise for women with bound feet. Foot binding for Chinese women is painful yet intriguing habit that has persisted for over a thousand years. A pair of flawlessly bound feet reflect the epitome of a woman's attractiveness to cultured men of the time. The 'golden lotus' as these malformed feet euphemistically refer to works of art and objects of sexual desire. Throughout history, women have faced pressure to adhere to their society's idea of beauty. Beauty standards' parameter variations cultural values and norms, and women have gone to considerable efforts to satisfy these expectations. At times women have to go to tremendous lengths to meet expectations, even at the expense of their health. One of the most memorable instances is the Chinese tradition of foot binding. Small feet regard as exceedingly lovely and ladylike for centuries, and the Chinese feel they make woman's motions more feminine and graceful (Phaosavasdi, 2017). According to (Tung, 2016) and (Dudgeon, 1869), Foot binding begin in the court of Emperor Li Yu of the Southern Tang dynasty (907-960). He has his favorite concubine, Yao Niang, dance on a 6-foot-high golden lotus, her feet are wrapped in white silk fabric in the pattern of a new moon. Other dancers quickly adopt the technique in order to get the emperor's attention. The lotus feet becomes a beauty symbol for Chinese ladies. The practice of foot binding spread throughout China during the Ming Dynasty (1368-1644). It has seen to be as a symbol of high social status.

In scene seven which is named the power of the golden lotus, Ooi has explained the power of 'Golden Lotus' and how foot binding become a symbol of high social status, good fortune, and better life. In the same scene on (p.24), Ooi has distinguished between binding women and non-binding women. She narrates that these women who is moved and walked freely without binding their feet knew nothing about obedience or submission, and they would never get married. The another type of women is treated differently, they could marry a powerful man because they were obedient and endurance.

You obtained the three-inch Golden Lotus via obedience, submission, and persistence. You are the one who deserves this man. This man, who could have any woman he wanted, picked you to be his wife... This is your sole ability. This power makes sense of all you've been through since the first time your mother curled your toes. (Thorpe, 2018, p.25).

From the quotation above, it is clear that, for Chinese women, the main purpose of foot-binding is to decide their fate later in life. Chinese ladies, with elegant feet, would be guided to a prosperous destiny. Neither their attractive appearance nor their physical fitness guaranteed them a happy marriage. This type of woman is considered to be submissive in order to highlight men's superior power and deeds. They are sex partners, and desirable, they could do anything they want, as long as, they adhered to the ideal in the areas where it is specific, namely being married, chaste, and submissive. Women must obey while displaying humility and reverence (Pollock, 1989). What if those women lack one of those ideals? Could these golden feet be valuable? In scene eleven, Ooi presents her grandmother's story and how the golden feet have been a curse to her. Ooi's grandmother Ah Mooi is born in a Chinese

family in the late 1800s. She is the eldest daughter of two girls. Her father is a physician, but he becomes an opium addict because having three girls meant disaster. In China's tradition, if a girl is about to marry, she should pay a dowry to her husband's family. Imagine having three girls mean paying for three families. Ah Mooi's mother thought that if all her daughters have tiny feet, they could marry good husbands and escape from this harsh life. She has decided to choose one of them to save her life, so she chooses Ah Mooi, the pretty and delicate girl, so she binds her feet. She wants her daughter to have a good life, but the price is her feet. She would not play freely and walk normally. If she wants to walk fast, she would crawl. Ah Mooi in her five years old, so that means she is ready to slice the bottom of her foot. She would scream and struggle, but Ah Mooi is not angry with her mother, because her mother loves her, and her daughter feels grateful to her. Every time her daughter's feet are getting long, she slices and breaks the bones and ties the bandage tighter and tighter. Yes, she understands the importance of tiny feet. After practicing this discipline every week and month for six years, she becomes obedient, docile, and able to endure. This is the ideal of a Chinese wife. No matter how her husband is treated her, she is endured and felt proud of her accomplishments. She has broken the bones again and tied the bandages firmly and tightly until, there are only two small stumps left. And this is the highly treasured of Golden Lotus.

Mooi's golden lotus has no value and does not change the fact that she is incapable of childbearing. One of the golden lotus's ideals is fertility, but Ah Mooi is unable to have a child. In this patriarchal society, women who are unable to give birth to a child will be treated harshly. Ojo (2012) Bista (2015), and Aernyi (2013) point out that it is evident that the societal implications of infertility are more severe for women than for males. Infertility regards as a societal shame. They notice that infertility may be especially devastating to women. Their results are based on the fact that when the partners are discovered to be infertile, women are singled out and shunned by friends and neighbors. They are abandoned and abused by their husbands.

Mooi is no longer valuable as a wife or mother. She is just another person to take care of. She is worthless. So, they send her to work. She goes to the farmland, cleans up the mess, and brings water. Each step for her is a pain. She picks a big pumpkin and carries water on her knees. She spends her entire life on her knees. Ah Mooi states that this is not the life that she has meant to have. Her mother has promised her that if she is obedient and endurance, she will have a good life and a good husband. Mooi's situation indicates two things. Firstly, culture is defined not just by what people think but also by what they do. Women in general, and Ah Mooi in specific, suffer from oppression because of their traditions. Ah Mooi's mother slices her feet because of her belief. She believes that lotus feet mean a bright future for her daughter, but her feet bring her a miserable life. This oppression in the name of beliefs and tradition has caused her to suffer for the rest of her life.

Ooi's play portrays how norms and traditions can lead to the practice of oppression and violence toward women. In Astutiningsih et al (2019) essay, they note that women's oppression involves the harsh treatment of women, especially forcing them to give up their freedom. This harsh treatment is embodied in 'feet binding' as the researcher has mentioned before. Being in a patriarchal culture where males are superior to women forces women to conform to the culture. Women obeyed all of the norms in order to thrive in a patriarchal

culture. In Chinese society, women are often seen as weak and vulnerable creatures. In society, women do not have the same rights and power as men. This is because the Chinese women had to abide by traditional values, or the norms held by society (p.15). Violence is a problem that often occurs in society. Women are more likely to experience violence than men. Women are always victims of violence because they are powerless and cannot fight. One example of the ways in which patriarchal culture can lead to violence against Chinese women is using violence to assert power and control. Chinese culture demands women to bind their feet (pp.15-17).

Feminists frequently regard foot binding as an oppressive practice against women who have been victims of a sexist culture. It is also often perceived as a kind of gender violence. Bound feet make women reliant on their families, mainly males, as they have confined in their houses. As a result of the practice, women become far more dependent on their husbands (Fairbank, 1987) (Rosenlee, 2006).

Foot binding is said to have extended from aristocratic ladies to civilian women, with significant variations in each location. Unmarried daughters' bodies and labor belonged to their parents, blurring the lines between employment and kinship for women (Gates, 2001). Ooi intends to show the audience and the reader how women can be sex symbols and sexual objects. How are women being dominated by men in the name of culture?

Women's gender stereotypes, and role in society

In her play, Ooi presents another impact of culture on identity. She depicts this by telling the readers her aunt's story. In scene eight, Which is named Tom Boy, Ooi narrates her aunt's story about when she has been ten years old. Her aunt Diana does not like to wear shoes, but she loves to feel the floor, grass, and cold tile underneath her feet. She has a green helmet and gun, and she loves to play soldiers. Diana is Bruce Lee and John Steed, not Emma Peel, with her long hair and high boots. This tomboyish behavior is stemmed from the influence of tradition on Diana's psyche. In Chinese tradition, when a man and woman get married, they hope to have a son. In China, this is a common goal. Sons have been seen as an important contributors to their families. On the wedding night, they have to take a little boy and roll him onto the marriage bed. Aunt Diana tells Ooi that there is a party at her grandparent's house. Diana and her sister Leng are so excited to be there. When the party ends, Sahn Koo takes the responsibility to do this significant ritual. She goes to fetch a baby boy, one of their nephews, who is sleeping, scoops him up, and takes him upstairs to the marriage bedroom. All the visitors follow her because they want to see this important ceremony too. They are thrilled to be a part of this tradition, so they have entered the room. Right in front of aunt Sahn Koo, the bed is large and vacant, waiting for anything to happen. So, they leap into the bed, giggling, laughing, and rolling. Because this ceremony does not mean for girls. They are messing with the delicate balance of things by disrupting the ritual. She tells Ooi that it is a shame for girls to be on the bed. They are so disobedient and naughty. Sahn Koo tries to place the baby boy on the bed, but it's too late. The ritual has ruined. So, Diana is born, the eldest daughter instead of the boy. Her parents wait four years to have a son, and when the boy is born, they become the eldest son with two

daughters. Diana's boyish behaviour comes from her thoughts that she must be the eldest son; she wants to be a boy rather than a girl. The questions here are; why does Diana want to be a boy rather than a girl? What does the reason behind her boyish attitude? To answer this question, firstly, the readers should know what are masculinity, femininity, gender attitude, and gender stereotype mean.

Gender stereotypes represent dominant ideas about femininity and masculinity, women and men. However, like with other elements of gender, what defines traditional femininity or masculinity changes throughout countries and throughout history. Gender stereotypes generally depict femininity and masculinity as binary opposites or dualisms, such as sentimentality vs. Rationality.

Since the 1970s, researchers have been concerned about the impact of gender stereotypes on society. Debate on this topic continues into the 21st century. Gender stereotypes are one sort of belief that, together with gender identity and gender ideology, underpin discriminatory actions based on a person's gender identity. Gender stereotypes define as an organized collection of beliefs held by members of a culture or group about the characteristics and traits that each gender possesses. Stereotypical attitudes about gender groups originate, according to the social role theory, because the observation of each gender group performing distinct social roles leads to the inference of the presence of various inner dispositions. These beliefs, socialization, and individual processes all contribute to the appearance of gender-based differences in behavior and the perpetuation of these stereotypes. (Burke, 2000).

Gender role attitudes, ideology, and stereotypes are often used to describe how society expects men and women to divide their time and responsibilities. According to social psychologists, gender stereotypes are generated by men's and women's expected characteristics. As a result, males are forceful, autonomous, logical, competitive, and decisive. In contrast, women are supposed to show concern for others, warmth, helpfulness, and nurturance. Although gender stereotypes are commonly shared across different cultures, researchers have found that they evolve and are affected by a set of social and cultural factors (Nababan, 2021).

Femininity and masculinity refer to the degree to which people perceive themselves as masculine or feminine, given what it means to be a man or woman in society. Femininity and masculinity are not based on biological factors but on the social roles that are allocated to these genders. Society members decide what it means to be male or female (e.g., dominant or passive, brave or emotional), and males generally respond by identifying themselves as masculine. Females generally identify themselves as feminine. However, since these are social definitions, a person can be a woman and consider himself a man or a man and see himself as a woman.

Masculinity is a set of traits that consider acceptable for boys and men in each society. Masculinity is constructed and defined socially, historically, and politically rather than being biologically driven. Men according to societal stereotypes are; superior, aggressive, and competitive, whereas feminism refers to a set of qualities and attributes including; passivity, submissiveness, tenderness, kindness, helpfulness, compassion,

understanding, and emotional expressiveness (Itulua-Abumere, 2013) (Henry, 2017) (Kularski, 2011). In her book *Sex and Temperament in Three Primitive Societies* Mead (1935) outlines that there are no essential distinctions in features or temperaments between the sexes. The observed disparities in disposition between men and women are not due to biological differences. Instead, they are caused by variations in socialization and societal expectations for each sex. She concludes that femininity and masculinity are social and cultural constructs rather than inherent traits.

Gender role attitude is people's collective belief about the appropriate roles for men and women in society. These roles and attitudes vary significantly from culture to culture and can also change over time. Gender role views reflect societal notions of femininity and masculinity and establish gender-appropriate actions based on culturally particular standards. Many components of societal and cultural stereotypes impact men's and women's gender role attitudes. This gender role phenomenon is defined by culture, beginning to appear at an early age, which may include some stereotypical behaviors along with several attitudes, duties, and obligations that an individual expects to perform as a woman or a man. Gender roles influence a wide range of human behaviors, including the dress one wears, the job one pursues, and the intimate relationships one joins (Eisenclas, 2013) (Fényes, 2014)

After explaining these four aspects, the readers now have a full comprehension of what it means to be male and female. What is their role in their society? Diana, wearing like a boy, wants to be accepted in her family and society because man means pride and honor. And Having girls in the house means a curse and misfortune. Diana tells Ooi that in her four years, she realizes that she should be a boy because every time she looks at herself in the mirror, she sees this worthless girl " *I look at myself and see this girl, this worthless girl. And I feel ashamed. I'm a disappointment.*" (Thorpe, 2018, p.29). Diana can be accepted in her family and society if she acts like a lady and wears a dress. Her boyish acts and attitudes do not make her worthy and acceptable because this makes her family feels ashamed of her " *I don't understand. I thought they wanted an eldest son. Look, I want to say, I am here, I am your eldest son*" (Thorpe, 2018, p.27). Her culture, family, and society do not respond positively to her tomboyish tendency. Diana clarifies her thoughts to Ooi when she tells her how her family feels disappointed when they look at her. In this context, society imposes stringent gender norms, and few people cross the line between masculine and feminine.

A study of childhood produces several factors of tomboy-ism, three of which are particularly common in Diana. She is preferred activities typically enjoyed by boys. She likes to wear jeans and shorts over dresses. Traditionally girl activities (ballet, dress-up, etc.) over tree climbing and military play (Hakal, 2010). Diana, when her mother tries to make her wear a dress, she starts to cry and struggle, and she tries to run away. she does not let her mother deter her tomboyish behavior. She makes her surrender, cuts her hair, and wears boy's clothes. Diana's mother allows her to wear boy's clothes only at home. When Diana goes to school, she experiences what it means to challenge gender roles and stereotypes. When she is sitting with her friends in the school's canteen, there is a woman who works there. She is big and fat with short hair. She wears man clothes and shoes. Diana's friends start to talk badly about her. They declare their hate for her. One of her friends warns them to go near her, and they feel ashamed of her. The other one states that these kinds of people make him sick. They

should go to the mental hospital. Her friend's speech makes her realize that her society will not accept her in her boyish style. What her family and society demand is a real boy not a girl in boy clothes.

In his essay, Harris. A. (2000) states that tomboy is often subjected to stereotypes, which can hurt their lives. Gender conflict can feel suffocating and rigid. A tomboy's identity can feel like a strict but beloved shell, or a nasty introduction worthy of hatred and banishment (p.224). Diana is not like the women in the canteen. Diana only wants to be the eldest son, to make her family proud of her, she demands attention, but they do not understand, as she previously explained. She starts to comprehend that society accepts only a real man, and her role in society is to be obedient, submit, and enduring. When Diana realizes the truth, she gives up on Bruce Lee and John Steed. She hides her shame, and she constrains her rebellious and defiant spirit. She wraps up her tomboy energy and breaks its bones, cuts down the eldest son, and binds the bandages tighter and tighter until there is nothing left but a broken heart. She understands that her femininity is what her society demand. Her femininity is her power "*All the men in my social circle see a woman who is feminine and desirable. And this is my power.*" (Thorpe, 2018, .29). Diana should be a Chinese doll, she should bind her feet to be desirable, and when she becomes a doll, she will be accepted in her society. Her role is to be obedient, not rebellious. "*It's her they love, the China Doll – with her beautiful hair and beautiful clothes and beautiful little shoes.*" (Thorpe, 2018, p.29).

The message Ooi wants to tell is that women in China, like women in other civilizations, have suffered because of their exceedingly low position. There are three components in Chinese culture that are stipulated the roles of citizens for a thousand years. Women must submit to males, people must submit to their rulers, and the youth must submit to the old. The rules of obedience helped keep the patriarchal social order in China. Abusive practices and behaviors such as buying and selling women, wife beating, and female infanticide are not prevalent. In Chinese culture, Women has embodied as yin, which means earth, and men as yang, which means heavens. Heaven is honorable, while the earth is inferior in comparison. According to Qing-hua (2018), the maleness of yang and the femaleness of yin mean different things. Men are associated with yang, which is superior and active. Women are associated with yin, which is inferior and gentle. Man must take responsibility for the family, while the woman is responsible for her house and children. He also tells us that, at home, women should obey men, even boys. Before marriage, a girl is expected to listen to her father and then, after marriage, to be obedient to her husband. If her husband died, she would then be obedient to her sons (pp. 392-397).

Conclusion

This analysis shows that this is what Ooi tries to shed light on. She attempts to inform the new generation that Chinese women should be a doll to be accepted. There is no way to be yang because her role in society is to be the yin to give birth, be seductive, and be obedient. If she breaks the roles then she will be like Ooi's grandmother. She will be sent to the field and do harmful work, she will be neglected, and no one will care about her. If she wants to be a boy like Diana, then she will be despised. People must follow the hierarchical order.

References

- Aernyi, D. T. (2013). *Infertility And Gender Difference In Reaction Among Couples And Family And Community Treatment: A Study Of Patients Attending N.K.S.T. Hospital Mkar In Benue State, Nigeria*. European Scientific Journal, 9(32).
- Astutiningsih, A. N. (2019). *The Representation Of Woman's Oppression In Lisa See's Snow Flower And The Secret Fan*. Semiotika: Jurnal Ilmu Sastra dan Linguistik, 20(1), 14-25.
- Bista, B. (2015). *Lived Experience Of Infertility Among Community Dwelling Infertile Women*. Journal of Nobel Medical College Vol. 4.
- Burke, J. E. (2000). *Femininity/Masculinity*. Encyclopedia of sociology, 2, 997-1005
- Dudgeon, J. (1869). *The Small Feet Of Chinese Women*. Chinese Recorder and Missionary Journal, 2(4), 93
- Eisenchlas, S. A. (2013). *Gender Roles and Expectations: Any Changes Online?* SAGE Open, DOI: 10.1177/2158244013506446., 3(4),.
- Fairbank, J. K. (1987). *The great Chinese revolution, 1800-1985*. New York: Harper & Row.
- Fényes, H. (2014). *Gender role attitudes among higher education students in a borderland Central-Eastern European region called 'Partium'*. CEPS journal, 4(2), 49-70.
- Gates, H. (2001). *Footloose in Fujian: Economic Correlates of Footbinding*. Comparative studies in society and history, 43(1), 130-148
- Hakala, L. (2010). *Scouting for a Tomboy: Gender-Bending Behaviors in Harper Lee's To Kill A Mockingbird*. Georgia Southern University.
- Harris, A. (2000). *Gender as a Sort Assembly Tomboys' Stories*. Studies in Gender and Sexuality, 1(3), 223-250.
- Henry, C. M. (2017). *Femininity*. Encyclopedia of Personality and Individual Differences, 1-5. doi:10.1007/978-3-319-28099-8_1.
- Heroldová, H. (2014). *Allure Of The Body: Chinese Qipao*. Annals of the Náprstek Museum, 35(1), 23-38.
- Itulua-Abumere, F. (2013). *Understanding Men and Masculinity in Modern Society*. Open journal of social science research, 1(2), 42-45.
- Kularski, C. M. (2011). *Sociology of Masculinity*. Masculinity: An overview. In International Journal Of Psychology.
- lee, J. (2018). *East Asian "China Doll" or "Dragon Lady"?* Bridges: An Undergraduate Journal of Contemporary Connections 3, (1). https://scholars.wlu.ca/bridges_contemporary_connections/vol3/iss1/2.
- Mead, M. (1935). *Sex and Temperament in Three Primitive Societies*. New York: Morrow.
- Nababan, G. (2021). *Breaking gender stereotype in Disney's Mulan movie script*. Sanata Dharma University.
- Ojo, A. I. (2012). *Female Infertility And Patriarchy: A Reflection On Medical Science And Biblical Position*. Tropical Journal of Obstetrics and Gynaecology, 29(2), 77-80
- Otero, D. (2019). *Cheongsam, China's Cultural & Fashion History Heritage*. SSRG International Journal of Humanities and Social Science (SSRG-IJHSS) vol.6.
- Phaosavasdi, S. C. (2017). *Chinese Dolls: The Spiritual Pain of Chino-Thai Women*. The Asian Conference on Arts & Humanities.
- Pollock, L. (1989). *'Teach her to live under obedience': the making of women in the upper ranks of early modern England*. Continuity and Change, 4(02), 231. doi:10.1017/s0268416000003672.
- Qing-hua, Z. (2018). *Women in Chinese Philosophy: Yin-Yang Theory in Feminism Constructing*. Cultural and Religious Studies, doi: 10.17265/2328-2177/2018.07.002., Vol. 6, No. 7, 391-398.
- Rosenlee, L.-H. L. (2006). *Confucianism and Women: A Philosophical Interpretation*. New York: State University of New York Press.
- Thorpe, A. G. (2018). *British East Asian Plays*. UK: Aurora Metro Publications Ltd.
- Tung, C. L. (2016). *The "golden lotuses": bound feet*. Hong Kong Med J, 22(1), 90-1