



Deconstruction and reconstruction of female narrative images in *Rock & Roast* from the perspective of gaze theory: A case study of Yang Li's performances

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ABSTRACT

This paper employs gaze theory as a framework to conduct an in-depth study of female narrative themes and representations in *Rock & Roast* (脱口秀大会), with a particular focus on Yang Li's performances. The analysis centers on how Yang Li deconstructs and reconstructs gender stereotypes through her performance. By interpreting the textual content and context of her performances, this study explores how Yang uses humor and satire to challenge traditional gender norms and reflect on societal expectations of women. The findings reveal that the female narrative in *Rock & Roast* primarily revolves around gender relations, presenting female images such as mother, wife, daughter, lover, professional woman, and single woman. Furthermore, female comedians deconstruct traditional gender stereotypes through reverse gaze and self-deprecating humor, thereby empowering women with agency and voice, and fostering the awakening and expression of female self-awareness.

KEYWORDS

gaze theory, female narrative, female images, deconstruction and reconstruction

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INTRODUCTION

Rock & Roast (脱口秀大会) was first broadcast on Tencent Video on August 11, 2017, and it has quickly garnered widespread attention and popularity among netizens, becoming a “phenomenon-level” online stand-up comedy show. Up to now, the show has aired five seasons across major online video platforms, totaling 52 episodes. According to a report from *Sina Column* by Yuanchuan Research Institute (2022), the cumulative viewership for the five seasons of *Rock & Roast* has exceeded 9 billion, placing it far ahead of other programs in the same genre. By blending relatable humor with societal issues, the show attracts a big group of fans, especially the younger generation. Also, the show's online platform, Tencent Video, ensures wide accessibility, while its diverse cast brings fresh perspectives, including more female voices. Reflecting China's shift towards open, candid comedy, *Rock & Roast* offers a competitive, interactive format that keeps audiences engaged and invested in their favorite performers. Hence, it has gradually entered the mainstream media in China,

sparking a nationwide craze for “comedy that doesn’t depend on seniority but on meaningful humor.”

In terms of format, *Rock & Roast* is a stand-up comedy competition show. Each season features various comedians performing around fixed themes or self-selected topics, engaging in head-to-head battles. The winner or winning team is determined through votes cast by both the audience and the panel of laugh-leaders. Typically, each season consists of multiple stages, including regular competitions, semifinals, and finals.

Across the five seasons of *Rock & Roast*, there is a significant gender imbalance among the stand-up comedians. Out of 167 participating actors across the 52 episodes, only 47 were female comedians, accounting for approximately 28.14%. Although female actors have increased slightly from 14.29% in the first season to 33.96% in the fifth season, male actors have dominated each season, with proportions ranging from 66.04% to 85.71%, as shown in Table 1. This ongoing imbalance suggests potential biases in casting choices or a broader industry tendency to favor male comedians, potentially limiting the diversity of perspectives showcased on the show. Although some progress is evident, *Rock & Roast* still has considerable space to achieve a more balanced gender representation, which could enrich its content and broaden its appeal.

Table 1. The number and proportion of female/male stand-up comedians in different seasons

<i>Seasons</i>	<i>Number of Actors</i>	<i>Number of Female Actors</i>	<i>Number of Male Actors</i>	<i>Proportion of Female Actors</i>	<i>Proportion of Male Actors</i>
1st	21	3	18	14.29%	85.71%
2nd	20	6	14	30.00%	70.00%
3rd	32	10	22	31.25%	68.75%
4th	41	10	31	24.39%	75.61%
5th	53	18	35	33.96%	66.04%
Total	167	47	120	28.14%	71.86%

Nevertheless, the contributions of female comedians to *Rock & Roast* are undeniable, as their performances have sparked widespread attention and discussions on major social media platforms. For instance, comedian Yang Li’s bold remarks on gender relations and romantic ideals have been the subject of considerable debate. According to data from Sina Weibo (2024), the hashtag #杨笠吐槽直男盲目自信# (#Yang Li roasts men for blind confidence#) garnered 210 million views and 84,000 discussions. And she also produced several viral quotes on the show, such as, “Why are men so average yet so confident?” and “Do men have any boundaries left?” Apart from Yang Li, other female comedians like Li Xueqin, Niaoniao, Wang Siwen, and Xiao Lu have also shone brightly on the stage, each showcasing distinct performance styles and unique personal charm.

However, in China, influenced by traditional patriarchal culture and gender binary ideologies, women continue to face unequal treatment and discrimination in various areas. For a long time, women have been objectified under the male gaze, often viewed primarily

as sexualized beings. This perception extends to traditional comedy, where women are considered as “a sex, biologically not funny (Kein, 2015).” Given this context, the situation for female stand-up comedians remains challenging. They not only need to prepare more thoroughly for their individual performances, but they also require larger and more prominent platforms to speak up for women as a collective. This is crucial in altering the public’s ingrained stereotypes about women. As a comedy show, *Rock & Roast* provides a broad stage for women to express themselves through the art and appeal of language. It draws broader attention to the speeches and discourse of female comedians, prompting audiences to reconsider and reevaluate the image of women.

RESEARCH SCOPE, PURPOSE AND SIGNIFICANCE

Research scope

This study selects the five seasons of *Rock & Roast*, comprising a total of 52 episodes, as the research material, focusing on the portrayal of female images within the show’s narrative themes. By analyzing the deconstruction and reconstruction of these female images, the research takes the performances of a female comedian, Yang Li, as a typical case for in-depth analysis and discussion. She was chosen as the representative subject because of her outstanding performances in *Rock & Roast*, where she has been humorously dubbed the “Queen of Stand-up” by netizens. She is also one of the female comedians who has appeared in the most seasons of the show, and the only woman to have reached the “Top 8” finals twice. Her bold and sharp remarks have garnered significant attention and admiration from online audiences, sparking widespread discussions on gender relations across social media platforms.

Research purpose

Given the contemporary societal context in which female stand-up comedians operate, this study first aims to explore and summarize the female narrative themes in *Rock & Roast*, also trying to figure out the number of female images appearing in the show. Secondly, the study will examine the features of different female images and stereotypes in this show. Finally, the study will analyze how these female comedians deconstruct and reconstruct traditional female stereotypes. By investigating the topics they cover and the images they portray, the study aims to shed light on how female stand-up comedians in China challenge and reshape societal perceptions of women through humor.

Research significance

This study analyzes the portrayal of female images in the narrative themes of *Rock & Roast* from the perspective of gaze theory. On the one hand, it aims to summarize the recurring

representations of women in the show. On the other hand, it attempts to explore how the comedians themselves deconstruct gender stereotypes and reconstruct new female identities during their performances.

Theoretically, gaze theory was initially applied to film and visual culture studies, and this research expands its application to comedy and stand-up performances in popular media, thereby enriching the scope of gaze theory. And practically, exploring the portrayal of women in *Rock & Roast* reveals the mechanisms through which gender stereotypes operate in mainstream culture, while also providing insights into the construction of female self-expression and subjectivity. Moreover, the study will offer some valuable implications for social practices aimed at promoting gender equality.

LITERATURE REVIEW

Research on gaze and anti-gaze

Gaze theory is ideal for analyzing the female images of *Rock & Roast* because it helps reveal how female characters are visually and narratively framed, either reinforcing or challenging traditional roles. By focusing on perspective and power dynamics, gaze theory enables a nuanced exploration of whether the show subverts or perpetuates gender norms, offering insight into shifts in female representation toward greater autonomy and complexity. This approach also considers audience interpretation, highlighting the potential impact of these portrayals on viewers' perceptions of women's roles.

Gaze and anti-gaze are theoretical concepts primarily rooted in cultural studies and visual culture theory. These ideas gained traction in gender studies, feminist theory, and film studies in the late 20th century. The concept of gaze was first introduced by British cultural critic John Berger in his influential work *Ways of Seeing*. Berger (2008) explored the social and cultural implications of viewing, particularly focusing on the act of gazing in the context of visual art. He argued that the gaze of viewers is not a neutral form of appreciation but is laden with subjective social and gender biases. This concept quickly gained popularity among feminist scholars, including British film critic Laura Mulvey, who expanded it into the realm of film criticism. Mulvey used the notion of male gaze to critique the way traditional media portrayed female characters, especially in cinemas. She argued that mainstream films were heavily influenced by patriarchal society, with narratives and structures shaped predominantly from a male perspective. Mulvey (1975) explained how cinema fulfilled men's primal desires for visual pleasure. She argued that the gaze behind the camera lens was typically male, while women were often positioned as the objects of this gaze, serving as visual stimuli for male viewers. On the other hand, anti-gaze refers to a form of female agency and resistance. It involves women challenging the objectification imposed by the male gaze, by reclaiming their subjectivity through a reciprocal gaze. This theoretical framework seeks to dismantle traditional gender roles and power structures, giving women more agency in how they are viewed and represented. By critiquing and subverting the gaze,

women can redefine their roles and positions within society and culture, asserting greater control over how they are seen and perceived.

As Western scholars have continued to delve deeper into gaze theory, Chinese academia has also begun to pay increasing attention to and engage in discussions on the subject. However, many Chinese scholars tend to use gaze theory primarily as an analytical lens for case studies, with relatively few focusing on the development of the theory itself. For instance, Zhu (2011) conducted an in-depth exploration of the origins, evolution, and critical practice of gaze theory, summarizing multiple perspectives on the concept. Song (2020) focused on Laura Mulvey's theory of the male gaze and its manifestation in film, while Wang (2012) elaborated on the application of gaze theory in contemporary cultural and artistic fields. Jiang (2019) highlighted the evolving relationship between gaze and identity in visual culture. In addition, Guo and Yan (2021) detailed the disciplinary and constructive effects of the male gaze on female gender roles, while also calling for a reconsideration of female agency in the era of new media and advocating for a female gaze. These studies provide essential theoretical foundations and practical insights for understanding the diverse applications of gaze theory across different fields in China.

While Chinese scholars have effectively applied gaze theory to traditional media and visual arts, several areas remain underexplored, which could deepen the discourse. Most research focuses on case studies in conventional media, yet there is limited examination of gaze dynamics in digital spaces like social media and virtual reality, where individuals actively shape identities and challenge power structures. Additionally, the concept of the female gaze is often framed merely as a counterpoint to the male gaze, lacking a deeper theoretical development that could establish new forms of visual pleasure and representation. Research also seldom addresses intersectionality within Chinese society, where class, ethnicity, and regional identity may interact with gendered gazes. Finally, the concept of anti-gaze could be expanded to explore subversive representations within Chinese media, particularly in alternative spaces influenced by unique cultural and social constraints, offering new insights into agency and visibility for women and marginalized groups in China.

Research on stand-up comedy

In Western academia, early research on stand-up comedy can be traced back to the 1980s and 1990s. Scholars like Derek Paget (1998) argued that British television stand-up comedy provided a platform for individuals and groups to express opinions and viewpoints. However, at the time, there was no specific academic journal dedicated to this field of research. It wasn't until the launch of *Comedy Studies* that scholarly work on comedy began to gain a more formal outlet for publication. In China, stand-up comedy, as an imported comedic genre, began receiving attention from scholars following the rapid rise in popularity of online stand-up comedy shows such as *Rock & Roast* on streaming platforms. These shows have turned the genre into a trending topic for academic discussion. Based on literature searches from Google Scholar and China National Knowledge Infrastructure (CNKI), this

study focuses primarily on gender and narrative research within stand-up comedy. Accordingly, the related research topics can be broadly categorized into three main areas: (1) stand-up comedy from a feminist theoretical perspective, (2) stereotypes and transformations of female roles in comedy, and (3) stand-up comedy as a tool for promoting gender equality in society.

In feminist theory, scholars such as John Limon and Ghazala Jamil have applied perspectives from queer theory, gender theory, and Black feminism to examine issues of gender and racial inequality in American stand-up comedy. Limon (2000) argued that gender disparities persist in U.S. comedy, where female comedians often face sexism and threats of violence, while male comedians enjoy more freedom to express their views. Jamil (2017), from a Black feminist perspective, explored the redefinition of Black female subjectivity in stand-up comedy, asserting that Black female comedians have used humor and self-deprecation to reshape the social image of Black women. In China, Yang (2022) applied feminist theory to conduct a cultural critique of the construction of female images in Chinese stand-up comedy. Her research focused on the impact of these portrayals amid social and cultural changes, critically examining how women are depicted in Chinese comedy programs. Yang's work aims to foster a rational reconsideration of female representation and social progress through a feminist lens.

In the aspect of gender stereotypes and their transformation, Garnham (1979) and Limon (2000) examined the portrayal of gender roles and humor styles in British and American stand-up comedy. Garnham (1979) observed that in British comedy, women were often depicted as sexualized objects, while men were more commonly presented as funny characters. Limon (2000) found that in American stand-up comedy, humor styles differed between men and women: men tended to adopt aggressive and self-aggrandizing humor, whereas women leaned more toward self-deprecating and self-tormenting comedic styles. In China, similar gender stereotypes have been identified in stand-up comedy as well. Chinese scholars have pointed out that male characters are typically emphasized as humorous and comical, while female characters are often subjected to scrutiny based on appearance and gender attributes. Hao (2021) noted the focus on these aspects of women in Chinese comedy, and He (2022) highlighted that women are frequently assigned supportive roles in performances, reinforcing their secondary status in the comedic narrative. These findings suggest that gendered dynamics in comedy are not only present in Western contexts but also pervasive in Chinese stand-up comedy.

In promoting gender equality, Gilbert (2004) explored how female stand-up comedians use humor to advance gender equality issues. She found that women comedians often employ marginal humor to challenge societal stereotypes and the constraints imposed on gender roles. Similarly, Myers and Williamson (2001) analyzed the gender and racial dynamics in American stand-up comedy, examining how these shows function as a form of counter-political commentary. In China, Xue (2022) took *Rock & Roast* as a case study and found that female characters are gradually emerging from traditional familial and societal roles, gaining more autonomy and subjectivity. Peng and Yao (2021) argued that *Rock & Roast* has made efforts to portray diverse female images and empower women's voices.

However, they also pointed out that in some instances, for the sake of comedic effect, female comedians tend to exaggerate gender conflicts, which can resonate strongly with female audiences but may also perpetuate certain gender oppositions. This reflects the complex role of humor in both challenging and reinforcing societal norms regarding gender.

While these scholars offer valuable insights on *Rock & Roast*, highlighting the show's progress in portraying autonomous and diverse female characters, there are gaps that leave key questions unanswered. Both studies discuss the emergence of women beyond traditional roles but do not fully explore how these representations interact with broader societal and media-driven gender norms or how audiences perceive these shifts. Additionally, there is little examination of intersectional identities, such as age or socioeconomic background, which would provide a fuller picture of female empowerment in the show. Therefore, this study will delve deeper into how these portrayals resonate with or challenge traditional cultural narratives and the extent to which they influence gendered power dynamics both in media and society.

METHODOLOGY

Quantitative analysis and qualitative analysis

Rock & Roast is a competitive stand-up comedy show where the production team typically sets fixed themes in the preliminary stages, and actors draw lots to select their theme and perform accordingly. In the final stages, actors generally choose their themes independently for their performances. According to the observation of all five seasons, the author has quantified and categorized the frequency of women-related topics addressed by comedians in their narratives. Meanwhile, the author has documented and classified the types and quantities of female images portrayed by female comedians according to the content of their performances. Hence, this study will analyze the proportion of different female narrative themes, and the frequency of different female images will be statistically examined to assess the preferences of comedians in their portrayal of female characters.

Furthermore, a descriptive qualitative analysis will be conducted, focusing on the performances of female comedian Yang Li, to elaborate on the characteristics of commonly depicted female images in *Rock & Roast*.

Close reading

Close reading is a method of in-depth textual analysis that uncovers the complexity and deeper meanings of a text by examining elements such as language, narrative perspective, structural form, cultural context, and implicit themes. In this study, it employs close reading by watching *Rock & Roast* videos and transcribing Yang Li's performances to systematically analyze and categorize the various female images she portrays. Special attention is given to her discourse, narrative identity, and cultural background, with detailed interpretations aim-

ed at revealing how women, through anti-gaze strategies, deconstruct stereotypical female roles within societal norms.

RESULTS

Through the aforementioned methodology of statistical and textual analysis, this study focuses on three main dimensions of discussion: (1) the types of female narrative themes in *Rock & Roast*, (2) the stereotypes of female images under the male gaze, and (3) the deconstruction and reconstruction of female narrative images under the anti-gaze. These discussions aim to provide a comprehensive understanding of how female representation is shaped and transformed within the context of stand-up comedy.

Types of female narrative themes in *Rock & Roast*

Unlike traditional stand-up comedy shows, *Rock & Roast* is a stand-up competition program. Its format is primarily divided into fixed-topic rounds and free-topic rounds. In the fixed-topic rounds, the narrative themes are determined by the show's producers, and all the comedians must create and perform based on these themes. In the free-topic rounds, the narrative themes are entirely chosen by the comedians. Thus, when analyzing the types of female narrative themes in *Rock & Roast*, this study will differentiate between these two formats. After reviewing the content from the first five seasons, the female narrative themes can be broadly categorized into seven types: personal experiences and reflections, social phenomena, lifestyles, interpersonal relationships, gender relations, career issues, and mental health. The detailed categorization and statistical data are presented in Figure 1.

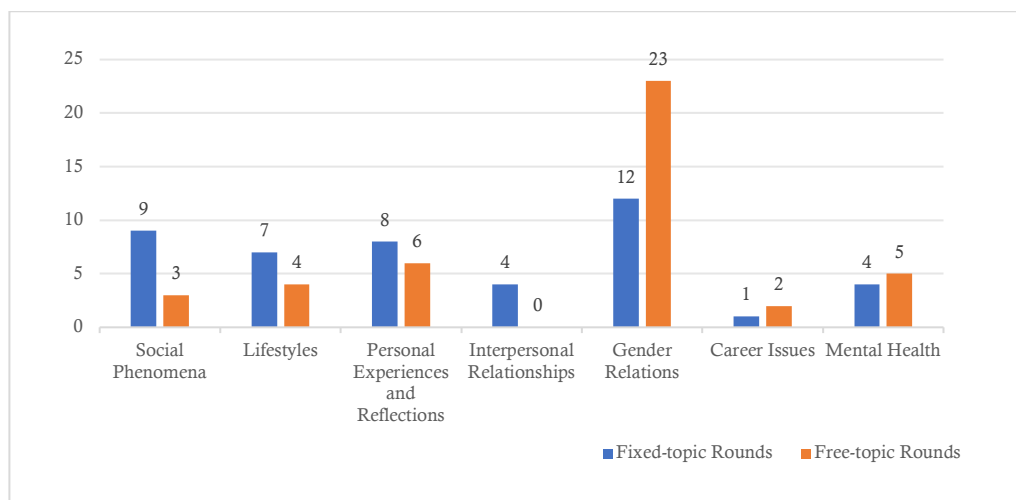


Figure 1. Number of different types of female narrative themes in *Rock & Roast*
Source: YouTube (*Rock & Roast*: Season One to Season Five)

The figure indicates that *Rock & Roast* actors tend to focus on specific themes based on their frequency in fixed-topic and free-topic rounds. Firstly, as shown in Figure 1, the female narrative themes in *Rock & Roast* predominantly focus on gender relations, with a total of 35 instances, far exceeding the number of other thematic categories. Both the production team and the contestants tend to favor the exploration of female images in the context of gender relations, regardless of whether the topics are fixed or free-selected. These themes primarily revolve around issues such as family, dating, and unequal treatment between men and women. Gender Relations is the most preferred theme, especially in free-topic rounds with 12 mentions, highlighting its importance when actors have the liberty to choose their topics. Secondly, the themes on personal experiences and reflections, social phenomena, and lifestyles rank second, third, and fourth, with each category ranging between 10 and 20 instances. These themes often highlight the stories of different female images in their personal lives and interactions with society. While, in terms of mental health, there are 9 instances where female themes focus on issues such as self-esteem and anxiety, particularly related to single women's concerns about appearance, age, and emotional expression. Thirdly, in the category of interpersonal relationships, there are 4 instances, which primarily concentrate on friendship and examine how women images are portrayed in their interactions with others. Lastly, career issues are addressed in only 3 instances. These narratives not only discuss the injustices faced by women in professional settings but also indirectly critique the darker aspects of workplace, such as implicit rules and power imbalances.

Based on the number of different types of female narrative themes in *Rock & Roast*, the study deduces that Actors on *Rock & Roast* prefer themes of gender relationships because they resonate universally, evoke strong emotional responses, and are deeply embedded in societal and personal experiences, making them ideal for engaging the audience. Gender dynamics, such as family roles, dating, and inequality, are relatable and provide fertile ground for humor while also enabling performers to critique stereotypes and norms in a palatable way. In free-topic rounds, these themes allow for personal storytelling, fostering a stronger connection with viewers. In contrast, career issues are less favored due to their perceived niche appeal, complexity, and the potential risk of controversy when addressing systemic workplace problems like power imbalances. Additionally, workplace struggles may lack the emotional immediacy and broad relatability of gender topics, making them less effective for comedians aiming to captivate a diverse audience.

Additionally, according to the contents of the actors' performances, this study identifies six common female images in *Rock & Roast*, including mother, wife, daughter, girlfriend, professional woman, and single woman. Additionally, this study records the frequency of each female image in this show. The specific data is illustrated in Figure 2.

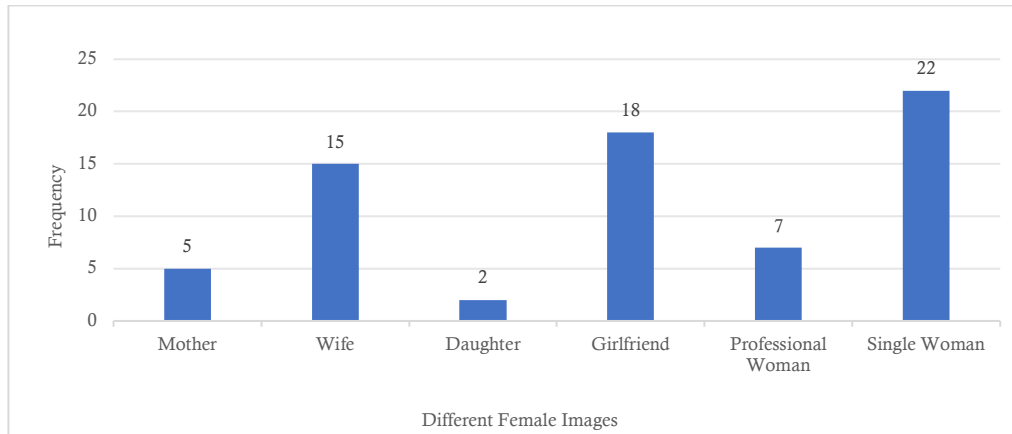


Figure 2. Frequency of different female images in *Rock & Roast*
 Source: YouTube (*Rock & Roast*: Season One to Season Five)

From the data presented, it is evident that the portrayal of single woman and girlfriend appears most frequently in *Rock & Roast*, with 22 and 18 occurrences, respectively. The wife image follows closely with 15 instances, while professional woman, mother, and daughter are depicted less often, with 7, 5, and 2 occurrences, respectively.

In terms of thematic content, the high frequency of the single woman image indicates a significant focus on issues related to appearance and age. This reflects contemporary society's intense scrutiny of women's looks and age, particularly for single women, where age is often linked to societal expectations around marriage and relationships. Female stand-up comedians in *Rock & Roast* may use humor to critique societal biases and pressures placed on unmarried women, challenging the restrictive nature of traditional gender roles. Similarly, the relatively high frequency of wife and romantic partner highlights themes of gender power dynamics and interactions within romantic relationships. Through these contents, female comedians are not only able to critique conventional gender norms but also employ humor to deconstruct stereotypes about women, giving them greater autonomy and agency in expressing themselves.

Lastly, the lower frequency of mother, daughter, and professional woman suggests that while these roles also carry significant gendered social meanings, their complexity and diversity make it difficult for comedians to address them fully in the time-limited brief format of stand-up comedy. This lower representation may reflect the challenges of encapsulating such multifaceted roles in a concise comedic performance.

Stereotypes of female images

Through the review and summary of the five seasons of *Rock & Roast*, this study identifies various typical female images: mother, wife, daughter, romantic partner, single woman, and professional woman. These female images are largely constrained by the roles and norms

imposed on them by family and societal expectations, which often limits their ability to engage in independent self-reflection and hinders the development of a self-identity outside of these predefined roles. In many cases, they are portrayed as navigating the tension between these external pressures and their pursuit of autonomy, revealing the ongoing struggle for women to redefine themselves beyond traditional gender norms.

The image of a complicated mother

The mother image is one of the recurring characters discussed by female comedians in *Rock & Roast*. The mother is often portrayed as selfless and devoted to her family and children, yet her inner life is depicted as complex and multifaceted. On one hand, she prioritizes the needs of the family and children, willingly sacrificing her personal happiness, career advancement, and hobbies. On the other hand, the mother can be almost rigidly demanding when it comes to the children's marriage and reproductive choices. Mothers often adopt a male-centered perspective, believing that their children's happiness should be rooted in a harmonious and traditional family structure, sometimes overlooking their children's right to independently choose their own paths in life.

In this sense, the mother image is not only a victim of the patriarchal societal structure but also a guardian and advocate of it. For example:

A. [Chinese] 被骂还有一个好处，就是现在我和我妈的关系好了很多，因为她再也不催我结婚了。她（妈妈）说以我现在这个名声，催我结婚无异于逼我送死。她说如果一个男的现在想娶我的话，应该只是想打我的时候更方便。

A. [English] Getting scolded has an unexpected benefit—my relationship with my mom has improved significantly because she no longer pressures me to get married. She (mother) says that with my current reputation, pushing me into marriage would be akin to sending me to my death. She joked that if a man wants to marry me now, it's probably just to make it more convenient when he wants to hit me.

In this case, Yang Li's mother embodies a contradictory blend of traditional and protective instincts. On one hand, she hopes that Yang Li will get married soon, yet on the other hand, she fears for her daughter's physical safety and thus does not want her to face potential domestic violence. At its core, Yang Li's mother still views her daughter through the lens of a male-centered perspective, seeing marriage as a way for her daughter to become part of a family unit. However, due to Yang Li's bold critiques of men's blind confidence in her performances, which sparked backlash from many male netizens, her mother temporarily suspended the pressure to marry, fearing further harm to her daughter's reputation.

From the perspective of the male gaze, the mother image is seen as both an enforcer and transmitter of traditional gender roles. Her role is not only to nurture and protect her children but also to teach them how to conform to societal gender norms. The mother image often embodies the guardian of gender stereotypes, teaching daughters how to be "ladylike"

and hoping they find a good marital match, while instructing sons on how to be “manly”, preparing them to shoulder the responsibilities of the household. This dual role reflects the deep entrenchment of patriarchal values in the mother-daughter relationship, where mothers, often with the best of intentions, perpetuate the same restrictive gender expectations they were subjected to.

Additionally, in *Rock & Roast*, other various mother images also appear frequently, including Supermom, Tiger Mom, Overindulgent Mother, and Controlling Mother. In patriarchal societies, the mother image is often depicted as the self-sacrificing, devoted perfect caretaker, wholly dedicated to nurturing the family and children. Mothers are expected to embody unconditional love and uphold moral standards that shape the emotional and developmental environment of the family. At the same time, they are emotionally dependent, particularly on their husbands and families, with their emotional world primarily revolving around the happiness and satisfaction of family members, often at the expense of their own emotional needs and mental health. Typically, the mother image is portrayed in one of two extreme forms: the overindulgent mother, who is loving, forgiving, and unconditionally supportive of her children; and the controlling mother, who is strict, demanding, and exercises significant control over her children’s education and behavior, reflecting a high level of expectation and desire for control.

Thus, the portrayal of mothers under the male gaze reflects patriarchal society’s expectations and constructions of female roles, positioning mothers within selfless, sacrificial, and submissive identities. These representations not only overlook the needs and individuality of mothers as independent persons but also reinforce gender role stereotypes. Mothers are confined to the domestic sphere, unable to step outside of their maternal identity to engage in self-reflection, which further limits their potential for self-actualization and broader social participation as women. This restrictive framework perpetuates the idea that a mother’s worth is tied solely to her role within the family, hindering her ability to pursue personal and societal growth.

The image of a struggling wife

The roles of wife and mother are often closely intertwined, but the entities assigning these roles differ. The former is defined in relation to the husband in marriage, while the latter is given by the presence of children. Although these two roles may sometimes blur within the family structure, there is a clear distinction in their social functions. In this part, we will focus solely on the representation of the wife image. In *Rock & Roast*, the wife image is frequently portrayed as being in a state of struggle within the marital relationship. On one hand, these wives aspire to succeed in their careers and achieve financial independence. On the other hand, they are also trying to balance this with their desire to maintain a harmonious family life and a healthy relationship with their husbands. For example:

B. [Chinese] 其实我觉得女人如果想要存在感，最归根结底的一点，就是要经济独立，要有钱！就是你千万不要相信男人跟你说的什么我挣钱负责养家，你负责貌美如花。

...当然我说的有钱并不是拜金，而是要经济独立。因为我觉得女人只有经济独立，你才会对自己的生活有掌控感。而且就算是你结婚了，你就会发现两个人在生活中是很不对等的。因为随着时间的推移，他（丈夫）会慢慢厌倦你的美貌，但是你却很难厌倦他的金钱。

B. [English] I actually believe that if women want to gain a sense of presence, the most fundamental thing is financial independence—having money! Never trust a man when he tells you that he'll earn the money to support the family, and you just focus on being beautiful ... Of course, when I say having money, I'm not talking about being materialistic, but about financial independence. I believe that only when a woman is financially independent can she truly have control over her life. And even when you're married, you'll realize that the relationship is often unequal. Over time, he (the husband) will gradually get tired of your beauty, but you'll find it hard to get tired of his money.

Example B presents an idealized image of the wife, suggesting that economic independence is crucial for women to achieve autonomy in marriage. Only through financial independence can women gain control over their lives, thereby enhancing their sense of presence within the family. The performance also points out that the imbalance in marital relationships often stems from economic factors. Yang Li suggests that a husband's weariness with his wife's aging appearance contrasts with the wife's continued dependence on his financial resources. In other words, within the family structure, the wife is seen as an accessory to her husband, existing as an object whose primary role is to remain beautiful while the husband takes on the role of financial provider. This portrayal of the wife under the male gaze positions women in roles of dependency, subservience, and service, reinforcing traditional gender divisions of labor. Such a perspective not only skews the power dynamics within marriage but also suppresses women's sense of independence and stifles their personal growth.

The image of a helpless girlfriend

In addition to the wife image, the portrayal of the girlfriend is a helpless female image. Compared to familial relationships, romantic relationships are more fluid and open, as both partners are still in the process of adjusting to each other and retain greater autonomy in making choices. Unlike the wife image, the girlfriend's struggles often lie in the tension between maintaining her individuality and making compromises for the sake of love. On the one hand, she desires to preserve the traits and freedoms she enjoyed as a single woman; on the other hand, she may feel compelled to sacrifice or relinquish certain aspects of herself for her partner. Hence, in such a dilemma, the image of the girlfriend is one of deep helplessness and resignation. For example:

C. [Chinese] 你一定要学会装傻，就是不管他跟你说什么你都假装听不懂。你都瞪大了研究问他说“啥意思啊？互联网，啥意思啊？”（挠头并作无知的表情）这样很快你就能步入婚姻的殿堂了！

C. [English] You've got to learn how to play dumb. No matter what he says, just pretend you don't understand. Stare at him wide-eyed and ask, "What do you mean? The internet? What does that even mean?" (Scratches head and puts on a dumb face). This way, you'll quickly make your way down the aisle!

In Case C, Yang Li uses a few exaggerated lines to depict the girlfriend image who chooses to play dumb for the sake of love. While this mockery is highly exaggerated, it does reflect a reality where some women adopt such behavior in their relationships. To maintain harmony in a relationship or to satisfy a man's sense of achievement, women sometimes feel compelled to compromise or relinquish their own agency. This behavior is driven by complex social and psychological factors. Under traditional gender norms, men are often expected to be the leaders and protectors of the family, with their self-esteem and sense of self-worth largely dependent on this role identity. A woman's display of ignorance or concession can make men feel stronger and more capable, thus reinforcing their self-esteem and sense of accomplishment. For some women, they may believe that appearing too intelligent or independent could lead to male insecurity or discomfort, which could disrupt the balance of the relationship.

In societies heavily influenced by the male gaze, these women may internalize gender biases, believing that their value is indeed tied to their dependence on men or that they should not appear smarter or more independent than their male partners. This internalized bias can significantly affect their behavioral choices, making them voluntarily act ignorant or choose to compromise in ways that align with traditional gender expectations.

The image of an obedient daughter

Under the male gaze, the traditional image of a daughter is often portrayed as obedient and lacking in personal agency. The daughter image is highly dependent on her father and compliant with the father's decision. This depiction not only reflects the control and expectations that patriarchal societies impose on women but also embodies the objectification of women, the restriction of gender roles, and the suppression of female self-expression and independence.

In *Rock & Roast*, similar daughter image is presented, highlighting these dynamics. For example:

D. [Chinese] 我爸每一次从小到大在家里请朋友吃饭的时候都要把我拉出来表演一个节目。我今年29了，我还要在长辈的饭局上表演节目。……我爸说：“来，大家把手里的酒放一放，放一放，老李县长的事放一放。下面，有请杨笠！来，杨笠为大家敬杯酒，说句话，说一句。来，说一句。”你就感觉这是某种咒语，你知道吧？当他这样我就没有办法了，我就只能硬着头皮站起来，然后所有人都看着我，你就感受那个氛围，你就知道我今天不可能轻易说点什么，我不可能站起来说，“各位叔叔大爷都在酒里了！”这种是不行的，我必须得说出来什么，不然别说对不起我

爸，我都对不起隔壁那县长...

D. [English] Every time my dad had guests over for dinner when I was growing up, he would always drag me out to perform something. I'm 29 years old now, and I still have to perform at these family gatherings ... My dad says, "Alright everyone! Put your drinks down for a moment, let's take a break from talking about County Magistrate Li. Now, let's welcome Yang Li! Come on, Yang Li, offer everyone a toast, say a few words, just one sentence. Come on, just one sentence." You know, it feels like some kind of spell, right? When he says that, I have no choice—I have to muster the courage to stand up. And then everyone is staring at me, and you can just feel the atmosphere. You know that there's no way I can casually say something; I can't just stand up and say, "Hey, uncles, it's all in the wine!" That wouldn't work. I have to say something significant, otherwise I wouldn't just be letting my dad down—I'd be letting down the county magistrate next door too...

In the above example, 29-year-old Yang Li is still asked by her father to perform at family gatherings in front of elders. As an obedient daughter, she feels compelled to follow her father's command and perform stand-up comedy at the dinner table. The daughter image under the male gaze is often shaped to fit the expectations of a patriarchal society, portraying her as well-behaved, submissive, and dependent. This reflects the suppression of female individuality and independence by patriarchal structures. The image of the obedient good daughter embodies how women are expected to adhere to traditional gender roles within both family and society, rather than seeking self-expression and personal freedom. Under the male gaze, daughters are often assigned the role of emotional caretakers, with their value tied to serving men and maintaining familial order. This dynamic reinforces gender norms that limit women's autonomy and place their worth within the context of fulfilling familial expectations, rather than supporting their own desires and aspirations for independence.

The image of a professional woman bound by CP (Coupling)

The image of a professional woman bound by CP under the male gaze is often sexualized and objectified in workplace, tied to emotional or sexual attraction to male colleagues or superiors. This phenomenon reflects the ways in which patriarchal societies shape the status and representation of women in professional environments, overlooking their independent professional abilities and career ambitions. Instead, women's value is often more linked to their appearance, sexual appeal, or emotional connections with men. In *Rock & Roast*, Yang Li frequently finds herself paired with male performers as well. For example:

E. [Chinese] 我这一季本来就想随便比比，我也不想拿大王。直到有一天我看到是一个评论说，“听说谁拿了大王就要和丽姐炒CP，它说好希望徐志胜拿到大王！”我当时不夸张地说，一身冷汗！我真的，那几天做梦都经常惊醒，说不行！我要拿大王，这要是被那贼人拿了去！……没有没有，所以我因为他，我写稿都变得特别认真。志

胜人也特别好，我在公司写着写着稿，他推门就进来说姐咱们决赛见。我说好了，你不要再威胁我了，好吗？姐现在已经很努力了，姐现在都有点绝望了。

E. [English] I initially wanted to participate casually this season, and I wasn't aiming to win the championship. That was until one day, I saw a comment that said, "I heard whoever wins the championship has to be paired with Yang Li in a CP. I really hope Xu Zhisheng wins!" I'm not exaggerating when I say, I broke into a cold sweat! I really did—I woke up startled from my dreams for several nights, thinking, "No way! I have to win this! I can't let that villain take it!" ... Seriously though, because of him, I started taking my script writing very seriously. Zhisheng is a really great guy too. One day, while I was working on my script at the company, he just pushed the door open and said, "Sis, see you in the finals." I said, "Alright, please stop threatening me, okay? I'm already working hard, and I'm almost desperate at this point."

In the above case, although Yang Li was the only female stand-up comedian to reach the finals in that season, the audience's focus shifted towards the male comedian she was paired with in the CP speculation, overshadowing her personal success. This phenomenon is common in the workplace as well, where under the male gaze, professional women are often not viewed solely as professionals but are sexualized instead. Within this framework, women's appearance and sexual appeal are overly emphasized, and their value is tied not only to their work capabilities but also to their relationships with male colleagues or superiors. Moreover, women's career achievements are often attributed to their close relationships with male colleagues or supervisors, rather than their own skills or hard work. This narrative diminishes their professional contributions, reducing their success to "connections" or "emotional dependence". It not only distorts the recognition of women's achievements but also perpetuates gender inequality in professional settings.

The image of an anxious single woman

Under the male gaze, the image of a single woman is often constrained by gender inequality and societal norms, primarily through the harsh scrutiny of women's appearance and age. This constant evaluation places women in a prolonged state of personal anxiety. A woman's appearance is frequently linked directly to her ability to attract men, thus making youth, slimness, and beauty the expected standards that single women feel pressured to maintain. Through media, advertising, films, and other channels, the society perpetuates and reinforces these beauty standards, causing women to experience heightened anxiety about their physical appearance. For example:

F. [Chinese] 在《复仇者联盟》里，最开始六个超级英雄是不是只有黑寡妇一个女的，而且这个组织还敢叫“复联¹（妇联）”。最令人生气的你知道是什么吗？就是你知道黑寡妇的超能力是什么吗？我特意去网上查过，黑寡妇她因为被苏联的军方特别精密的基因技术，特别用心地基因改造过，所以她衰老的速度比别人慢很多。我想请问一

下，这个超能力是要怎么拯救世界呢？是把坏人活活熬死吗？...我真的要忍不住怀疑了，大哥！你改造她真的是为了战斗吗？你就是想留住她的身材吧...

F. [English] In the *Avengers*, weren't there just six superheroes at first, and only one of them was a woman—Black Widow? And yet they had the audacity to call the group “women's alliance”. Do you know what's even more infuriating? Do you know what Black Widow's superpower is? I specifically looked it up online. Black Widow was genetically modified by the Soviet military with extremely advanced technology, so now she ages much slower than normal people. I'd like to ask, how exactly is this superpower supposed to save the world? Is she supposed to wait until the bad guys die of old age? ... I can't help but wonder, seriously—was this genetic modification really meant for combat? Or was it just to preserve her figure?

In Case F, the super heroine, Black Widow, represents the contemporary pressures placed on women's appearance and age by a patriarchal society. In the *Avengers* universe, Black Widow is transformed into a heroine who ages slowly. Although she used to be a spy, her superpower is still inferior compared to the other powerful male superheroes. This image reflects the portrayal of single women in modern film and advertising, where they are often expected to conform to specific beauty standards—remaining youthful, slim, and glamorous in order to be accepted by the public.

In today's society, with the continuous development of new media and beauty-enhancing technologies, the “filtered” version of beauty has become a fashion trend that many women feel compelled to pursue. This phenomenon reflects deeper anxieties about appearance and aging. According to a survey conducted by *China Youth Daily* (Cheng & Luo, 2021), among 2,063 college students surveyed, female students reported much higher levels of anxiety about their appearance compared to their male counterparts. Women's anxiety about their looks is not solely self-imposed; it is also shaped by societal perceptions and definitions of beauty. This anxiety forces women to focus extensively on their physical appearance, often resorting to plastic surgery, makeup, and dieting to maintain a socially acceptable image of beauty. This not only affects women's self-perception but also leads to a fear of natural aging and dissatisfaction with their bodies, exacerbating psychological pressure and insecurity.

Deconstruction and Reconstruction of Female Images in *Rock & Roast*

Based on those female images that appear in *Rock & Roast*, this study identifies several common characteristics. First, within the family, these women are positioned as objects to be observed and judged by men, particularly fathers and husbands, exhibiting a degree of dependence and submissiveness towards them. Second, in society, they are constrained by traditional gender norms imposed by a patriarchal system, leading to anxiety about both their inner selves and their physical appearance. Therefore, this section will focus on analyzing these two aspects, exploring how the traditional female images in *Rock & Roast* are deconstructed and reconstructed.

Anti-gaze through role reversal

Anti-gaze represents a shift from object to subject, where women transition from being the object of the gaze to becoming the active observer. They question and challenge the existing gender framework, no longer merely subjects to be looked at but instead actively choosing how to present themselves. In some cases, they respond with irony or defiance. This form of anti-gaze rejects the passive acceptance of male scrutiny or judgment, instead aiming to challenge and subvert the existing power dynamics of gender. It empowers women, or other gazed-upon individuals, with greater subjectivity and the ability to reclaim their voice and agency within societal structures. For example:

G. [Chinese] ... (衔接案例D) ...说什么父母和孩子都是平等的，根本都是瞎扯！因为世界上有很多像我爸一样的父母，但是没有一个孩子把同学领回家写作业，写着写着说：“是不是累了？把手里的笔放一放，放一放！下面有请我爸给大家表演一个节目，你不是会喝酒吗？来，吹一瓶，吹一瓶！”我真的，从小我就备受困扰，所以等我长大以后有一天听说曾经在有些地方女人吃饭是不能上桌的时候，你知道我有多羡慕吗？我说：“这是哪儿啊？天堂吗？”

G. [English] ... (Continuing from Case D) ... People say that parents and children are equal, but that's complete nonsense! There are plenty of parents like my dad, but I've never seen a kid bring their classmates home to do homework, and suddenly say, "Aren't you tired? Put your pen down, just put it down for a moment! Now, let's welcome my dad to perform something for everyone. You know how to drink, right? Come on, chug a bottle, chug a bottle!" Seriously, I've been troubled by this since I was a kid. So when I grew up and heard that in some places women weren't allowed to sit at the table during meals, do you know how jealous I was? I thought, "Where is this? Heaven?"

In Case G, anti-gaze is used through humor and exaggeration to challenge the unequal power dynamics between parents and children, as well as between women and men in a patriarchal system. Specifically, by satirizing the privileges of fathers, the performance further deconstructs and reshapes the image of women. In traditional society, fathers are often viewed as the dominant figures in the household, enjoying greater power and privileges. However, in this case, the child orders the father to perform a drinking stunt to serve as a parody of the father's role and a deconstruction of his authority. This reversal of roles reduces the father's image from a figure of authority to one of ridicule, subverting the traditional gender and power structures within the family.

Furthermore, when Yang Li mentions "in some places, women aren't allowed to sit at the table for meals" and expresses her "envy" for this place. She is employing irony to critique historical gender inequality. By pretending to admire a system that excludes women, she exposes the absurdity of such traditions. This humorous approach reveals the marginalized position women have historically been placed in, while the ironic tone underscores her actual disdain for such gender norms.

Through anti-gaze, this case successfully deconstructs traditional gender and family power structures, subverting patriarchal and gender-unequal notions. Women are no longer portrayed as passive victims of oppression but, instead, take control of the narrative through humor and satire, actively reshaping their roles in the family and society. This reverse gaze not only renders the father's authority laughable but also highlights women's self-awareness and agency, thereby promoting the reconstruction and expression of gender equality.

Breaking traditional gender norms by irony and self-deprecation

Under gaze theory, the irony and self-deprecation approach to getting free from gender norms is a strategy in which individuals actively deconstruct gender stereotypes and reclaim narrative control. This approach challenges traditional gender constraints and redefines one's identity and social role. In *Rock & Roast*, many female comedians use humor to address societal pressures surrounding women's appearance or age, countering the excessive focus on beauty standards with wit and irony. This allows the audience to recognize the absurdity of these gender expectations while laughing. For example:

H. [Chinese] 我特别羡慕那些时尚超模，不是因为我觉得她们品味好，而是因为我觉她们身材好，就是足够“平”。我太想拥有这种身材了！我觉得这种新材特别酷，你知道吧！就显得这个人特别有“骨气”²，她身材存在的本身就表达了一种态度，就是对男人的不屑一顾。所以她从你面前走过去，她都特别骄傲，好像在说：“哼！你看什么看！你越喜欢什么，老娘越不长什么！”你们是不是常常听人说，时尚是一种态度，但是不知道是什么态度。就是这种态度！

H. [English] I really envy those fashion models—not because I think they have great taste, but because they have great figures—flat enough. I wish I had a body like that! I think it's so cool, you know? It makes a person seem so “unyielding”. Their very body exudes an attitude of disdain for men. So when they walk by, they're so proud, as if they're saying, “Hmph! What are you staring at? The more you like something, the less I'll grow it!” You've probably heard people say that fashion is an attitude, but didn't know what kind of attitude. Well, this is it!

In Example H, Yang Li challenges traditional male beauty standards by empowering women with autonomy and pride over their own bodies. Under the traditional male gaze framework, women's bodies are often objectified to cater to male desires, with curvaceous figures (e.g., large breasts) typically seen as conforming to male ideals of beauty. In her performance, Yang Li uses humor to express admiration for a “flat” figure, satirically critiquing this stereotypical beauty ideal. She describes the “flat” figure as “cool” and full of “unyielding spirit”, emphasizing that such a body represents disdain for male beauty standards. This expression deconstructs the dominance of the male gaze over women's bodies, positioning women no longer as existing to meet male preferences. This self-deprecating humor displays how women are no longer passive subjects under the male gaze,

but active subjects fight against external gender norms. By using self-satire and pushing back against male expectations, Yang Li redefines women's body image and social role, portraying a sense of independence and strength. Fashion, in her expression, is no longer about pleasing men but about conveying female freedom, independence, and confidence. This self-deprecating humor not only helps women free from gender norms but also reshapes their position and identity in society.

Beyond appearance, women's emotional expression has also long been constrained by societal gender norms. Under the male gaze, negative emotions such as sensitivity and emotional instability are often attributed to women, while rationality and stability are associated with men. In response to this gender stereotype, Yang Li delivers a self-deprecating, humorous counterattack. For example:

I. [Chinese] 这一年，我学会了我人生中最重要的一个道理，那就是不要轻易地调侃男性。如果非要调侃，只调侃成功的那部分。因为你永远也不知道一个男的，如果生活过得不如意的时候，会变得多么的丧心病狂，多么的歇斯底里、莫名其妙、无理取闹。简单来说，就是跟女的一样！

I. [English] This year, I learned the most important lesson of my life: never casually roast men. If you must, only roast the successful ones. Because you'll never know how ~~insane, hysterical, irrational, or unreasonable~~ a man can become when his life is not so satisfying. Simply put, just like women!

In the above case, Yang Li employs a clever reversal of satire to deconstruct the stereotype that women are overly emotional and irrational. Under the male gaze, women are often labeled as "emotional" and "fragile". However, through her anti-gaze, Yang Li applies the same standard to men, pointing out that when their lives don't go well, they too can become "insane, hysterical, and irrational". By placing men in the position of being scrutinized and judged, she disrupts the unequal power dynamic of the gendered gaze, exposing male vulnerability and emotional behavior to the same criticism that women face. Her remark that men act emotionally "just like women" underscores the point that emotional fluctuation is not inherently tied to gender. This self-deprecating critique highlights the absurdity of the double standard that judges women more harshly for emotional expression while ignoring similar behavior in men. By flipping the gaze, Yang Li reveals the irrationality of these gendered expectations and reclaims the validity of women's emotional expression.

Through this humor, she frees women's emotional expression from the confines of societal gender norms, breaking down the binary opposition that has long associated emotion with weakness and femininity. Her satire affirms the universality of human emotions, enabling women to gain more confidence and freedom in expressing their feelings, free from the constraints of outdated gendered stereotypes.

DISCUSSION

Compared to previous academic studies, this paper uses quantitative analysis to summarize the preferences of comedians in *Rock & Roast* when selecting female images as narrative themes. Female characters are a frequent topic in stand-up comedy, but in *Rock & Roast*, comedians tend to focus more on the emotional and romantic aspects of women's lives, while addressing topics like family responsibilities or workplace pressures less frequently. This preference arises because themes related to gender relations more easily resonate with audiences and spark discussion. Through humor and satire, comedians can deconstruct societal stereotypes about women, promoting reflection on gender issues. The lower frequency of mother and professional woman archetypes also reflects the difficulty in handling these themes in a comedic setting. Comedians often prefer lighter, more humorous narrative angles, which may explain why these more complex and serious topics appear less frequently in stand-up performances. This tendency highlights the challenges in addressing deeper societal issues within the comedic format, while also emphasizing the potential of humor to critique gender norms.

Additionally, this study uses comedian Yang Li's performance as a case study to analyze the diverse images of women in both family and societal contexts, highlighting the challenges faced by women today. These female characters are often depicted as submissive to patriarchal or marital authority within the family, and as compromising when faced with gender double standards in society. This bears similarities to the findings on female stereotypes in studies by Yang (2022) and Xue (2022). Moreover, this paper explains the root causes of these stereotypes from the perspective of gaze theory. Under the male gaze, women are positioned as objects to be watched and judged, with their self-perception and personal development constrained by the gendered division of family roles. Simultaneously, their freedom of expression is often stifled by the norms of traditional societal gender expectations. This analysis illustrates how deeply embedded the male gaze is in shaping both personal and societal views of women, limiting their autonomy and reinforcing the barriers to their independent growth and self-expression.

Finally, this paper employs close reading to analyze the strategies stand-up comedians use when deconstructing and reconstructing female images. Limon (2000), Hao (2021), and He (2022) argue that female stand-up comedians often resort to self-deprecation and self-torment in their performances, reflecting the limitations and marginalization of female roles. However, this study suggests that, beyond self-deprecation, these comedians also employ direct satire aimed at men, often reversing gender roles within the same situation. By stepping out of the male gaze and transforming from the object being watched to the subject watching men, they use anti-gaze to subvert traditional gender inequality and expose the absurdity of patriarchal or paternalistic dominance. Meanwhile, when engaging in self-deprecating humor, female comedians frequently employ a lighthearted, playful tone to break the traditional gender norms imposed on women. They highlight the irrationality of gender double standards, thereby creating space for women's autonomy and freedom of expression. Through this approach, they challenge societal expectations, making a powerful

case for women's independence and their right to define their own identity and express themselves freely.

LIMITATIONS AND SUGGESTIONS

This paper provides an in-depth case study of Yang Li's performances, but it limits the generalizability of the findings across other female comedians or the broader stand-up comedy genre. Including analyses of performances by other notable female comedians from *Rock & Roast* could add valuable comparative insights and enrich the discussion. Additionally, the study lacks intersectional analysis, neglecting how factors like class or ethnicity intersect with gender in shaping narratives. Finally, gaze theory provides a good explanation of the deconstruction and reconstruction of female narrative images, but it restricts the theoretical scope, and the absence of audience reception analysis leaves the social impact of these performances unexplored.

For future studies, this paper suggests analyzing performances of other female comedians to provide comparative insights. Incorporating intersectionality would explore how gender intersects with other identities in shaping narratives. Longitudinal research could track the evolution of female themes across seasons, while audience reception studies would offer valuable perspectives on public responses. Examining industry influences, such as producer choices and media biases, would deepen the understanding of content creation. Finally, integrating theories like performativity or feminist humor could broaden the analytical framework and enhance the study's depth.

NOTES

1. “复联 (fùlián, The Avengers)” in Chinese has the same pronunciation as “妇联 (fùlián, women's alliance)”. A homophonic pun is used here to satirize the low presence of female heroes in The Avengers.
2. “骨气 (gǔqì)” in Chinese has two meanings. One literally means skinny; the other one means unyielding. It is used as a pun to describe that a skinny woman body shape can also be confident and unyielding.

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The authors declares that they have no conflict of interest.

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