

The type of family emotion construction in left-behind children films

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Abstract: As an artistic style, movies are inevitable to connect with emotions. In the field of psychology, emotions generally refer to the stable and profound psychological experience and corresponding reactions that individuals realize their relationship with objective things. Left -behind children's theme movies are classified as the subject matter of the movie. The emotional types are mainly based on family -centered points. In the left -behind children's theme movie, from the perspective of the relationship between the emotional construction of people and the family, it can be summarized as: emotional alienation between parent - child, the helplessness of emotions between husband and wife, and the emotional complement of the same generation.

1. Introduction

From the perspective of care, the theme of left -behind children's themes to shoot the living conditions, psychological conditions, emotional life, etc. of left -behind children, and use storytelling plots and artistic images to build a movie theme of film creation[1]. The main body of his shooting is a minor child who has been working in the left -behind child for a long time and stays alone in the countryside to wait for his parents to return. Through the theme of left -behind children and the concept of left -behind children, it can be seen that they all involve people related to left -behind children, and make the previous layer of conceptualization, that is, a single individual is in the group, out of some objective factors, so that to make it, so There is an inevitable connection between individuals, regardless of individual instincts of aggregation or discrete choices of this relationship, the objectivity existence of this connection cannot be changed.

Family is the smallest social unit with a relationship between marriage and blood. It can also be called a foot school cells composed of society[2]. From the perspective of scientific and systematic, the Civil Code, from the general standard of relative relationships that stipulates a limited life stipulated in Article 1045, and the general standard of common life as a family concept. In the field of film, family relationships have always been the main content of the film. In the early days of film exploration, people simply divided the movie into record movies and story films. The main composition of the story film comes from the creation of family themes[3].For example, director Wilson's film,"*Citizen Kane*".In the left -behind children's theme movie, from the perspective of the

relationship between the emotional construction of people and the family, it can be summarized as: emotional alienation between parent-child, the helplessness of emotions between husband and wife, and the emotional complement of the same generation.

2. Emotional alienation between parent-child

In the left-behind children's theme movies, the emotional relationship between parent-child has always been its core topic. Left-behind children are a concept of the relationship between children and parents. The essence of left-behind refers to the long-term separation from parents in the important period of child growth. Lack of family warmth, care of love, and correct teaching guidance. It affects children's growth according to nature[4]. Drying in the category of philosophy refers to the main body in the process of its development. Because of its own activities classified the opposite objective surface, and the object gradually alienated from the subject, thereby forming a certain external and alien power[5]. In the field of film, with the intervention of Weber's alienation theory, it has led to alienating movies. First, there is a general impression of confusing and self-conflict in the world of alienation; second, alienation makes people discover the clarity state of themselves: cage and hell; third, alienation does not follow the original moral system, but to find everything to find everything. There may be a variety of moral growth points; fourth, alienation makes people bravely pursue the thoroughness and openness of the consequences; fifth, alienation is often the author's experimental plan, which is biased to construct, so it is not an ordinary real life. In the emotional type of left-behind children's theme movies, this sense of alienation is particularly prominent.

First of all, in the space-time environment, the generation of left-behind children lives with their parents[6]. The child and the parents or both are in a classification state for a long time. At the same time, based on this classification relationship of time and space. The ambiguity triggered the unknown and resistance of the two sides' behavior of the other party, and gradually transformed the state of close relationships to alienation. For example, in Liu Junyi directed the movie *"The Left-behind Child"*, Wang Xiaofu, a left-behind child, did not like to learn, and liked to fight the Internet cafe. He hated his parents to leave him alone in the countryside. The personnel asked, "Do you do this be worthy of your parents?" Xiaofu even said amazing, saying that his parents were dead. After that, the parents would return to the father, and the two were not the warmth of their affection. Most of the time, the father used rude behavior to deal with the relationship between the two. By watching the entire film, the audience knew from the third perspective that they cared about each other, especially when the father left in the play, Xiaofu chased his father to take him into the city and his father did not want his son to be alive like himself. And rush to Xiaofu back. In the film *"Children I"* directed by Yuan Yaxuan, the left-behind children were smart and sensible, and finally waited until they went to the city with their parents. They originally discussed that they brought the puppies. They walked together because the train did not allow dogs, and the contradiction between parents and children was at a time. Because he lives together for a long time, puppy little gall is not just a dog for opening. He is a little friend who accompanies him to spend the lonely and helpless night. For the dad who is open, it is an ordinary. Dogs, change a big deal. The fundamental reason why both parties have their own ideas are the lack of communication and self-consciousness to be good for others, and this misplaced idea just hurts the two sides. In *"The Bell of Love"* filmed by Park Junxi, Xiaozhen, a left-behind child, finally saw his mother again after five years. Xiaozhen chose to refuse at the end. It's blame ", even if you see each other, you will leave without saying a word. The cause of this embarrassing situation comes from Xiao Zhen's resentment of her parents abandon her, resent her parents' eccentricity, and resent the lack of her parents in her life growth, but even the various behaviors of their parents, he still looks forward to

meeting his parents. Otherwise, I won't put on the skirt I bought for her, otherwise I won't cry in the corner after running. The so-called the more I care about the more I miss, so the more lasting the harm to myself. Therefore, this long-term "separation" status quo has led to the lack of feelings when the parents need their father's love and motherly love, forming a non-normal parent-child relationship model, and the bond of blood is the other side of the other side. Parents in this state can easily lead to alienation of emotional relationships.

Secondly, the emotional relationship between parent-child is a kind of emotional obstacle, that is, the emotional subject's expression of emotion cannot be effectively conveyed, or the content of the object is subjectively processed by the object during the acceptance process, resulting in the deviation of the acceptance information[7]. However, no matter what objective or subjective factors, in the process of emotional obstacles, the affection in the blood of blood is difficult to be separated, and this is also a major factor that emotional obstacles cannot be completely cut off. At the same time, this is based on this. Based on this, this is based on this. The invalid emotional communication leads to the alienation of emotions between parents and children. The negative state of this kind of emotional communication has led to the emotional vent of the two parties with obvious subjective judgments and lack of effective emotional communication. In terms of expression, due to economic pressure and the limitations of personal cognition. Even with hidden control and dominance. This emotion is not accepted and recognized, and it is abound in left-behind children's movies. For example, in the movie *"Fingertips Sun"*, Shan Shan's father worked outside for a long time. Only her and the deaf mother at home, Shanshan opened the gift from her father with joy, and found that it was a second grade textbook. Now Shanshan is already in the fifth grade, which has led to a great temper in the classroom, thinking that her father enjoyed life in a large city, leaving himself with his mother to was trapped in the mountains. In the movie *"The Children of the Empty Nest"*, the parents of the left-behind children's protagonist Beijing each send a letter very similar. It is nothing more than studying well, going up every day, not fighting with others, listening to grandpa, waiting for parents to earn enough money After picking him up, he came over to live together. The heroes Beijing will memorize those few words back and forth. He thinks that his parents don't care about him and always write a few words to fool him, but for parents, repeated emphasis on the earth words is the content they care about. In their hearts, children are studying well, obedient, and growing up. In the time and space of the film construction, a letter from sending to the time that it takes ten days to see the other party can only communicate once a month. If the communication of low frequency cannot express its true thoughts, this will also be As a result, the protagonist Beijing is increasingly incomprehensible to the behavior of his parents, and even rebellion. The above are due to long-term lack of effective communication, which has gradually moved from intimacy to alienation. In addition, because parents have been under economic pressure and facing mental dilemma for a long time, they often project their fear of being unable to control life on their children. By forcing children to obey their own ideas, plan the growth path of the child, give it granted, etc. Wait, in this way, the unskilled transfer of your own life into an absolute dominance to the child, in order to achieve the need to maintain and satisfy your emotional power. In Liu Junyi's film, *"The Child Left Behind"*, the father who was working in the city was called back to his hometown. He learned that his son Xiaofu was troubled all day long through a conversation with others. He was chaotic, and asked Xiaofu not to mess with it, and studied university. The starting point of my father's do this is to hope that Xiaofu can be able to live ahead, and do not have to look at the eyes of others like himself. The reason why Xiaofu becomes like this is because his parents treat him.

All in all, the dynamic changes in the social environment have caused problems with the original harmonious and stable family relationship, and the main socio-economic reasons promote the separation of children and parents in geographical location. This seemingly general geographical factor. It is an emotional gap between parent-child. In the specific behavior, it is manifested as the

contradiction between the eagerness and confrontation of the individual, or the multiple emotional state of the earth is caused by multiple tenders to avoid psychology. This negative emotional contradiction will inevitably cause meaningless consumption of affection and emotions, leading to psychological trauma and negative emotional barriers in the hearts of both parents and children. Among the emotional types of left -behind children's themes, the alienation of emotions between parent-child is a main entry point of the film. Through the expression of the emotional alienation between parent-child, focusing on specific left -behind children, going to real restore in this special land. Among the groups, emotional needs are of great significance to left -behind children. Marx believes that the premise of family is marriage, and marriage is based on love. In the current social environment, good marriage not only rely on the spiritual resonance of both sides, but also consider the material foundation comprehensively. Especially in the group of left -behind children, the socio -economic reasons caused by this group of this group come from forced life. The parents or both have to leave their children to work and earn. The two major emotional subjects of left -behind children are left -behind children and parents. Parents are the party who possesses advantages at the social level. They have a natural selective advantage in the relationship between children and themselves. This also leads to relatively weak children. It is decided by parents to be determined to be unchanged for children in a weak state, which has also caused the emotional relationship between parents to have a huge influence on children's growth. In the left -behind children's theme movie, the director's helplessness of the emotion between the couple is the main type of emotion. In the specific creative process, some film creators take this kind of emotional relationship between husband and wife as an important plot node for left -behind children's theme movies. Promote the development of film narrative and the emotional colors of characters. The emotional relationship between husband and wife can be divided into two types[8]. One is that husbands and wives are suffering together and facing various problems in life; the other is to separate the husband and wife for some reason.

3. Introduction The helplessness between husband and wife

Marx believes that the premise of family is marriage, and marriage is based on love. In the current social environment, good marriage not only rely on the spiritual resonance of both sides, but also consider the material foundation comprehensively. Especially in the group of left -behind children, the socio -economic reasons caused by this group of this group come from forced life. The parents or both have to leave their children to work and earn. The two major emotional subjects of left -behind children are left -behind children and parents. Parents are the party who possesses advantages at the social level. They have a natural selective advantage in the relationship between children and themselves. This also leads to relatively weak children. It is decided by parents to be determined to be unchanged for children in a weak state, which has also caused the emotional relationship between parents to have a huge influence on children's growth. In the left -behind children's theme movie, the director's helplessness of the emotion between the couple is the main type of emotion. In the specific creative process, some film creators take this kind of emotional relationship between husband and wife as an important plot node for left -behind children's theme movies. Promote the development of film narrative and the emotional colors of characters. The emotional relationship between husband and wife can be divided into two types. One is that husbands and wives are suffering together and facing various problems in life; the other is to separate the husband and wife for some reason[9].

First, the couple is separated for some reason. This kind of separation of parents leads to the destruction of the original stable and harmonious family relationship, which is irreparable to children, will have a great impact on the growth of children, and may even affect the children's

future choices. Liu Jun directed the film "Left-behind Children", Xiao Fu's parents want to work in the city, originally wanted to change their lives through their efforts, but they found that they can only do the lowest work in the city. Due to the cruel social reality, Xiao Fu's mother left the family, and his father was only a temporary worker in the city. As a result, every time the father meets Xiao Fu, he abused Xiao Fu. This behavior makes Xiao Fu think that his parents do not love him and that he is a child abandoned by his parents. In Yi Han's *"Childhood Looking into the South"*, Ma Wenxiu's mother works outside all the year round. Her father could not bear the long-term absence and finally betrayed the love and broke up. Since her mother had already gone out to work when Ma Fengxiu was very young, the image of her mother had been blurred in Ma Fengxiu's memory. When her mother planned to take her daughter away, Ma Fengxiu was very timid and strange, and did not dare to recognize her mother. In order to support his large family, his father fostered Ma Wenxiu to his relatives and went south to Shenzhen to work, while Ma Wenxiu, who was fostered in his uncle's home, was regarded as a burden by his family. Therefore, Ma Fengxiu's weak and timid character, all the attention to the outside world, afraid that they did something wrong to lead to no one. Another left-behind children's film, *"Spring Rain"*, directed by Yi Han, tells the story of a left-behind children center rebuilt from an old ancestral temple in a small village in Anhui province, which accepts left-behind children whose parents go to the city to leave their children in the village unattended. One of the left-behind children is Jin Yue. Her parents have been working outside for a long time. Due to their emotional problems, they divorced and started a family again. In Xu Geng's film "Breaking the Door", the director started a narrative from the bloody formation football team for the left -behind children. Wang Haichuan was a child who liked the teacher very much, but because Wang Haichuan's parents did not have been together for a long time, the mother was with others. Run away, and his father was more depressed since then, and he became more and less concerned about Wang Haichuan, which also caused Wang Haichuan to become irritable, rebellious, and muddied all day. Xiao Feng guides the film *"the story of clear water"*, the third child's father is lazy and idle, the mother cannot stand such a life to work to the city, the third child into a nominal parents, in fact, parents lack of left-behind children. Small three in the village said his mother ran with people do not believe, repeatedly followed the mother to find her residence, once in the road after the thirst to drink the roadside water body began to feel uncomfortable, when the small three made up his mind to confront the mother found that the mother with other men together is a fact. At the end of the film, through the description of the mistress's good friend Doudou, who drank poisonous water and his parents' carelessness, the mistress died. In the film *"Kiss"* directed by Mayong, the father comes home with a leg injury due to work. Later, the couple quarreled for various reasons, and the mother left the family. The father's alcoholism and the mother's departure led to the daughter of the fourth grade early as the responsibility of her eldest daughter, while taking care of the father, while to laundry and cook, take care of the younger brother and sister, so that the little girl originally a happy growth to carry the heavy responsibility of the family. Therefore, harmonious and stable couples are very important for left-behind children, which is conducive to the physical and mental health development. In the movie car directed by Tong Xinye, Shen Dongxue and Shen Lele live with their grandmother, who told their parents to make a lot of money outside and drive a car to take them to the city. But in fact, the father investment failure load, the mother in order to get rid of the life in the nightclub with the man ran, and the life oppression of the father did not find his wife theory, but to blackmail this big money. The uninformed brother and sister witnessed: the mother and an unknown uncle put their father into the trunk of a bright red car, and the car trunk shed blood, resulting in the seeds of hatred buried in the hearts of the brother and sister.

Secondly, couples who support each other and take care of each other in difficult circumstances. Maintaining optimism in the face of difficulties and maintaining a positive state in front of left-

behind children can play a positive role in shaping the values of left-behind children, and can compensate for the emotional alienation caused by objective reasons. In the movie *"Fingertips of the Sun"* filmed by the Yellow River, Xiaoyu and Xiaohe stayed in remote mountain villages, and their parents worked in Shenzhen, and their brothers and siblings came back at the village entrance each time. Once Zhuzhu's mother came to Xiaoyu's house and brought them the video of their parents. I heard that parents said that they would come back to start a business brother and sister to call quickly. The brothers and sisters listened to the father's instructions, but the audience could feel it. In the parents' love for their children and their brothers and sisters' miss for their parents, parents and children are effective in two-way and effective communication, making this left-behind children's family full of warmth. In Xue Chao's *Stay in the Sky*, six-year-old Nini has become a strong and sensible child. She not only needs to live independently, but also has to take care of her sick grandfather, whose parents go out to work. Nini parents outside to life hard, when meet stray children small stone, is willing to lend a helping hand, take the stray children small stone, the film few ni ni communicate with parents, but through parents in difficult can help others and cherish and nini every time can be seen, parents are a pair of kind husband and wife, and try to nini shape a warm home. In the minority left-behind child film *"The Rice Field of Childhood"* directed by Zhu Xiaoling, due to the sudden death of her grandmother, the parents rush back to work to bury the elderly. Therefore, the left-behind child A Qiu also has more time to get along with his parents. The film focuses on the parents of a Qiu, a left-behind child. One scene is that the parents choose to sing to release their emotions due to their inner depression. The mother becomes more and more confident in the love song duet, while the father becomes more and more anxious in the duet, and the two quarrel. Surface quarrel reason is singing, the actual deep is the backlog in inner negative emotions, including two marriage, economy, social status, etc., but after noisy return to insipid, this is because also to live hard to travel, to daily necessities, to family efforts, passionate love precipitation slowly converted into the family. In front of the children, as parents, they strive to become a young autumn rely on, for an autumn to create a warm growth environment. Therefore, for left-behind children, the stability of the emotional relationship between parents and couples can make up for the psychological confusion caused by left-behind children, so that left-behind children have hope for life and expectations for the future.

In terms of film shooting content of left-behind children's themes, the portrayal of parents of parents is mainly to portray the characters from the emotional status of the husband and wife of the two middle schools. Generally, the left-behind children with both parents and stable families. They are facing mainly due to the long-term unable to meet, but the stretching and emotional cannot be described. The problem has led to left-behind children in the aspects of mental health, behavioral behavior, personality generation, social relationship, etc., which are different from this age group, causing irreversible physical and mental harm. In the *Longitudinal Relationship between Parent-Child Separation and Adolescent Anxiety: The Role of Intergenerational Marriage and Parasympathetic nervous System Activity*, it is mentioned that parental migrant work leads to the emotional separation between parents and children, and the lack of parental supervision and support increases the risk of adolescents experiencing anxiety. It took intergenerational cooperation as the index of family environmental protection factors and the level of parasympathetic activity as the biological sensitivity index of individuals to stress to systematically explore the long-term effects of parent-child separation on adolescent anxiety and test the relationship between septal affinity and parasympathetic nervous system. Through the mechanism of biological—environment, which parent-child separation affects individual development, we demonstrated the compensation of intergenerational affinity for adolescent emotion. In the families of the left-behind children, as the grandparents have become the actual caregivers of the children, the close emotional connection with the grandparents plays an important role in the emotional adaptation of the left-behind children.

4. The emotional remedy between the two generations

In the *Longitudinal Relationship between Parent-Child Separation and Adolescent Anxiety: The Role of Intergenerational Marriage and Parasympathetic nervous System Activity*, it is mentioned that parental migrant work leads to the emotional separation between parents and children, and the lack of parental supervision and support increases the risk of adolescents experiencing anxiety. It took intergenerational cooperation as the index of family environmental protection factors and the level of parasympathetic activity as the biological sensitivity index of individuals to stress to systematically explore the long-term effects of parent-child separation on adolescent anxiety and test the relationship between septal affinity and parasympathetic nervous system. Through the mechanism of biological—environment, which parent-child separation affects individual development, we demonstrated the compensation of intergenerational affinity for adolescent emotion. In the families of the left-behind children, as the grandparents have become the actual caregivers of the children, the close emotional connection with the grandparents plays an important role in the emotional adaptation of the left-behind children. According to the theory of family system and the theory of generations, in order to better understand the development of children, it is not limited to the research on parent-child relationships. Due to the complexity of interaction between family members, the relationship between grandparents and children also treat children's development for children's development. It does not ignore, especially those society and emotional development that is not conducive to children. In the left-behind children's theme movies, the communication between left-behind children and grandparents is used as an important depiction point for emotions. Through the "re-engraving" of daily life between the two, the intimate emotions of left-behind children and grandparents are analyzed. Among the left-behind children's theme movies, most of the emotional writing between the next generation is mostly biased towards the emotional compensation, because left-behind children have faced one or both of the parents. Then it will lead the audience to the extreme of emotional resonance during the watching process. The excessive tragedy of the film or deliberate emotional construction can easily make the audience doubt the plot of the film and induce the emotional defense mechanism of the audience. Therefore, in the emotional construction of the grandparents, the director generally tends to present warmth and emotional makeup.

The influence of intergenerational grandparents on the development of left-behind children can be shown in many ways. First of all, in the life of left-behind children, intergenerational grandparents can influence the emotions of left-behind children through direct behavior. For example, intergenerational grandparents play these multiple active roles in the lives of left-behind children, such as caregivers, facilitator, guardians, friends, playmates, and cultural educators. For example, in the film *"Left-behind Children"* directed by Liu Junyi, the teacher please left-behind children parents to school parents, hope to discuss left-behind children, because if a life according to the status quo, due to the lack of necessary family education and social constraints, left-behind children are easy to crooked, form bad habits. At this time, the people led by Xiao Fu grandma helplessly sighed, "these children parents are not at home, these old people have no culture, we are not high to the teacher, as long as the child does not have an accident." Thus, for intergenerational grandparents, they think their first priority for their grandchildren is to make sure they are healthy and then educate them according to their abilities. In the film *"If the Tree Know"* shot by Wu Shuang, Yang Xiaolian, a left-behind girl in the mountain area who is dependent on the tree as the spirit, was assaulted by a nominal bachelor uncle in the same village because of her weak sense of prevention. In the face of such things, minor small lotus under the threat of single can only silently sad tears. At first, the grandmother adopted a hidden way, fearing that it would affect the matter to affect the impact. The reputation of Xiaolian can only appease Xiaolian through words and actions, and finds the Single Single family for theory. However, because Xiaolian's home has no young labor, the bachelor Han is out of the sternity. In the end, with the brutal reality and the teacher's assistance,

Xiaolian's grandmother was finally determined to report to the police station. In the film, the grandmother's courage to reveal from the beginning to the back of the film, it can be seen that for left-behind children's families, the role of the grandparents in the child's growth process, the role of the guardian of the child. In the final judgment of the film, this bachelor Han did not know infringement of Xiaolian alone, but because of the backwardness of thought and the elderly and children at home, such a tragedy was staged. In Yuan Yaxuan's film *"Children I"*, left-behind children live with Grandpa. Grandpa wants to send it to school even if he has lung heart disease. Arrive at the school on time. The film named the child who studies, the repeated plot in the film is that the left-behind children are studying for their grandfather. To achieve the effective transmission of emotions between the two, or to make up for and self-salvation of some emotion. Among the many fragments that listen to my grandfather every night, the director focuses on showing the fragment of the "Romance of the Three Kingdoms" to Grandpa. The scene expresses the influence of Grandpa's culture like a cultural preaching. At the same time, Grandpa, as the only target of the young man, acts as a companion in the process of opening the life growth process.

On the other hand, the grandparents of generations can also affect the development of left-behind children through indirect ways. They can provide more social support for their children, including economic support, emotional support, taking care of children, functional social experience, etc. These helps can more or less alleviate their children's pressure or increase their positive healthy emotions. As a result, the positive influence of the most left-behind children is ultimately reached.

5. Conclusions

The main character of left-behind children's theme movies are the main characters of left-behind children, and have made film and television presentation of the living environment, learning space, cognitive status, physical health, etc. of left-behind children. In terms of the construction of left-behind children and family emotions, the three generations of loved ones with blood as the bond as the main core figures of the narrative, through the emotional interpretation of each other, to record and reflect the real life of left-behind children, and the family-based left-behind stays. Children's theme movies are mainly presented as emotional alienation between parent-child, the helplessness of emotions between husband and wife, and emotional compensation between the intergeneration.

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