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A Semiotic Analysis of Conflation of Beauty and Feminism in Pakistani Advertisements

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Abstract:

This study aims at exploring how the concepts of feminism and beauty are consolidated in Pakistani beauty and cosmetic advertisements to construct a certain kind of femininity and set an unattainable ideal of beauty. A qualitative approach has been adopted for semiotics, which illustrates the significance of using multiple signs in various social contexts while at the same time widening the concept to develop a multimodal social semiotic theory. In order to gain an insight into how advertising can shape certain ideologies, this study aims to investigate how TV commercials construct an arbitrary relationship between beauty and feminism. This study includes a semiotic analysis of verbal and visual modes, being based on Morris's theory of signs and multimodal discourse analysis. It applies Morris's tripartite theory of signs to four television commercials: 1) 'Clinic Plus Shampoo' by Hindustan Lever Limited 2) 'L'Oréal Revitalift' by L'Oréal 3) 'Capri' by ZIL Limited 4) 'Nisa Lovely Gold Plus Beauty' by Trend International. The findings are discussed in terms of feminist discourse theories and beauty practices in everyday life and their development over a considerable period. It is discussed in detail how the beauty-feminism consolidation is repeatedly produced and reproduced by society and its members. The results of this research suggest that in beauty product advertisements, there are hegemonic intentions and interests in the advertising beauty products selling anti-feminist ideologies under the guise of feminist discourse, which is also co-occurring with ideologies of the unnatural and unattainable beauty ideal resulting in a newly emerged consolidation between the two concepts of beauty and feminism. In addition, the findings also show the importance and need for media literacy and teaching semiotic analysis for such multimodal texts to deconstruct the reality behind them.

Keywords: semiotics, discourse, feminism, commercials.

巴基斯坦广告中美与女权主义混杂的符号学分析

摘要:

本研究旨在探索女性主义和美的概念如何在巴基斯坦的美容和化妆品广告中得到巩固，以构建某种女性气质，并树立一种高不可攀的美的理想。符号学采用了定性方法，它说明了在各种社会背景下使用多种符号的重要性，同时拓宽了概念以发展多模态社会符号学理论。为了深入了解广告如何塑造某些意识形态，本研究旨在调查电视广告如何构建美与女权主义之间的任意关系。这项研究包括对语言和视觉模式的符号学分析，基于莫里斯的符号理论和多模态话语分析。它将莫里斯的三方符号理论应用于四个电视广告：1) 印度斯坦杠杆有限公司的“诊所加洗发水” 2) 欧莱雅的“欧莱雅活肤” 3) 齐尔有限公司的“卡普里” 4) “妮莎可爱的金加” 时尚国际的“美丽”。研究结果从女性主义话语理论和日常生活中的美实践及其在相当长一段时间内的发展方面进行了讨论。详细讨论了社会及其成员如何反复生产和再生产美-女权主义巩固。本研究结果表明，在美容产品广告中，以女权主义话语为幌子销售反女权意识形态的美容产品广告中存在霸权意图和利益，这也与不自然、高不可攀的美丽理想意识形态共存。导致美和女权主义这两个概念之间新出现的整合。此外，研究结果还显示了对此类多模型文本进行媒体素养和教学符号学分析以解构其背后的现实的重要性和必要性。

关键词: 符号学、话语、女权主义、广告。

1. Introduction

This study is dedicated to exploring how feminism and beauty are consolidated in the multimodal texts of beauty product advertisements. A certain kind of femininity is constructed through the language of cosmetics and beauty product advertisements, which promotes unattainable ideals of beauty through the process of aestheticization (Welsch, 1996; Featherstone, 2007). When a country receives big foreign investments, loans, and aids, it can promote ideologies in investors' interests. In this regard, advertisements become instrumental in launching new ideologies and identities that may trigger some new thinking patterns. The chief objective of this conflation of beauty and feminism is to lay the foundation of a neo-liberal society of glamour and external appearance where the power of a woman lies solely in her physical attributes and ability to consume more products. A hegemonic artificial beauty ideal is set for women to enhance the consumption of products. As a result, new identities or femininities emerge, and the new parameters to define a woman rapidly replace the old ones. It has become difficult for women to discern the ugly reality behind the good slogans of woman empowerment that are actually weakening the true cause of feminism. This research was conducted to enlighten the readers about this conflation's social and cultural implications by deconstructing the phenomenon.

Feminism refers to a range of ideologies, movements, and campaigns dealing with gender inequality issues such as domestic violence, sexual harassment, media misrepresentations of women as inferior to men; it campaigns for equal rights and legal protection for women. It also scrutinizes the treatment and projection of women in the electronic and print media fields and criticizes women's marginalization and exploitation by men in this field. However, in reality, the cosmetic and beauty product advertisements are creating 'feminizing' practices that are not natural in the sense that consumption of goods is

required (Talbot, 2010). A certain type of femininity is constructed through cosmetic advertising discourse, called "commodified femininity" (Benwell & Stokoe, 2006) or "consumer femininity" (Talbot, 2010). A deep critical analysis of this conflation between beauty and feminism has denaturalized the phenomenon; it has shed light on how advertisements create and sustain a relationship between beauty and feminism in Pakistan. The previous studies in the Pakistani context existed in domains of either hegemonic beauty ideal or newly emerging feminism perspectives. None of these had yet explored the newly established arbitrary and unnatural relationship between the two concepts in the Pakistani context to reveal the hidden agendas and ideologies behind this conflation. For analysis, Morris's (1946) semiotic modal has been employed on various advertisements of Pakistani cosmetics and beauty products. It first applies Morris's (1946) tripartite theory of signs to some selected data. The present research aims to:

1. Unveil the hidden ideologies and agendas behind the new conflation of beauty and feminism in beauty advertisements discourses;
2. Find out the specific visual and semiotic tools employed by media to present beauty and feminism peculiarly.

This study will address the following questions:

1. How Beauty and Feminism are consolidated in cosmetics and beauty products ads to construct new identities and create new meanings for Beauty and Feminism?
2. How beauty and feminism are represented in non-verbal and visual modes of communication in these ads?

2. Literature Review

An overview of the beauty ideals and feminizing practices throughout history will show how the standards

of beauty and femininity for women have changed dramatically over time. Women with healthy and obese bodies, freckled and pimpled faces, or showing pregnancy signs were once considered beautiful. However, in the 2nd half of the twentieth century, under the impact of globalization, physical appearance has become more important due to the shift to a post-industrial, service-based economy (Featherstone, 1991). Halprin (1995) writes that the European beauty ideal of an extreme slender youth with a maidenly appearance has attained the status of a global beauty standard for women across all cultures in this modern era which is "opposed to individuality" (p. 42) and uniqueness and denies the "value of black beauty, Asian beauty and even the beauties of indigenous or aboriginal peoples" (p. 43). Sherrow (2001) gives the example of Barbie dolls leaving girls, especially from non-western cultures, feeling dissatisfied with their natural looks by setting a limited white Anglo-Saxon feminine beauty standard. Through media and advertising, the cultural message on women, with an over-emphasis on youthful appearance and physical beauty, actually "endorses a value system that preaches bodily perfection and denies women the right to age" (Goodman, 1994). A lack of physical beauty is associated with a decline in social value (Lauzen & Dozier, 2005). On the one hand, such an artificial beauty standard promoted by media is oppressive in that it compels women to discipline their bodies to fit into that unnatural beauty ideal (Davis, 1995). On the other hand, it makes women more concerned with observable body attributes than non-observable attributes such as intellectual development and spiritual or mental strength (Ullah & Hifsa, 2011). They make a woman slave to a man's gaze and further enhance gender inequalities (Wolf, 1991). For differentiating between commodified and real feminism, it is important to see how feminism started and evolved in western culture.

2.1. *Feminism in the Western Culture*

According to Gates (2015), feminism as a movement can be divided into three waves throughout history. The first wave was largely political, and it was about fighting for white women's rights for freedom and democracy, and denying women their basic right to vote was to deny them full citizenship (Krolokke & Sorensen, 2006). Women were in such a deplorable state that even something as simple as wearing pants could result in their imprisonment and harsh beating (Krolokke & Sorensen, 2006). The second wave can trace its roots back to the 1960s when it broadened its range encompassing many more issues like sexuality, childbirth rights, domestic violence, family, marital rape issues, the workplace, and legal inequalities. Over time, it grew more and more hostile towards men, the definition of feminism became more unclear, and the relationships between a woman and man became more severe (Krolokke & Sorensen, 2006). A wall of enmity was raised between men and women, protesting against the

domination of men in every aspect of life. They ran campaigns against men, calling them oppressors (Digby, 1998). The third wave is indicative of the new shift among women that can broadly be called "post-feminism", which criticizes the selectively defined feminism as it has overly been 'taken into account' as claimed by McRobbie (2009) to argue that it is no longer needed (Tasker, 2007). It abandons old patterns of patriarchy and political identities and replaces them with new practices which are "both progressive but also consummately and reassuringly feminine" (McRobbie, 2009, p. 57).

2.2. *Feminism in Pakistan*

Many women activists have been pursuing the goal of empowering women by urging Pakistani women to stand up for their rights since the inception of Pakistan (Saigol, 2016). Fatima Jinnah, one of the leading founders of Pakistan and a true feminist, fought fiercely for women's rights and liberating (Saigol, 2016). Some women organizations like the APWA and the United Front for Women's rights fought for women's rights and succeeded in securing women the rights of property inheritance, agricultural land, dual voting rights, and a few rights regarding marriage, divorce, and the custody of children. In 1948, the Democratic Women's Association (DWA) organized women at the political level following Marxist principles. It fought for the rights of working-class women and their emancipation. Women's Action Forum (WMA) was set up in 1981 to fight against the patriarchal version of morality and religion during General Zia ul Ham's military regime. In Sindh, a radical organization named 'Sindiani Tehreek' fought against the military reign of Zia and the patriarchal system in the interior Sindh (Khan et al., 2004). In the 1990s, the US heralded the New World Order, and authoritarian states were reduced to civil societies based on neoliberal ideologies. Beauty and feminism in media and consumer culture

Research on the magazines SHE and NW found that these magazines neglect and minimize the importance of actual social problems that a woman might face in society; rather, they emphasize women's appearance and physical beauty. Sullivan and Connor (1988) researched advertisements and found that sixty percent of advertisements projected women in subordinate roles of alluring and seducing men. Mansoor (2013) asserts that even though women make up 50% of the population in Pakistan, they have unequal and biased representation. The "traditionally male-dominated media world has men defining media policies, priorities and agenda including how women are portrayed and presented". Her exterior is used as a commodity for a trade where beauty has a price tag and sells like a market item. Jhally (1990) says that "it could be argued that advertising is the most influential institution of socialization in modern society: it structures mass media content [and] it seems to play a key role in the construction gender identity". The images of women are

not random or neutral; they create ideologies, construct and promote a certain type of female identity in society (Jhally, 1990). Goldman and Papson (1996) used semiotic methods to decode several advertisements, commercials, and ad campaigns and interpreted the phenomenon critically.

This study explores how the new ideologies of beauty and feminism are being constructed and conflated in the advertisement discourse to enhance the sale of certain beauty products in the Pakistani context. The present literature review gives insight into how feminism and beauty standards evolved and how advertisements promote new ideologies and create new identities. The majority of the researchers have conducted their studies separately, either from a feminist perspective or a hegemonic beauty ideal perspective. While looking at the negative aspects of feminism, they have misunderstood the real cause of feminism by confusing it with the commodified version of feminism. Unluckily, the greatest champions of feminism in Pakistan have proved to be the biggest manipulators of feminism. They have contributed a great deal to weaken the true message of feminism by not voicing the actual problems of Pakistani women and relegating them to a new form of the patriarchal order in which women are judged by the parameters set by men in a male chauvinist society.

3. Research Design

This is qualitative descriptive research. The researcher analyzed and described the meanings of signs and symbols found in the four selected cosmetics and beauty products advertisements by applying Morris's triadic concepts (1946). Four advertisements were selected based on the purposive sampling method from the three most popular entertainment channels of Pakistan: Hum TV, Geo TV, ARY: 1) 'clinic plus shampoo' by Hindustan Lever Limited 2) 'L'Oréal Revitalift' by L'Oréal 3) 'Capri' by ZIL Limited 4) 'Nisa Lovely Gold Plus Beauty' by Trend International. It is a nonrandom technique in which the researcher himself decides what needs to be known and sets out to find people who can and are willing to provide the information by knowledge or experience (Lewis & Sheppard, 2006). The data comprised four advertisements, but it had been generalized to the whole population. As the researcher's main objective is to investigate and discover how the new type of feminist identity is being constructed by Pakistani media associated with an artificial and unattainable ideal of beauty, the qualitative descriptive method was found to be the most appropriate method for the present study. The presentation of data from a qualitative descriptive study involves a straightforward descriptive summary of the informational contents of the data that is organized logically. How the data are organized and rendered depends solely upon the researcher. As this study is about the effects of multiple signs used in the beauty and cosmetic discourse in Pakistani advertisements on the behavior and attitude of the targeted population, a

multimodal semiotic analysis approach was found to be more appropriate. Semiotics can be defined as a study interrelated to the investigation of signs used to propagate certain ideologies and points of view and becomes associated with another social phenomenon leading to the analysis of those signs through their denotative and connotative implications. For analysis of this particular aspect of discourse, the framework was Morris's semiotic model of analysis (1946). In his work, he proposed his threefold divisions of a sign consisting of sign vehicle, designatum, and interpreter, and semiotics consisting of syntactics, semantics, and pragmatics (Morris, 1946, p. 219). Pragmatics, a basic field of linguistics today, finds its origin in Morris's idea of a division of signs concerned with "the relations of signs to their interpreters" or users. Morris (1946) describes three components of semiotics that correspond to the three dimensions of semiotics:

- Semantics - relation between signs and the things to which they refer; their denotation;
- Syntactics - relations among signs in formal structures;
- Pragmatics - relation between signs and their effects on those people who use them.

According to Morris (1946), people are interpreters of signs. Signs have three factors that guide interpretation:

- The 'designative' aspect directs the interpreter to a particular object;
- The 'appraisive' aspect highlights objects qualities, enabling evaluation;
- The 'prescriptive' aspect directs one to respond in specific ways.

According to Morris (1946), human action involves signs and meanings in three ways:

- The orientation stage - the person becomes aware of a sign;
- The manipulation stage - the person interprets the sign and decides how to respond to it;
- The consummation stage - the person responds.

There are three signs and values connections:

- Detachment - the person (or system) maintains autonomy;
- Dominance - the person (or system) takes precedence over another person (or system);
- Dependence - the person (or system) relies on the dominance of another person (or system).

4. Data Analysis and Findings

4.1. 'Clinic Plus' by Hindustan Lever Limited: https://www.youtube.com/watch?v=C7PI_zixdVI

4.1.1. Orientation

The commercial depicts a mother and a daughter sitting on a sofa in natural domestic settings. The mother is

speaking to her daughter about the need to be strong in order to (1) move forward in life (2) to encounter her fears in life (3) to keep moving despite obstacles. She explains by placing her hand on her daughter's head that the required strength is to be found there. The verbal message 'strength to face fears' is accompanied by the visual representation of the girl being bullied by her fellow school girls and making a defensive move by snatching back her hair vigorously and courageously. With the words "strength to move on despite obstacles", we watch the girl's braid being entangled in a necklace of pearls which the girl sets free by pulling hard her hair and breaking the necklace, followed by a confident smile on her face and a bold and fearless look in her eyes. The clinic plus shampoo appears in a white and creamy background as a solution.

4.1.2. Manipulation

Here, we find the use of designative and informative signs for prescriptive and incisive purposes. Her verbal emphasis on empowerment, aided by the visuals with a strong focus on the hair, establishes a strong relationship between beauty and power. In the end, the emergence of the hair product as a solution to the problem indicates how the ad is manipulating and directing the customer's behavior towards a certain goal. Verbal messages accompanied by strong emotions, visuals, gestures, and body language have been adroitly used to persuade the consumers. The indirect gaze is offering the customers to agree with them and share their values. Moreover, the direct gaze of the girl in the second scene makes a demand to listen and pay attention, not only to how she looks but also to what she says, thinks, believes, and advocates. Moreover, through direct gaze and an equal level of camera angle, a friendly relation has been established between the models and the consumers. She enters our personal space to manipulate.

4.1.3. Consummation

The mother signifies the physical capital; she is an embodiment of beauty and strong femininity. The daughter designates the dream and ambition to be strong and beautiful and with whom the consumers can identify themselves. Colors define the brands' personality. Modality and slogans of power combined with the visual images of hair construe a relation between feminism and external beauty. Hair disentanglement and pulling back from assaulting girls symbolize the decline/elimination of the old traditions, customs, and stereotypes in favor of the new conception of a modern independent and strong woman due to her external beauty. Product is presented as a solution to the dilemma of power and beauty.

4.2. L'Oréal Revitalift:

<https://www.youtube.com/watch?v=5NUhK7rxgv0>

4.2.1. Orientation

The ad starts with Reema Khan walking inside an apartment/studio and probably reading a script for shooting the upcoming scene. In the commercial, we see Reema wearing formal dresses in pure white, pure black, or black and white contrast. The background is highly bright and illuminated because of the sunlight. Then comes the inscription 'what does it mean to be fulfilled' written in the middle of the camera. The word 'fulfillment' is written in big and bold letters, unlike the rest of the words, so it stands out. Then she starts by posing and answering a question: "Where should I start from? I still do not believe that I have spent so many years in showbiz. I did so many things from acting, direction to animal production. Now, I am a wife and a mother. I have lived and loved both on screen and off screen. However, during my whole journey, I gained a lot and lost very little. So if someone asked me what does it mean to be fulfilled? It is the best at what you do."

4.2.2. Manipulation

Distance occurs from neutral to friendly and intimate; a certain degree of closeness is allowed between the viewer and the actor through close and intimate distance. The angle of interaction remains leveled across all scenes, which allows the recipients to be on an equal level with the celebrity. An atmosphere of trust and friendship has been created in this way. Blurred backgrounds and constant focus on the actress give her power over her surroundings.

4.2.3. Consummation

The model, Reema, stands for ageless beauty and success; she prescribes what it means to be a fulfilled, happy and successful woman and what she ought to look like in her physical appearance. The model is also a signifier who is a combination of confident, beautiful and brainy. She is a successful actress, model, wife, and mother because she has successfully defeated the signs of aging by using the product. She is not worried about her age and passing time because she has found a magic solution to defeat the circle of time. Despite her growing age, she can retain her youthful looks. Thus, she has a great appeal to the customer's mindset who would emulate the ideologies of what she/the celebrity stands for concerning the anti-aging product.

4.3. Capri:

<https://www.youtube.com/watch?v=zLIB3AVov0>

4.3.1. Orientation

The ad starts with the words "vision factory" written in white bold and big letters on a black background. The model, Mahreen Raheel, appears from behind a yellow net curtain, foregrounded on a yellow and golden background. The word 'Capri' is written in purple and bold letters; below, the name of the celebrity "Mahreen Raheel" is written in bold white letters. The following words in the

model's voice accompany this visual image, "It was not easy to reach this position. I had to confront the harsh criticism by people". She also talks about people's remarks, "Nothing will change. You can do nothing with this height."

4.3.2. Manipulation

In all flashback scenes, the model is looking away from the camera, thus, offering the recipients a specific lifestyle, a set of values and beliefs that emphasize external beauty and outward appearance. After becoming an icon of beauty and success in the world of glamour, she is shown exchanging direct gaze with the recipients demanding them to listen to her, follow her instructions and sharing her values, dreams, ambitions, and desires with them. An offer is made through indirect gaze when she talks about the difficulties and obstacles she has faced to achieve success. She makes a demand by exchanging direct gaze and telling the recipients about her story of success and firm belief in the product as a reliable and credible source to attain the ideal beauty. At the end, she offers advice to the viewers to change their worldview and life like her by enhancing their external beauty, whose only means is the product.

4.3.3. Consummation

The model remains highly focused throughout the commercial and shown in abstract backgrounds while capturing the present moments after she emerged as a successful model. It imparts her power, superiority, and dominance over her surroundings and the viewers. The product is also decontextualized and shown in less than natural conditions, devoid of any clear background. The splashes of water give an impression of coolness, freshness, vitality, rebirth, and new life.

4.4. Nisa Lovely Gold Plus Beauty:

<https://www.youtube.com/watch?v=BPtAvvoICOk>

4.4.1. Orientation

At the very start, we see a girl singing beautifully in her melodious voice in front of a group of peers in a university. Two girls who happen to be going past that place make fun of her and pass humiliating and derogatory remarks on her dark complexion and ugly face that greatly hurt her. This scene is followed by the images of the product being placed at the center position. A female background voice imparts information about the chief ingredients the product is made up of, making it an effective cream to remove spots, blemishes, freckles, and wrinkles and enhance the glowing fairness of the skin. The model uses the product, and it brings her perfect beauty. She confidently and boldly walks through the college and successfully draws the attention of all girls and boys to herself. Boys and girls are stunned to see her beauty, and she feels proud and

victorious like a princess, as if she has conquered something. We also hear a background song that says, "All handsome, dashing and beautiful men are mad after beauty, and it is the only means to find love."

4.4.2. Manipulation

Information about the natural and organic ingredients used in the making of the product also serves the purpose of manipulation. People are convinced that it is healthy for their skin and it has the power to cure wrinkles, spots, and freckles and whiten the skin overnight. It manipulates the innate desire of women for youthful, flawless, and fair complexion. Through the model, an unattainable ideal for beauty is prescribed to which a woman has to conform to be accepted. After using the product, there is a revolutionary change in her appearance, expressions, and body language; now, she seems more confident, proud, and happy. Backgrounds get blurred to render her more powerful and superior to her surroundings, making her stand out from the ordinary people. Through blurred background, close distance, winking gesture, and touching her skin to feel the delicateness, direct gaze, and close up, not only a friendly relationship is established with the viewers, but the viewers are also overwhelmed by her feelings of achievement and pride.

4.4.3. Consummation

Through the humiliating remarks of the by-passing girls, the values have been placed on external beauty, youthful appearance, and white complexion rather than on any internal characteristics. She can achieve power, attention, success, and fulfillment only through her beautiful looks. Being not beautiful makes one feel inferior to others and brings only humiliation, rejection, failure, and contempt. The social construction of beauty as having a fair complexion, youthful and flawless skin is hegemonic. In Western culture, the values of beautifying oneself are linked with ideologies in favor of youthful appearance, white complexion, and clear, flawless skin. Measuring beauty against a Caucasian ideal is unnatural and oppressive. Becoming old or having a dark complexion makes our physical capital decline, also decreasing the exchange value of our body. Modality becomes low in the latter part of the ad when the model successfully achieves the desirable results after applying the product.

5. Conclusion

Thus, each ad (1) 'Clinic Plus Shampoo' by Hindustan Lever Limited 2) 'L'Oréal Revitalift' by L'Oréal 3) 'Capri' by ZIL Limited 4) 'Nisa Lovely Gold Plus Beauty' by Trend International) was analyzed at three levels of orientation, manipulation and consummation respectively according to Morris's tripartite theory of signs (Morris, 1946). Findings were discussed in terms of the theories of

feminism and beauty and their development across the world over time. It was found out that the dominant image of femininity in all the ads is that of a fashion ideal - a new straitjacket of femininity to entrap women and demand them to compete through external appearance if they want to be successful and fulfill all their dreams and ambitions. It is harmonized with the values of a patriarchal society where a narrow beauty ideal is set and imposed on women to hinder her growth as an independent and strong woman. Such beauty standards are being promoted that are unhealthy and unrealistic. The findings make it clear that these are only media-made constructions of beauty and femininity. These "masculinity" and "femininity" are not natural or biological; they are artificially constructed with specific linguistic and paralinguistic semiotic tools. Once the ideology is normalized in a society, it becomes a painstaking process to fulfill culturally defined roles and meet society's standards. It makes them a part of a shallow glamorous society where capitalist values of constant competition, physical beauty, selfishness, material success, show-off, and pomposity prevail, every girl's dream is to be a carefree social butterfly with no big aim in life, with all the fun and playfulness of a maiden girl rather than to make any valuable contributions to society development through her mental and intellectual abilities or to achieve a high goal through her strong character, dedication, or determination. Fairclough (1989) calls this process a "naturalization" and asserts that the dominant ideologies must be challenged and questioned to bring about a positive change in society by replacing them with better ones. Since the results have exposed all the agendas and ideologies behind this conflation, in the future, some research can also be conducted in the areas of its social implications in Pakistani society. How can we reverse the process by deconstructing these ideologies? It may help us in our concern to redefine and re-conceptualize the gender identities and notions of woman empowerment and woman's rights to break the present patriarchal patterns and minimize the gender inequalities. It will also help develop a theory of social creation of aesthetic standards for beauty that will equally be applied to men and women of different races and cultures. Investigation can be conducted in the future on hegemonic and marginalizing interests and impacts of beauty ideals on this society.

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