

CHAPTER II

LITERATURE REVIEW

This chapter aims to review the previous studies and literature in order to support the writer composes this study. This chapter organizes The Power of Media, *Women's Health Magazine*, Social Semiotic Analysis and Theoretical Framework. The first section of this chapter, i.e. the power of media and women's body image, depicts how media has power to manipulate women's mind on body image. The second section, *Women's Health* magazine describes *Women's Health* magazine background and history. The third section, social semiotic deals with how social semiotic theory of communication works.

2.1 The Power of Media

Women show more physical attractiveness in media compared than men. This cause negative feelings about their body after viewing how media portrayed idealized images. Media hide their exploitation of women's body image in their verbal and visual persuasion (Winship, J, 2005, p.210). Winship argues media addressing women as commodities and enforce them how they should be/can be certain women. According to her, women are nothing more than the physical commodities, such as their body and the clothes they wear.

In the last 19 century until now, there are variety of women's body images which are on display in popular culture and media. Some are commercial advertising images and magazine illustrations which use stereotypes (Hall, 1997, p.225). Hall further argues that visual representations of body image which appear on the magazine become the concept of highlight practice. This concept makes women's body is placed as an object to be seen and judged and later on can be possibly commodified. He perceives, stereotyping among media reduces, essentializes, naturalizes and fixes difference. In women's body image case, for instance, media make beauty image standard that should be followed and accepted by women in any cultures. According to Yuko Yamamiya et al (2004), results indicated that exposure to thin and beautiful media images increase women's weight concerns. Later, women will get use to that beauty standard and think it is normal and acceptable. Stereotyping then forces women to fit this rule and have the same mindset towards the women's ideal body image.

Talking about stereotyping strategy in the media, indirectly the stereotyping connects the concepts of representation and power. Turner (2012, p.14) finds that the representation of the ideal body images in media affects women's mind which leads to the increase of women's body dissatisfaction. Miller,E and Halberstadt (2005) state that the difference in gender between male and female affects the nature of body dissatisfaction, where males tend to be satisfied with their bodies because there are not strict physical appearance standards in the media for the male body. Ironically,

this dissatisfaction stems from the public's consent. This public consent is obtained by media through their culture's way of seeing and believing endorse public the beliefs and manners that everything which is delivered and published in media are true, right and logical. Forgas in Fairclough (1995, p.67) argues media's power and domination in society can continuously evolve by achieving consent from the public themselves rather than coercion. This happens because the way media's ideas are transmitted by language. The words society use to speak and write have been constructed by social interactions and shaped by the dominant ideology of the times. Thus, society are loaded with cultural meanings that lead them to think in particular ways, and not to be able to think in other ways. This is why the media order of discourse can be examined as a domain of cultural power and hegemony. Further, media appear as authority that their ascendancy widespread among society especially women (Dyer, 1977, p.30).

In supporting Dyer's opinion towards media's ascendancy, the concept of ideal women's body image in the media are strengthened by visual texts and images in the discourse. In line with Dyer, Foucault in Hall (1980, p.145) continues that the way media conquer society especially women through texts which emphasize on physical appearance and sexuality because both physical appearance and sexuality are able to get women's attention easily since they can be considered as women's basic needs. Based on Dyer and Foucault's statement, it can be concluded that media appear as authority and has power to rule women as they provide knowledge for

women learn how to live their life as if in perfect way. Hall (1997, p.3) also adds that discourse takes an important part to represent women's body image. He argues the visual texts and images that are used to represent women's body image are designed as unrealistic portrayal which no woman is actually able to achieve.

Furthermore, Hall (1997, p.10) defines three approaches of representation. First, reflective approach, meaning lies in the object, person, idea or even in the real world itself. The language here has function as a mirror to reflect the true meaning as it already exists in the world. This approach also can be called as mimetic approach. Second, intentional approach where the meaning in representation argues the opposite case. The speaker or the author insists his unique meaning on the world through language. Words mean what the speaker or the author intend what they should mean. Third approach, constructionist approach where it recognizes public social character of language. Things seem do not have meaning. They are constructed by using representational systems. According to Hall's three systems of representation theory, media act as social actors that makes it classified into constructionist approach that use the conceptual system of their cultures and the linguistics to construct meaning, to give meaning and to communicate the meaning among society (Hall, 1997, p.11). This shows clearly how media has ultimate power to frame women's mindset based on what they are meant to think about the ideal body image that is represented in magazine.

In line with Dyer, Foucault and Hall, Featherstone (1991, p.330) states media also have a role as agents that produce cultural intermediaries which enables explorations of how the emergence and reproduction of the latter is hard-wired to broader sets of sociocultural including the exploitation of media figure in this case celebrities to help them visualize the ideal of women's body image. Through this way, the ideal concept of women's body image will stick in women's mind since celebrities' ideal body images appear across screens and printed pages. This is why J, Zoodsma (2012) tells that women's magazines constitute a fascinating area of popular culture in which women are both empowered and objectified. Featherstone (1991, p.175) perceives media help to create women where they are made to become emotionally vulnerable and constantly monitoring the imperfections of their body which no longer can be seen as natural. This condition makes women become uncomfortable with their own bodily imperfection and strive to the ideal body image in media (Featherstone, 1991, p.189). In short based on Dyer, Foucault, Hall and Featherstone's explanations, they all agree that media successfully promoting and presenting the ideal of women's body image. This physical ideal can be found in women's magazine such as fitness and health magazine. Zoodsma (2012) in her journal states this magazine has been found to have internalization of body standard and even confusion as what actually a healthy body is supposed to look like.

2.2 Women's Health Magazine

Women's Health magazine which their tagline is "Your Ultimate Guide to Looking And Feeling Great" published by Rodale in Emmaus, Pennsylvania. Their contents of magazine mostly deals with issue about women. *Women's Health* magazine created in 2004 as the sister publication of *Men's Health* magazine and firstly launched in October 2005 and published 10 times a year. *Women's Health* using The 360 brand-centric approach. It quickly has grown into multimedia brand including books, mobile application, and renowned events. For the magazine, *Women's Health* features multiple different sections, such as fitness, sex & love, life, food, weight loss, health, beauty and style. This magazine actually starts covering more broad information since Amy Keller is named as Editor-in-Chief of *Women's Health*, the women's lifestyle magazine brand ("Rodale Inc.", 2012).

This magazine committed to make women 25 to 40 years old into an organized approach to keep their lives on track and staying healthy. The fitness section provides how to workout and the detail moves, how to avoid and take care injuries, and seasonal tips on working out. Sex & love section allows women to get relationship advice and any tips for better sexual life. Life section discusses about new updates and current healthy lifestyle in global. The food section focuses on topic about healthy foods to boost metabolism, healthy recipes and guide to diet. Weight loss section cover wide variety topics relate on how to lose weight. Health section mostly talk about food which benefit health, healthy eating tips, eating disorders

issues and more. The last, beauty and style section covers topics about skin health, makeup, hair style, beauty products and anything relates on appearance (Shope, D, 2014).

Until now, the magazine has received numerous industry accolades, including ASME National Magazine Award nomination in 2013 and 2014, and winning the ASME of General Excellence in Fashion, Service, and Lifestyle in 2012. *Women's Health magazine* also included on Adweek's annual Hot List two times and was nominated for a third in 2013, was named Advertising Age's 2009 Magazine of the Year, and also listed among their 2013 A-List winners ("Women's Health magazine brand," n.d.).

Each month, *Women's Health magazine* features female celebrity on their cover. These celebrities are chosen because they reflect Women's Health ideology to make women look and feel great and as good role model since they have positive characters such as fearless, adventurous, confident, bold and typically active woman. In the five magazine editions that i have chosen to be analyzed, *Women's Health magazine* features Shailene Woodley in July/August 2014, Kaley Cuoco-Sweeting in September 2014, Kate Hudson in October 2014, Ashley Green in November 2014 and Lauren Cohan in December 2014 as their celebrity magazine covers. The reason those celebrities appear in July to December 2014 issues because compared with most of celebrities who are obsessed to have super slim body, they choose to love their body and be proud of it instead of striving for the unrealistic super slim body. Their

life style is considered reflects the “Strong Is the New Sexy” campaign in the middle of 2014.

This study focuses on five magazine editions which are taken from July to December 2014. These editions theme are “Find the Perfect Fit” in July/August 2014, “Fit is the New Black” in September 2014, “Go Even Bigger in Life” in October 2014, “New Beginnings” in November 2014 and “No Judgements” in December 2014. This study finds the issue of Fit is the New Sexy in the *Women’s Health* magazine represented in those five editions and how does *Women’s Health* magazine represent women’s body image from July to December 2014 in order to attract their readers to read their publishing.

2.3 Social Semiotic

Social semiotic is defined as the science of the life of signs in society. In this case, everything in a culture can be seen as a form communication, organized in ways to verbal language which later on to be understood as a set of rules or principles. Abuya (2013) says that social semiotic approach allows researchers to examine semiotic resources to produce both communicative artefacts and events and later interpret them in the context of specific social situation. Social semiotic attributes power to meaning, instead of meaning to power. Different from semiotic, social semiotic’s meaning is produced and reproduced under specific social conditions. It is

kind of semiotic that deal with different problems of social meaning and need ways to describe the process and structure based on the meaning (Hodge & Kress, 1988, p.2).

Actually not only Hodge & Kress the ones who discuss on social semiotic theory, but Theo Van Leeuwen also collaborates with Kress to propose their own social semiotic approach. Both Hodge-Kress and Kress-Van Leeuwen (1996, p.6) agree that there is inequalities that exist and relates on the distribution of power. As the result, there are divisions in social structure such as rulers-ruleds and exploiters-exploiteds. Even though their concepts are similar in defining social semiotic, but actually there is a slightly difference between Hodge-Kress and Kress-Van Leeuwen. In Hodge-Kress's focused more on ideology and text, while Kress-Van Leeuwen develop and extend social semiotic into visual communication analysis, including images and texts. In supporting Kress-Van Leeuwen's views towards social semiotic, Abuya (2013) says when talking about the interpretation of texts in magazines, it is also important to consider interpretation of visual meaning together with the text.

According Kress-Van Leeuwen (1996, p.6), social semiotic is a sign making process. It does not only talk about text and ideology, but also color, perspectives and line as the way these forms are used to realize meanings in the making of signs (Kress & Van Leeuwen, 1996, p.6). It seems to be necessary how ideology and meanings are produced within the discourse and why images and signs are the way they are (K,Saeed, 2011). In representing an object, Kress & Van Leeuwen believe that the sign-maker must have 'interest' and focused by the specific context in which the sign-

maker produces the sign. This ‘interest’ can be taken as the object that later on will be regarded as the representative of the object in a context.

Kress & Van Leeuwen (1996, p.7) always emphasize that in their social semiotic approach sign is not a ready-made sign to be recognized, instead it focuses on the process of sign-making, which the signifier and the signified are independent until they are brought together by the sign-maker to make a new sign . According to their theory, in social semiotic, signs are never arbitrary. Signs should be formulated in relation to the sign-maker and the context where the sign is produced. The process of sign-making in social semiotic seems like a chain that can transform, in Kress & Van Leeuwen’s view state that social semiotic is the transformative action of individuals, along with the social context which is able to constantly reshape the resources. K, Saeed (2011) adds that the meanings in social semiotic are socially made, socially agreed and consequently socially and culturally specific. In short, Kress & Van Leeuwen state that social semiotic is the variation of language with the variation of social context (Kress & Van Leeuwen, 1996, p.13).

In their whole theory, Kress & Van Leeuwen (1996, p.14) divide social semiotic in two views are communication and representation. Communication insists the participants to make their messages are understandable in a particular context. On the other hand, communication also takes place in social structure which gets influenced by power. This of course effects each participant in understanding the concept. The dominant participant in power can be the rulers and exploiters to force

the other participants in interpreting messages (Hodge & Kress, 1988, p.3). The other participants or the dominated can either take or refuse the interpretation. Representation requires the sign-maker choose any forms based on his 'interest' as the expression what they have in mind. This 'interest' form is regarded as the most suitable in a particular context the sign-maker given. This also applies to the interest of social institutions in producing messages. Beasley and Danesi in K, Saeed (2011) states that semiotics allows society to filter the implicit meanings and images that bombard us every day, protecting us to become passive victims of a situation. By understanding the images, the situation can be changed and we become active interpreters of signs.

Since Kress & Van Leeuwen's theory focuses on visual communication, images have become the major means of representing particular content (Kress & Van Leeuwen, 1996, p.16). According to Abuya (2012) the visual images that are presented in printed media such as magazines are very powerful since they are rich in meaning. He states that certain images signify certain phenomena in the present day. In their book of 'Reading Images: The Grammar of Visual Design' Kress & Van Leeuwen also little discuss about Barthes' semiotic concept. According to Barthes, the verbal text extends and elaborates the meaning of the image. Then, new and different meanings are added to complete the message. But Barthes' concept miss one important point, the visual component of a text is independently organized and

structured message, connected with the verbal text, but not at all dependent on it (Kress & Van Leeuwen, p.18).

In Kress & Van Leeuwen's social semiotic process, both language and visual communication express meanings which are structured by cultures in one society and usually associated to power (Kress & Van Leeuwen, 1996, p.19). This makes a conclusion that the world or object which is represented in the media can be changed based on the changing political, economic and cultural conditions under globalization and also other possibilities of representation that might be added by the media itself (Kress & Van Leeuwen, 1996, p.32).

This semiotic process also explains why the visual representation is not the same from one society to another social groups. Semiotic modes are shaped by the intrinsic characteristics and cultural values in a society. This is why visual communication in society can only be understood in the context of communication that is available in that society (Kress & Van Leeuwen, 1996, p.35). Overall, Kress & Van Leeuwen summarize that their social semiotic activities involve production, transformation and development.

2.3.1 Social Semiotic Theory of Communication

As seen from Kress & Van Leeuwen's (1996, p.41) social semiotic theory, their aims are not just theoretical, but also descriptive and practical. In order to

function as a full system of communication, the visual has to serve several representational and communicational requirements. Kress & Van Leeuwen adopt Halliday's theory of metafunction which are ideational metafunction, interpersonal metafunction and textual metafunction. This theory is used to analyze visual text on *Women's Health magazine* cover.

2.3.1.1 Representational Metafunction

Ideational metafunction in semiotic can represent interaction process between an objects and its relation to other object. In short, ideational metafunction is the function of constructing representation of the world. According to Jing Liu (2013) as for the ideational, it has distinguished two kind of image, one is narrative which involves four processes: action, reactional, speech and mental, and conversion. Another is conceptual images which include three kinds of processes: classificational, analytical and symbolic.

2.3.1.1.2 Narrative Representation

Carrey Jewitt and Rumiko Oyama (2012) states that narrative representation relate participants in terms of 'doing' and 'happening', of the unfolding of actions, events, or processes of change. According to them the concept of narrative visual analysis (action, reaction, speech and mental, conversion) not only can help

interrogate a visual text but also help to frame questions such as who are playing active or passive roles in visual texts with certain kinds of participants.

a. Action Process

In this process, there are actor and goal. The actor is the participant from which the vector emanates in whole part. Usually, this actor is also the most salient participants through size, place composition, contrast, color and sharpness of focus. While goal is the participant to whom or which the action is done or aimed (Kress and Van Leeuwen, 1996, p.62). When there is only one participant in an image, according to Kress-Van Leeuwen, the structure can be said as non-transactional. Another structure when the representations of actions include only goal, then we will call it as events.

b. Reactional Process

This process has reactor and phenomena. The reactor is the participant who does the looking, must necessarily be human and capable of facial expression. While the phenomenon can be formed by another participant such as the participant at whom the reactor is looking. This kind of process which create a powerful sense of empathy or identification with the represented participants is called reactional process (Kress and Van Leeuwen, 1996, p.68)

c. Speech and Mental Process

This process connects a human being with content, where in the transactional reaction, it is the content of an inner mental process. There are a sender or a speaker in this case of speech and mental process.

d. Conversion Process

This process is common in representations of cycle, for instance diagrammatic representations of the hydrological cycle.

2.3.1.1.3 Conceptual Representation

Conceptual patterns represents participants in term of their more generalized, stable or timeless essence. They do not represent them as doing something, but as being something, or meaning something, or belonging to some categories, or having certain characteristics or component (Carrey Jewitt and Rumiko Oyama, 2012).

a. Classificational Process

Accroding to Carrey and Rumiko (2012), this process brings different people, places or things together in one picture, distributing them across the picture to show that they have something in common, that they belong to the same class.

b. Symbolic Process

This process is defines the meaning or identity of a participant. This symbolic process later on is divided into attributive and suggestive, where attributive the symbols are

recognized through one or more characteristics, while the suggestive has only one participant.

c. Analytical Process

This process relates participants to each other in terms of a part-whole structure. Analytical structures always have two participants which are the carrier and any number of possessive attributes.

2.3.1.2 Interactive Metafunction

Interpersonal metafunction is used to enact social interactions as social relations. It means that semiotic mode has to be able to represent a particular social relation between the producer, the viewer and the object represented. It is characterized by specific social purposes and specific social realizations. This is the second step where the ideology of an institution is combined with social event which occur in that period of times to produce meanings and messages (Carrey and Rumiko, 2012).

a. Contact

Many pictures in media such as magazine look directly to the viewers and through this way, they make contact with the viewers (Carrey and Rumiko, 2012). In this case, the way images, producer and viewer make contact is divided into two kinds which are demand and offer. Demand is when the producer uses the image to do

something to the viewer. On the other hand, offer, the images in the pictures offer the viewer as items of information.

b. Social distance

This is how images can bring people, places and things close to the viewer. In everyday interaction, the norms of social relations determine the distance we keep from each other. This is why pictures in media translate the distance into the size of frame of shots. In describing this size of frame, Carrey and Rumiko (2012) divide it into three kinds which are a close up (head and shoulders) suggests an intimate personal relationship, a medium shot (cutting off human figure between the waist and the knees) suggest a social relationship and a long shot (showing full figure) suggests an impersonal relationship

c. Point of View

It talks about how frontal angle in images is used to increase viewers identification and involvement with the image itself. In this factor, we can see how angle placement can be so powerful to an image and the viewers. Later on, according to Kress and Van Leeuwen (1996, p. 140) the angle is classified into high, low and eye level.

2.3.1.3 Compositional Metafunction

Textual metafunction is the world where all the elements of the text cohere internally with its environment. It is a communicative event of texts that realize specific social practices in a discourse.

a. Information Value

The placement of elements that provide them with specific informational values attached to the various zones of the image: left-right, top-bottom, centre-margin.

b. Salience

How the elements are made to attract the viewers's attention by such factors as placement in the foreground or background, relative size, color and difference in sharpness.

c. Framing

The presence or absence of framing devices either disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

2.3.2 SFL: Nominal Groups and Transitivity

Beside the visual text, the magazine cover is also analysed in written text using SFL Nominal Groups and Transitivity. However, the three metafunction social semiotic theory by Kress-Van Leeuwen still takes the major role in the whole analysis. SFL explores how language is used in social context to achieve particular goals (Halliday, 2004, p.7). One of SFL sections is below the clause: nominal groups

which can be used in analysing word groups in article on magazine cover. According to Halliday (2004, p.179) in the grammar of the clause, each component contributes more or less complete structure, so that in a clause actually there are three distinct structures which are combined into one. When we look below the clause and consider the grammar of the group, the pattern is actually different.

Beside the clause, the articles on the magazine cover are also dominated by the combination of words which are built up on the basis of a particular logical reason which use language as the expression of the speaker (Halliday, 2004, p.180).

2.3.2.1 Nominal Group

Thompson in Hussein, KH (2010) says nominal group is the grammatical unit which has the most variety at this rank of groups and this would allow the widest range of meanings to be expressed.

a. Deictic

Deictic is element that indicates whether or not some specific Head is intended; and if so, which one (Hussein, KH, 2010). According to Hussein (2010), Deictic is divided into two forms which are Specific and Non-Specific deictic, while Halliday (2004, p.181) divides Deictic into five distributions: person deictic, place deictic, time deictic, social deictic and discourse deictic that are used to modify the head of nominal group.

Example:

This train goes fast. *This* -> Deictic.

b. Numerative

It indicates “the number or quantity of the Head” either in exact terms such as ‘three’, ‘twenty’ or in inexact terms ‘many’, ‘much’ or it specifies order ‘first’, ‘fifth’ (Husseini, KH, 2010). Numerative shows both the quality and quantity of the head (Halliday, 2004, p.183). There are two types of numeratives: Qualitative and Ordering Numerative.

c. Epithet

Epithet is the element of nominal group that is used to describe the level of comparison that indicates the quality of the sub-set. In Halliday’s book (2004, p.184) is written there are two types of epithet: Interpersonal and Experiential. Interpersonal epithet is the speaker’s expression of subjective attitude while Experiential epithet is used to make the participants in the text more expressive and clear.

d. Classifier

Classifier is an element in the sequence of nominal group that shows the subclass of the thing. It is significantly used to classify the head by showing smaller class of the head. There are seven types of classifier: material, scale/scope, purpose/function,

status/rank, origin, mode of operation and more or less any feature that classify a thing into a smaller categories (Halliday, 2004, p.185).

e. Head

Head is the core of the nominal group. It does not only reflects the experiential structure but also the logical structure of the nominal group. There are three main types of head: Pronoun, Proper noun and Common noun (Halliday, 20014, p.194).

Example:

The unexpected **news** for which you have been waiting.

The unexpected news for which you have been waiting		
	head	

f. Qualifier

It is a part of Nominal Group which follows the Head and gives more information on it. A qualifier is usually a prepositional phrase (Hussein, KH, 2010). E.g. The train *with huge windows*.

The man *who sit next to me*.

2.3.2.2 Transitivity

a. Material Process

Eggins (2004, p.215) stated that material process is about doing and action which involves actors or participant which is realized by nominal group. Material process itself has characteristic is doing a real action or movement such as eating, kicking, giving and burning. Overall this process relates to any physical actions.

Actor	Material Process	Goal	Circumstance
He	is cooking	dinner	In the kitchen

b. Mental Process

Eggins (2004, p.225) said that mental process is all about mental reactions, thought, feeling, sense and perception of person. In mental process, the first participant who does the action is called as Senser and the second participant or the purpose of the process is named Phenomenon.

Senser	Mental Process	Phenomenon
He	Likes	The Present

c. Behavioral Process

Halliday (2004, p.249) says that this is the process of physiological and psychological behavior, such as breathing, smiling, coughing, dreaming and staring. They are the least distinct of all the six process types because they have no clearly defined

characteristics of their own. They are partly like the material and partly like the mental. The participant itself is called as Behaver.

d. Verbal Process

It is a kind of process that relates to the saying and directly effects to mental operation, It is done by consciousness such as said, told, report, asked and repeated. The participant in this verbal process is called Sayer.

Sayer	Verbal Process	Quoted
Amy	Said	“Today is sunny”

e. Relational Process

Eggins (2004, p.240) states that relational process is process of being and having. Relational process is a part of predicates that use to be or auxiliary as the process. There are two types of relational process which are attributive and identifying.

f. Existential Process

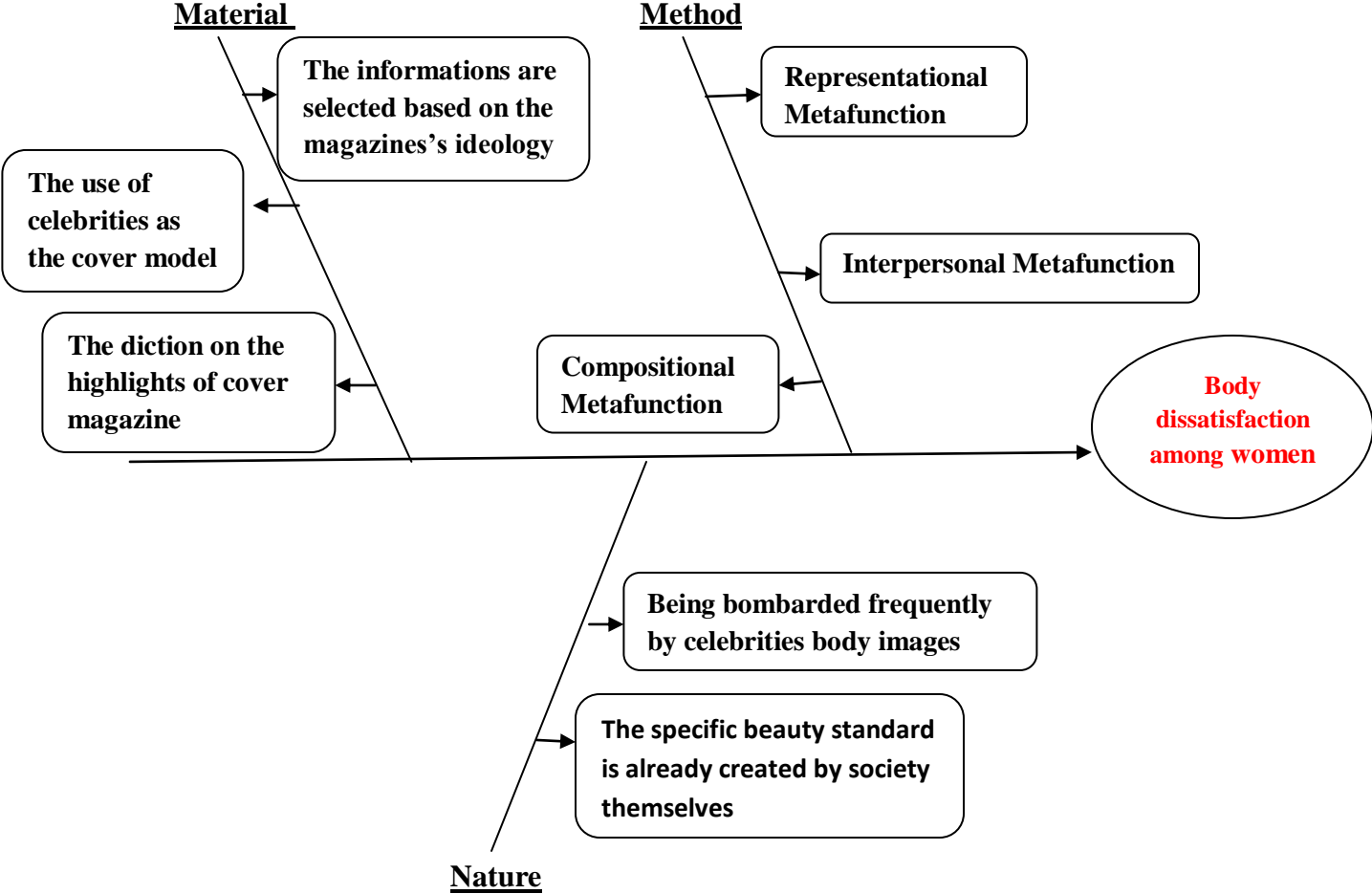
Halliday (2004, p.256) states that existential process represent something that exists or happens. It describes experience by posting that “there was/is something”.

	Existential Process	Existent	Circumstance
There	is	a woman	at the window

2.4 Theoretical Framework

This study uses social semiotic theory of three metafunction by Kress & Van Leeuwen in visual text part to reveal how *Women's Health Magazine* is able to conquer women's mindset to agree their ideology towards the representation of women's body image. While in written text part, the SFL theory of nominal groups and transitivity are used to divide the words based on the groups they belong. Three social semiotic theory of communication takes the major part of this study since it does not only the analysis of theoretical, but also descriptive and practical to see images as the realizations of ideology and social cultural meanings. This study examines the representation of women's body image in Women's Health magazine US edition from July to December 2014 issue when the "Strong Is The New Sexy" campaign is booming in any media during that period of time. So, it is appropriate to use social semiotic theory of three metafunction for analyzing the representation of women's body image in magazine.

2.4.1 Fishbone Diagram



This fishbone diagram identifies many possible causes for effects or problems from the representation of women's body image in media. It is used to structure and brainstorm the problem. In this fishbone diagram, there are three headings which are "Material", "Method" and "Nature". Under each of the heading shows kinds of the causes and several specific problem.

Under the "Material" heading, explains how the materials on the cover have an important part in causing the body dissatisfaction among women. *Women's Health Magazine* continually use celebrities who reveal their body as the magazine models. This indirectly will make the viewers to compare their own body to the models body on the cover. Moreover, the dictions and the informations which appear both on the cover or inside magazine are already selected the ones which are closely related to *Women's Health magazine's* beauty standard.

Under the "Method" heading, explains how the issue or problem of women's body image is identified in using three metafunction of social semiotic theory by Kress-Van Leeuwen. Those three metafunctions are Representational, Interpersonal and Compositional metafunction.

The last, under the "Nature" heading, explains how the society themselves actually take a part in creating the main women's body image problem. While media keep bombarding the ideal beauty standard through celebrities' images, society

instead of refusing they actually just accept and spread this beauty standard's stereotype.

<http://ojs.academypublisher.com/index.php/jltr/article/viewFile/jltr040612591263/7937>

http://eprints.ncrm.ac.uk/3074/4/website_interactivity_Adami.pdf

[https://www.sfu.ca/cmns/courses/2012/801/1-](https://www.sfu.ca/cmns/courses/2012/801/1-Readings/Van%20Leeuwen%20Jewitt%20Handbook%20of%20Visual%20Analysis/JewittOyama_VisualMeaning.pdf)

[Readings/Van%20Leeuwen%20Jewitt%20Handbook%20of%20Visual%20Analysis/JewittOyama_VisualMeaning.pdf](https://www.sfu.ca/cmns/courses/2012/801/1-Readings/Van%20Leeuwen%20Jewitt%20Handbook%20of%20Visual%20Analysis/JewittOyama_VisualMeaning.pdf)