

WOMEN AS IMAGERY CONSUMER (CLOTHES AND COSMETICS AS THE PHENOMENA OF CULTURAL PERSPECTIVE OF POSTMODERNISM)

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Abstract

The problems of woman as imagery consumer are closely related to consumer's culture. The contemporary culture of consumer causes a condition which forces people to use consumer goods to symbolize different and various lifestyles. That who she is, what class she comes from, and how she consumes are things which make others realize that identity is not fixed, but it is something that can be played, constructed, and reconstructed. Almost every day, people are attacked with imagery of ideal woman which is constructed through and by media. That woman should perform enchantingly in public places, recently, becomes the core theme for advertisement of popular media, particularly woman's media. Fashion and cosmetics reveal the clearest arena for consumer's passion. This leads some women to an endless beauty hunting in the cycle of satisfaction seeking which then enable them to join the world of loneliness and alienation. The recent phenomenon indicated that cyber space through internet which can across space and time can function as body imagery media. Finally, on the one hand, woman becomes consumer for fulfilling their ideal standard; on the other hand, the industry of beauty and body treatment which has become big business, has brought 'woman as imagery consumer'.

Keywords: *woman, imagery consumer, fashion and cosmetics, postmodern perspective*

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1. Introduction

Human beings is a discourse whose inside are etwined some interested symbols to be analyzed, and women as part of the discourse have appeal to be analyzed as well, particularly the objects which attach to their body. Analyzing women's body will also mean to analyze anything attached to her body like clothes, cosmetics, and others. The amalgamation of body, clothes, and cosmetics will result a new symbol, that is beauty. Women's body also has their own archeological aspects because every era has their own body image which is not always similar to another era and has their own story.

This article raises the issues of women as consumer of images because previous studies show that women are very closely related to consumer culture, often become central issues in the theory of feminist culture. According to Carolyn Steedman, 1986 [1], women are often associated with consumer culture and become commodified object and markers. Steedman argues that for women "to step up into landscape and see ourselves as subject, we have to consider "clothes we wearing there" and this does not only lead us into the images as well as the subject but also position us firmly in the structures of social and economic exchanges. It is confirmed by Fred Davis, 1994 [2] who stated that "You are what you wear", i.e. someone is seen from what he/she wears, not from what heshe buys. As a result, in the total commodity system of capitalism, people is no longer acting as a subject who controls the object, but is controlled by the system of objects that cause people to lose consciousness and have a passion for being highly consumptive. According to Baudrillard, 2004 [3] this forms the consumer culture, in which products become a media to form personality, style, image, lifestyle, and a way to differentiate social status which in turn becomes the backbone of pseudoreality world.

In addition, nowadays almost every day we are exposed by the image of ideal women which is constructed through and by media. The images of ideal women such as how a woman has to appear beautiful in public area is the central theme of popular media advertising, especially media for women recently. Images how women body is displayed as artefacts of pop culture has been issue that provoke debat among critics, the feminist media citics in particular and the feminists in general.

2. Women and Consumer Culture

There is a saying that (women are) female priest temple of consumption.... Gilman, 1998: 60 [4] and Irigarary, 1985: 170-172 [5] said that society we know and our own culture are based on women exchanges. Economy—in terms of broad and narrow definition—which is understood by our society requires women to adjust themselves to alienation with consumption, and in various exchanges where they do not participate and that men are free not to be used and distributed as commodities.

Statements above show the relationship between women and construction and consumer culture is a central issue in the theory of feminist culture. Women are often identified/associated with consumption, particularly with mass consumption. Thus, women are postioned as opposed to terms of positive value – "production", "authenticity", "individuality", "rasonality"- consequently the understanding of this relationship and the way it is defined by male theoreticians becomes important in understanding the relationship between women and culture (western capitalist) overall. However, like what is stated above the limitation of the understanding is complex and shifted. To Charlotte Brunson, 1998: 6 [6] writing women which is excluded from public area of production and of culture ("real industry and art) and is confined in private area of domestic and jewelry becomes not only a real consumer—demanding, without limitation, for objects to be spent—but also to conspire in "the careful creation and maintenance of the fake market, women is the priest"

Furthermore, Lucy Irigarary shifted the limitation of discussion. By citing Lévi Strauss and adapting Marx, she argued that key to understanding the relationship between women and consumer culture is the status not as consumen, but as comodity. For Gilman, men are demand market. Women are supply, 1998: 43-44 [4], yet Irigarary moved further by arguing that women achieve all commodity attributes in the system of capitalist or patriarchy: "standardization" depends on the name they choose which determines their equivalent, the tendency to accumulate prosperity, i.e. tendency for the most

“appropriate” representative names—the leaders—to capitalize more women than others: the improvement of the job of symbolic social aspect is heading towards abstraction which is getting larger, and so on. Hence, women become fabrication product: “being dis-invented from body and re-dressed up to make them appropriate to be exchangeable among men”, fetish objects invested like religious fetish, with the characters of fantasized masculine desire, yet without access to their own desires, 1985: 173, 180 [5]. Nevertheless, Irigaray also proposed a resistance strategy to this process, the strategy which lies on the processes of the consumption itself.

On the other hand, the comments of Carolyn Steedman, 1986 [1] focuses on a different aspect of the relationship between women and consumption, and with its various ambiguity. *Fashion's New Look*, launched by Cristian Dior in 1947, introduced a fashion, which is according to Elizabeth Wilson, 1985: 43 [7] complete “romantic nostalgia” in the tension of post-world war, with the waist clamped and full skirt, which, according to Steedman, needed 18 metres fabric to make it. This fact is a desire which exists outside of the mindset of social class or the framework of any conventional politics, yet is identified by fantasy fairytale, in which the shape (cut and fall) of the skirt or the beautiful leather shoes can bring you across the river heading to the other side—marrying a prince, 1986: 47 [1]. Nonetheless, this desire cannot be identified only by the consumption or the fantasy, it is also a work. Therefore, for Steedman, women, especially women worker, are associated with consumer culture in some contradictory ways, as commodified objects and fantasy (masculine); not only as object of desire, but also desiring subject; and producer in public area in workplace, and through privatized work where they make themselves as object (who are fantasized) of others’ desire and as subject of passing narration and act of escape.

The above explanation affirms that women have different relationship with contemporary consumer culture, compared to men, the relationship which often positions women outside the various theoretical framework of male theoreticians. Women cannot be assumed to mobilize “cultural capital”, in the same way as when in “legitimate consumption of legitimate job”, 1988: 182 [8], which is proposed by Bourdieu, they make themselves possible to become exchangeable, invested, shaped, and consumed objects. Moreover, as exchange subject they, as claimed by Celia Lury, ‘are rejected from opportunities to exchange their cultural capital as economic capital in the same terms as men, 1995: 154 [9]. When for women, cultural capital, as proposed by Steedman, often lies on the various skills gained in feminine “job”, these skills will be valued lowly, or even will become unseen because femininity is assumed as natural. Consequently, if identity in consumer culture is described as being constructed through consumption, as style, for women this construction has longer history and quite different meaning compared to for men. As what is argued by Carolyn Steedman, for women, to step into landscape and see ourselves as subject, we have to put “clothes we wear there” into consideration, 1986: 24 [1] and it causes not only that we become an image and subject, but also that we position ourselves firmly in the structures of social and economic exchanges.

Contemporary consumer culture results in a situation that makes people use consumer goods to symbolize different and various lifestyles. Who a person is, what social class he comes from, how he consumes, are the aspects that will make others aware that identity is not constant, but can be played, constructed, and reconstructed through the use of commodity.

Statement of “contemporary consumer culture replaces the available social identity encourages people to “play” with identity and results new lifestyle, in the concept which is often called as “hybrid consumer”, for instance, for John Sculley, “today consumer is not those from middle or upper class, but those from hybrid class. Nowadays someone can buy cheap digital watch, while driving BMW; or he can go to restaurant which serves instant food, while driving Mercedes”, Lee, 1993: 137 [10]. This description of such taste and lifestyle is different from those of middle and upper class. Related to lifestyle and consumption, Featherstone, 1991: 86 [11], claimed that investment on lifestyle art is part of the process owned by new middle class in fighting for differentiation. For Featherstone, the new actors of consumer culture make the lifestyle become project in their life.... modern individuals in consumer culture are made aware that they speak with their clothes, house, furniture, decoration, cars and other activities.

3. Practices Of Fashion, Cosmetics, And Beauty

Practices of Fashion

It is said that fashion expresses message and becomes the base of social relation, and thus culture and cultural practices are not only social system. Those practices and products are not derived from social system as said by William, 1981: 12-13 [12], that it is not because of the social groups that have already existed in the position of relative power, who then use the practices and cultural production to reflect that position. The practices and production form it as social groups and in the position of relative power.

In other words, based on the above point of view, culture is a “marking system through which social system is communicated, reproduced, experienced, and explored” William, 1981: 13 [12]. Fashion, clothes, and make up are viewed as things related to practice of symbolifying daily life, which construct culture as general symbols of life. Fashion—including clothes—is the same way which is experienced, explored, communicated, and reproduced by social system.

Then, clothes is often used to show social value or social status. People often make a judgement on the social value or social status of others’ based on what they wear. Status can be a result of or be developed from various sources, like position, family, sex, gender, age, or race, Barnard, 2011: 86 [13]. Social value is either fixed or changeable. Fixed social value is known as ascribed, while changeable social is known as achieved. All cultures pay attention highly to symbolify this different status clearly. Those cultures may even pay greater attention on people who experience status changes.

The difference of the labels attached to women’s body, in fact, has the same basic issue; that is on the labeling game. In that body exists staged labeling starting from body as denotative meaning to body as discourse representing values from traditional identity. Women’s body is not only an organic discourse consisting of blood and flesh, but also a form of discourse. In modern era, human’s body is still attached to myths, yet in different values. Women’s body is also infiltrated by the symbols produced by capitalism. In this era, values owned by or attempted to be attached on that body is a construction of economy-politics language which is created by producers, one of which clothes which create a construction of mirror values.

In consumer culture, body is expressed as a vehicle of pleasure. The consumer culture allows people to display human body without any shame. Clothes, according to Featherstone (2008), is desymbolized to celebrate the “natural” human body, a symbol which is contrasting with the nineteenth century when clothes was desymbolized to cover body. In the consumer culture, advertisement, popular magazine, television, and cinema present the development of the stylised body image. Popular media emphasize continuously the benefits of cosmetics of body care and fashion development. Fashion and cosmetics are the most obvious arena where consumers’ desire to buy products works because of their great desire to look as fashion models whom they see in pop magazine. Heroes from pop world and fashion models have been trendsetter who play the role models, particularly for women and the youth. Hooker, 2001 [14]. They are icon, places where the recycle of style and fashion trend take place. Image about the beauty of body is sexually open and associated with hedonism, spare time, body display, emphasizing on the importance of appearance and “view”.

The clothes we wear can display various functions. As a form of communication, clothes can express nonverbal artefact message. Clothes can protect us from bad weather or from a possible injury in certain sports. Clothes can help us hide/cover certain parts of our body as well, and thus it serves modesty function. According to Desmond Morris, in *Manwatching: A Field Guide to Human Behavior* (1977), clothes also plays a role of cultural display since it communicates our cultural affiliation. Most of the time we even do not find difficulty to recognize the country of or place of origin of a person from what he wears. Clothes can show national identity of and the culture of the owner. Barnard, 2011: viii [13].

People make conclusion about who someone is, partly from what he hears. Whether or not the conclusion is proven to be accurate will influence the mindset of the person judged and how the

person who judges behaves toward the person he judges. Social class, the seriousness or relaxation, attitude, political affiliation, glamour or elegance, sense of style, and even creativity will be valued partly from the way a person dresses. DeVito, 1994: 163-164 [15]. This statement is supported by Molloy's statement in his two books, i.e. *Dress for Success*, 1975 [16] dan *The Women's Dress for Success*, 1977 [17], which give men and women guidance about how to dress in order that they can communicate some desired images, like trusted, efficient, authoritative, and others.

Fashion in the Era of Modernism-postmodernism

Fashion can be described and explained in term of modernism and postmodernism. Wilson 1985 [7] dan Faurschou, 1988 [18] related the early modernism to the appearance of industrial capitalism. Both of them agreed that the fashion was born because of the appearance of industrial capitalism. Berman explained in more detail by identifying three stages of modernism. The first is from the early sixteenth century to the end of the eighteenth century. During this period people started to experience modern life and possessed a little feeling that they belonged to modern society. The second period began when the great revolution wave occurred in 1790s up to the twentieth century. During this era people had already been more aware of the idea that they lived in changing life and modernity. In this stage, life experiences in modern world is felt more real. The third stage is in the twentieth century. In this stage, modernity had reached the whole world, the breadth of modernity culture could be found in thought or ideas and arts Berman, 1988: 37 [19].

Eventhough Wilson showed that Renaissance society is modern, as long as the society moves toward a "secular world" and becomes part of the world which keeps changing dynamically, and as long as the society has prosperous middle class who compete in term of beautiful clothing with the royal, then such society needs to reach the era of industrial revolution to be fully aware of fashion and modernity. Wilson, 1985: 60 [7].

In the development of this context, fashion develops as well. The origin of fashion is in the origin of modernity, along with the development of industrial capitalism. Faurschou stated that Marx used the example of 20 yard long linen (18.3m) which was compared to jacket in his analysis about the value exchange. He also showed the irony of "the overall rationalization of capital process started from what appeared to be the most irrational commodity. Next, he discussed the place of fashion in modernity and showed that at the end of the nineteenth century and the early of the twentieth century clothes was commodity produced based on the available structure or "need ideology" Faurschou, 1988: 80 [18].

Based on the Faurschou's analysis, the advertisement is in line with the period, that is the period of capitalist marketing. The advertisement stresses on the "preserverence, value, and traditional taste which is important to the social economic prestige and different classes" Faurschou, 1988:80 [18]. The next is that it can be seen that sold fashion is based on how great the benefits of fashion and its usage value. The fact that "corset has function and can be durable", is the product aspect that can be used to sell the product. Another thing that is used as reference in the advertisement is the "exchange rate", that is corset is defined based on what people will exchange in order to be willing to buy the product. In short, Faurschou stated that in the early twentieth century, modernism object was still holding on to some symbolic investment capacities, whether it is usage value, prestige, or identity expression. There is convincing relationship between product and its meaning, related or not meaning and class, gender, prestige, or the use of proper items Faurschou, 1988: 81 [18].

Then, as a thought, postmodernism appeared for the first time as the critical and reflectif reaction toward the paradigm of modernism which was considered failing to finish the renaissance project and caused the appearance various modernity pathology. As stated by Pauline M. Rosenau, 1992: 10 [20] in her study about postmodernism and social sciences, there are a variety of important reasons of the blast of postmodernism against modernism.

The idea about postmodern culture has important meaning. The changes of the nature and characteristics of modernism in its most contemporary look, has encouraged the births of critical response to the recent culture. The idea of Jean Baudrillard's postmodern culture, as one of the important analysis on the postmodernism paradigm. Jean Baudrillard had a conception which was adapted from the idea of McLuhan that the development of information technology which is getting

sophisticated is not only able to lengthen the function of human's organ, but also produces duplicate of human being. It is also able to create fantasy or scientific fiction to become real as well as to reproduce the past times, or to "fold" the world to become as big as the screen, disc, or memory bank.

Faurschou was interested in Jameson's explanation about the logic of the late capitalism culture and Baudrillard's explanation on the symbols to explain "the disconnecting" between modernism and postmodernism. Simply, the modernist objects keep the capacity to conduct symbolic investment; while postmodernist objects do not. Shortly, when seeing the objects in term of production, postmodernism views in term of consumption. According to Jameson, in modernism commodity maintain the track of man power who produce it, like what is stated "the relation of work and the place to produce commodity (...) is not fully hidden." Jameson, 1991: 104-5 [21]. In postmodernism, the track of man power is lost, and its relation with the work is hidden. Jameson called it as postindustrial capitalism, in which the products that we have perfected do not have any depth. For Jameson, the linkage with the production is really a relation with consumption, and this leads to a discontinuity of a history from a kind of absolute unexpectation. Jameson, 1991: 105 [21]

In Jameson's view, there is always a symbol of nostalgia for the project of modernism, yet according to Baudrillard there is not. Baudrillard did view it in term of a "release", no longer to receive its meaning in concrete relation between two men. The meaning of postmodernism object is assumed in a different relation between symbols. It means that there are similarities to the movement as explained by Jameson above. The power or relation between two men is not the origin of the meaning of objects, like in modernism, but the relation with other objects, or symbols which raise the meaning of postmodernism object. Baudrillard's rhetoric about "release" and "disengaging" is different from general idea about fashion as something which is fully applied by strategy of social class" Baudrillard, 1981: 51. In his point of view, fashion is one of the best place of capitalism in returning the cultural imbalance and social discrimination. As what has been stated by Wilson that capitalism has a function as a mask from domination characteristics under capitalism. Wilson, 1990: 220 [23].

Fashion object has to be freed or "autonomous" from any kinds of logic around it to make it able to be postmodernism object or object as symbol, which then can be "caught back" by fashion formal logic. This formal logic of fashion can be referred as differentiation logic, which by Baudrillard is called as symbol logic and consumption logic and is said important to empower logic (fashion/distinction/symbol/consumption) from some other logics which are usually related to fashion. Baudrillard, 1981: 66 [22]. There are three other logics which are related to fashion logic or symbol. The first is functional logic of usage value; it refers to the logic of operational practice and usage, and seems also to refer to object when considered as instrument or something related to it. The second is the economic logic of exchange rate/value, which refers to logic of equivalence or market and seems to refer to the value consideration or commercial exchange. The third is the logic of symbolic exchange this logic refer to ambivalence logic or gift and refer to the consideration of relational involvement.

Those logics can be give characteristics as the source of potential value or modernist object meaning, that is usage cost or its role in negotiating relation with others. Baudrillard confirmed that an object is not consumption object unless the object is freed from its physical determinant as symbol; is freed from its functional determination as instrument; is freed from its commercial determination as product; and thus is freed as a symbol to be caught back by formal logic of fashion. 1981: 67 [22]. As soon as an object is freed from logic, it becomes a symbol. As a symbol, the object exists as long as it is different from any other form of symbol and as long as the difference is coded. Baudrillard, 1981: 65 [22]. As a symbol, an object is free to be combined with other symbols in differentiation logic. In this logic, the relation with all symbols will raise meaning. In Baudrillard's point of view, the more challenging thing for some people is just because of different game which results "beauty".

Kellner 2010: 344 [24] argued that image which is a vehicle for the position of subject, and that due to it, critical awareness in postmodern imaging culture needs a learning to read the image critically and describe the relationship between image, texts, social trend, and product in commercial culture. The reading of those advertisements implies that advertising is related to selling lifestyle and desired identity is socially related to the their own products as well as its selling, or in more specific word is

that advertisers use symbolic construction in which consumers are invited to identify, try, and are persuaded to use their products. Then, advertisements combine those images to relate their products to the characteristics wanted socially, and then is offered while offering their products.

Clothes can be seen as the extension of the body, although it is not really part of it.... clothes do not only connect body with social world, but also ... separate them. Wilson, 1985: 3 [7]. Besides that clothes express personal identity, and thus choosing clothes, either at home or at store, means defining and describing ourselves. Lurry, 1992: 5 [25].

Cosmetics Practice and Women Beauty

The Definition of cosmetic has had a long history and has undergone many changes along the time. Today, cosmetic refers to a number of chemical substances that are applied to human body to enhance, maintain, or change the appearance, or to clean, color, retain, or protect the skin, hair, nails, lips, eyes, or teeth. Shiseido-a cosmetic manufacturer-which raised the basic philosophy of cosmetic, depicts cosmetic as something that is desymbolized specifically to restore the order and the natural balance of the skin. Cosmetic is working on the border between organic life and inorganic life. As the front line of the immune system, skin protects the inner cosmos. Cosmetic prevents unfavorable invasions of foreign inorganic and organic materials, making it a core part of the immune system. This is congruent with what was offered by The Body Shop when launching its product "Ayurveda" with the tagline of "natural remedies for self-welfare". In its promotion, The Body Shop claimed that many cosmetic products on market only provide physical benefits on the grounds that they have not been able to provide a quality life, a life that starts from happiness, health and welfare. Adlin, 2006: 223-224 [26]. However, when it is critically examined, the claim itself is not free from the marketing interests and benefits, as well as cosmetic-beauty capitalism touch.

In addition to the views as described above, the idea of women beauty and femininity cannot be separated from the construction of a patriarchal culture that gives power to men to provide recognition for women femininity on one hand, and makes women always seek for recognition for their femininity from male on another hand. As evident in a Pond's Whitening Cream advertisement, a woman is constructed to build her sense of self through a man's recognition over her, as the woman looks insecure in the elevator when she realized that she was not interesting enough to be noticed.

In consumer culture, body is expressed as a means of pleasure (a vehicle of pleasure). Consumer culture allows shameless display of human body. Clothing, according to Featherstone, 1991 [11], is desymbolized to celebrate the "nature" of human body, a symbol which contrasts to the nineteenth century belief when clothing was desymbolized to hide the body. In consumer culture, advertising, popular magazines, television and cinema, presents the growth of stylized body image. Popular media constantly emphasizes the benefits of body care cosmetics. Fashion and cosmetics are the most obvious arena where consumers' desires to buy products are evident because they want to look like the fashion models they see in pop magazines. The heroes from pop world and fashion models become trendsetters who play as role models, especially for women and youngsters. Hooker, 2001 [14]. They are icons for style and fashion trend recycles. The image of body beauty is sexually explicit and closely related to hedonism, leisure, and body display, emphasizing the importance of appearance and "recognition".

Nowadays, beauty and clothing have become highly profitable business in beauty industry and body has become a highly valued commodity. Beauty industry doesn't only offer cosmetics to beautify the body but it also makes women as a commodity in which various concepts of beauty are infiltrated through numerous media encounters, so that women are tempted to reconstruct their bodies using products from beauty industry, for the sake of beauty image that will ultimately become a part of modern myth. These Hegemony-Impacted women then treat their bodies as media, as if their bodies are pieces of canvas. They beautify their bodies continuously to reach the "beauty" standard offered by beauty industry manufacturers. Having seen the power that operates behind this hegemonic order, when discussing mass culture social framework (popular or people's culture, Gramsci put emphasis on "its Illusive nature". Regarding the issue, he proposed a concept that, "a potential rather than a manifest function and structure of creative imagination, a carefully disguised arsenal or mental states

whose *raison d'être* is to resist inclusion and actively subvert the dominant culture of contemporary capitalist societies, and, more importantly, any form of cultural domination." Barbu, 1976:67 [27].

There are many examples of how the hegemonic instinct has penetrated into society's subconscious, as what has occurred to women. In one side, women worship their bodies, however at the same time they have positioned themselves as slaves, since their bodies often suffer as a result of the effort to beautify themselves.

Other forms associated with the efforts to beautify oneself is the emergence of fair complexion as a beauty image heralded by media through various advertisements. The Construction of fair (white) complexion constantly storms into women minds forming a false consciousness that being fair is beautiful. This generalized concept of beauty has made women compete to reconstruct their skin complexion to be fairer, even for those who originally have fair complexion. Body has become an object of ambiguous attitudes; it seems to be something primary yet secondary at the same time.

The Seduction of beauty industry allures women to crave false beauty concept. Jean Baudrillard, 1990 [28], stated that seduction operates through emptying the symbol of the message and its meaning so that what remains is mere appearance. A Seducing face full of makeup is a meaningless face, for it reveals its artificiality, hiding its self-truth. What is shown by the seduction is falsehood and artificiality. In this case, women, the victims of beauty industry, have fallen into a false mere appearance world; as if beauty commodity is created to describe women's true selves. While in fact, only they themselves, the subjects, know their true selves. Even Baudrillard hyperbolically stated that cosmetic is a face eraser tool. According to Baudrillard, women are aware of this transformation, in front of the mirror they remove themselves to put on make-up, and when they apply the make-up, they plunge into the pure meaningless appearance.

When The Body Shop launched its new product titled Indian thousands-of-years-old body care system, i.e. Ayurveda, it conveyed its promotion tagline "Love yourself to toe. Impressive appearance is excellent performance from head to toe". Moreover, self-respect has to be done from head to toe, both physically and mentally. How does it compare with the view of Baudrillard? When Baudrillard's view of emptying the symbol on women due to cosmetic artificiality is compared to the concept of body treatments offered by The Body Shop, they seem contradictory, especially in viewing a symbol, namely cosmetics. This contradictory has become an intriguing issue about the essence of cosmetic and its relation to body which cannot be separated from beauty.

3. Women As Consumers Of Image In Postmodern Era

On television, we saw a scene of a woman who got into an elevator glanced down hoping for the men in suit would glance at her. But no, her skin was too dark to attract his attention. She was not pretty enough to get a glance from the man who was shown to be a rich and successful man in his career. The following scene showed the woman applied whitening cream promising her clean and white complexion. As if by magic, in a few weeks—as promised—her complexion became clean and white, and as roman novel ending, the successful man finally glanced at her, her quest for beauty (identical white) paid off. The men fell in love. Her Femininity as a woman was acknowledged by the power holder who determines what acceptable femininity (a woman) is. The concept of Beauty, as evident in above illustration—Pond's Whitening Cream advertisement—showed that women are constructed to build their senses of self.

Therefore, not only physical aspects but also self-aspects, the women themselves, have become commodities for apparel and beauty industry. It might sound more attractive if the seductive promotion tagline from the beauty industry reads "Let us take care of your body, then we will tell you who you are, as long as you give in yourself completely to us" as the motto of The Body Shop when it promotes its products. Thus, commodity is not only about body, but also what behind the body. Adlin and Kurniasih: 2006: 238 [26]. Today, beauty is more of a myth and a cash-producing machine for fashion and cosmetics industries. In this case, it is the subject's mind that becomes the focus on internalizing the values of beauty, which in many cases they often only be an illusion, because logically it is hard to make them happen. For feminists, beauty is only a myth that is considered as one

form of patriarchal domination. Beauty is merely an ideology in society. Femininity and beauty rules have been constructed by social, political, and economic cultures that exploit the potential of women and at the same time destroy their minds. Myths about beauty are intensified through movies, television, magazines, newspapers, art, even through the education system.

Baudrillard stated that today there has been a change in the structure of our society. Previously, it was industrial society, however today has been marked by consumer society, society with high desire to consume everything not only real objects, but also symbolic-objects. This is a society that lives in ease and prosperity nurtured by the development of advanced-capitalism, science and technology advancement, media and advertising provocation, all fuse in entangled symbols. Baudrillard, 1987: 33 [29]. According to Baudrillard, everything can be object of consumers, which eventually lead to consumption, gripping the entire life of human. Consumption has penetrated all cultures and has modified them. Baudrillard, 2004: xxxv [3]. More explicitly David Harvey stated that advanced capitalism which goes hand in hand with the rapid development of technology, has given an important role to the market and consumers as a new powerful institution replacing the roles of the state, military and parliament. Harvey, 1989: 102 [30].

Baudrillard stated that demand is yielded as a consumptive force. Demand is the most advanced form of rational systematization of production forces at individual level, in which consumption is using the logical and important exposition of production. The world of objects and demands will be an evenly distributed hysteria world. As organs and body systems change hysterically, becoming a major paradigm by symbolizing through another language or words. Consumption is an ideology and a communication system, and it can be seen as the exclusivity of pleasure. In this case, pleasure is not the purpose of consumption, yet it is just a rationalization. The real purpose is to give support to the object system. Production and consumption are one and the same logical process in the development of productive forces and their controls.

Furthermore, this new technology-resulted realities have defeated the true realities, and even have become the new role models for society. Images are more convincing than facts, and dreams are more trustworthy than daily realities. This is the hyper-reality world, where reality is more apparent than the (true) reality, false, and hysterical. In a hyper-reality world, original objects which are the results of production collide with hyper-reality objects which are the results of reproduction. Hyper-realities, such as the ones shown by mass media and television, seem more real than the actual realities, in which models, images and hyper-reality symbols transform into mind and human behavior controller. Kellner, 2010: 8 [24].

In television and mass media, for instance, artificial realities (images) seem more real than the original realities. Moreover, artificial realities (images) don't possess origins, references, and meanings. In these circumstances, realities, truths, facts, and objectivities lose their existence. Hyper-reality is the reality. Baudrillard, 1983: 183 [31]. Namely, an era guided by reality models without origins and references. In which, not only the real reality can be reproduced, but it also can always be reproduced again and again. Baudrillard, 1983: 146 [31].

These ideal images that are continually constructed, implanted and socialized, slowly but surely has changed the cultural standards of beauty that settle in many women's conscience. These standards then lead women to hunt endless quests of beauty and pleasure-seeking cycles that will possibly bring them to the world of loneliness and alienation. It is undeniable that media has become a trigger factor for women consumptive attitudes in order to build the image of ideal woman. Kellner, 2010 [24] stated that, television and other media cultures played an important role in structuring contemporary identity and shaping mindset and behavior. What is following next? Women rise to become consumers to meet the ideal standards for them, and on another side, beauty and body care industry has grown into a big business resulting in 'women as consumers of images'.

At the same time, the industry of apparel, fashions, and grooming issue, have mushroomed along with the strong desire for self-aesthetic appearance, which is now beginning to shift fundamentally to body . It is a reflection of fetishism of body that is massively shown in media. Meanwhile, Johnson and Ferguson, 1990 [32] stated that women need to learn to accept their normal body size against the ideal image of slim woman promoted by media and culture.

Living standards are unrealistic and elusive, causing many women living in the hunts for beauty and anxiety if they fail to reach it. Images of ideal women encourage them to strive polishing themselves with the help of the beauty industry that continues to grow and wrap their bodies with clothes supporting their appearances. Advertisements from clothing and body care industries always display the images of ideal women in such a way showing what Sunindyo, 1995 [33] referred as 'commercial-looking woman' stereotype.

In Recent phenomenon, cyberspace or Internet that can past through time and space is also a medium for body imaging. There are virtual bodies in various websites which offer pleasure for men, however those virtual bodies are also considered as a new form of resistance against basic women image-beauty and ideal body-which has become a stereotype in women's world. Internet is also regarded as a new public space.

4. CLOSING

The Shifting of ideal woman image which is constantly publicized through various media is understood as a symbolificant part of strengthening gender ideology and capitalism that makes women as objects and commodities at the same time.

Clothes are often used to demonstrate social value or status, and people make a judgment on social value or status of others based on what they wear. Differences symbols attached to a woman's body have the same basic matter, namely symbol game.

The image of body beauty is sexually explicit and closely related to hedonism, leisure, and body display, emphasizing the importance of appearance and "recognition". Women are tempted to reconstruct their bodies through beauty industry products, and garments in order to achieve a beauty image.

Women rise to become consumers to meet the ideal standards for them, and on another side, beauty and body care industry has grown into a big business resulting in 'women as imagery consumer'.

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