

**An in-depth Interview with Iranian Women who Use
Heavy Make-up or Plastic Surgery as a
Communication Tool**

Nazanin Ghafaryanshirazi

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Communication and Media Studies

Eastern Mediterranean University

July 2016

Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Mustafa Tümer
Acting Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc.Prof. Dr. Ümit İnatçı
Chair, Department of Communication and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc.Prof. Dr. Nurten Kara
Supervisor

Examining Committee

1. Assoc.Prof. Dr. Hanife Aliefendioglu

2. Assoc. Prof. Dr. Nurten Kara

3. Asst. Prof. Dr. Baruck Opiyo

ABSTRACT

The number of consuming make-up has increased in Iran. This issue has been the subjects of many studies. Some scholars blamed western media for its effect on women. However, other scholars believed that it is the result of restriction and lack of freedom. Furthermore, scholars also argued that there is a relation between people's body communication and lack of opportunity to express.

This study aimed to search how Iranian women use cosmetic surgery and make-up in relation to their perception of beauty standards, their use of the body as a sign of existence in society; and the use their body as a means of socio-political non-conformity. Using the interview method, the study surveyed 45 Iranian women who reside in Northern Cyprus and Iran. Questions revolving around three primary areas of concern for the study are; is make up a way of communication? , Could make-up be a form of expression of sociopolitical non-conformity? And might there be some influence of Western beauty standards that is promoted by the media, and if so what are they?

According to interviewees, there are various reasons for wearing make-up or undergoing cosmetic surgeries such as lack of education, self-esteem and pursuit of freedom. The study concluded that although western media influence Iranian women, Iranian women do in fact use make-up primarily as a sign of their existence in the society and as a tool to protest against socio-political restrictions on women. Indeed, there is not an opportunity for Iranian women to express themselves as the way they want, so, they communicate with their make-up or cosmetic surgery. Furthermore,

although interviewees with higher education believed that there is a positive relationship between low-level of education and heavy make-up; the study didn't find any difference.

Keywords: Communication, media, body, make-up, cosmetic surgeries, resistance

ÖZ

İran’da makyaj tüketimi gittikçe artmakta. Bu durum pek çok araştırmmanın konusu olmaktadır. Medyanın yarattığı güzellik tanım ve algısının etkisi pek çok bilim insanı tarafından tartışma, inceleme konusuna olmuştur. Böyle bir etkinin yanı sıra İran’da kadınlar makyajı bir var oluş simgesi olarak ve sistemin kadınlar üzerindeki baskısına bir protesto olarak da kullanmaya başlamışlardır. Aşırı makyaj kullanımının sınırlama ve özgürlük eksikliğinden kaynaklandığına inanmaktadırlar.

Bu araştırmanın amacı; İranlı kadınların estetik ameliyat ve makyaj yapmasının medya tarafından üretilen güzellik algısı ile nasıl bir ilişkisi olduğunu,, toplum içinde varlığının bir işareti olarak vücutlarını kullandıklarını ve sosyo politik protestolarda vücutlarını nasıl kullandıklarını araştırmaktır. Bu çalışmada, Kuzey Kıbrıs ve İran’da yaşayan 45 İranlı kadınla derinlemesine mülakat gerçekleştirildi.Çalışmanın üç temel ilgi alanı üzerinde yoğunlaşan soruları şunlardır: Makyaj bir iletişim (kendini ifade etme) yolu mudur? Makyaj bir politik başkaldırı göstergesi midir? Medya tarafından desteklenen batılı güzellik standartlarının güzellik algısında etkisi olabilir mi, ve eğer varsa bunlar nelerdir?

Yüzyüze görüşülen denekler, eğitim ve özgüven eksikliği, makyaj yapmada ve hatta estetik ameliyat olmada etkili bir neden olduğunu iddia etse de, bu çalışma eğitim seviyesi ile makyaj veya estetik ameliyat arasında doğrudan bir bağ bulamamıştır. Batı medyasının iranlı kadınların güzellik tanımlamalarında etkisi olduğu görülse de diğer taraftan özellikle yoğun toplumsal ve siyasal baskılar nedeni ile kadınların makyajı bir varoluş sembolü olarak kullandıklarını ve bedenleri üzerinden bir

protestoda bulduklarını göstermiştir. Nitekim, İranlı kadınların kendilerini her platformda istedikleri şekilde ifade etme şansları yoktur. Bu yüzden onlar kendilerini makyaj yaparak ya da estetik ameliyatlara olarak ifade etmektedirler. Dahası (üstelik) mülakata katılan daha eğitimli kişiler, eğitim düzeyinin düşüklüğü ile ağır makyaj yapma arasında pozitif bir ilişki olduğuna inandılar; bu çalışma herhangi bir farklılık bulamadı.

Anahtar Kelimeler: İletişim, medya, baskı, makyaj, estetik ve ameliyat

DEDICATION

TO MY FAMILY

ACKNOWLEDGMENT

I am so grateful to my lovely family for all the financial support and encouragement during the entire period of my graduate studies. You are the best family in the world. Thank you for your love and support.

I would like to especially, thank my supervisor, Prof. Dr. Nurten Kara for her patience and knowledge. You always helped me even when I made you angry and never for once made me feel bad for my ideas that often needed to be revised and updated. Thank you for all cues and guidance provided. You are one of the most intelligent and amazing women, I have ever seen. Thank you so much.

I also wish to express my thanks to the dearest professors I've ever had Dr. Hanife Aliefendioglu, Dr. Metin Ersoy, Dr. Bahire Ozad, Dr. Agah Gümüş and Dr. Ülfet Kutoglu. All of you inspired me a lot with your cues, suggestions and guidance during my graduate studies. I am thankful to all of you more than you all know.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZ	v
DEDICATION	v
ACKNOWLEDGMENT	viii
LIST OF FIGURES	xi
1 INTRODUCTION	1
1.1 Background of Study.....	6
1.2 Motivations for the Study.....	8
1.3 Aims of the Study.....	10
1.4 Research Questions	11
1.5 Significance of the Study	12
1.6 Limitations of the Study.....	13
2 LITERATURE REVIEW AND THEORETICAL FRAMEWORK	14
2.1 Body Gesture and Facial Communication	14
2.2 Feminist Movement and Cosmetic Surgeries Presentation in Media	20
2.3 Representation of “Ideal Body” and “Ideal Women” in Media.....	25
2.4 Iran and Morality Police (Gashte Ershad).....	29
2.5 Examples of Body or Facial Expression as a Resistance.....	32
3 RESEARCH METHODOLOGY AND DATA COLLECTION	42
3.1 Methodology of Study:	42
3.2 Population and Sampling	42
3.3 Research Questions	44
4 ANALYSIS AND FINDINGS.....	45

4.1 Demographic Characteristics of the Samples	46
4.2. Make-up as a Means of Communication in Iran	47
4.2.1 Visibility	47
4.2.2 Protest	49
4.3 Make-up as a Way of Resisting Against Governmental Restrictions	50
4.4 The influence of Western Beauty Standards and Its Promotion by the Media	53
4.5. Other Reasons behind Iranian Women’s Make-up	56
4.6 Educational Level and Opinions of Interviewees	57
5 CONCLUSION	58
5.1 Discussion and Conclusion	58
5.2 Suggestion for Future Research	61
REFERENCES.....	63
APPENDICES	77
Appendix A: Questions	78

LIST OF FIGURES

Figure 1: Members of the Spanish feminist movement Femen	17
Figure 2: Topless activists of Femen	18
Figure 3: Topless activists stage a protest against homophobia	19
Figure 4: How women are portrayed in Media.....	29
Figure 5: Islamic dresses for women are enforced by police in Iran.....	31
Figure 6: Police have arrested eight models.....	32
Figure 7: anti-fur protest.....	33
Figure 8: Day of Silence” Protests Anti-LGBT Bullying	33
Figure 9: My Stealthy Freedom	35
Figure 10: Alinejad and Khatami interview.....	36
Figure 11: Iranian women shave their hair	37
Figure 12: Iranian women shared their pictures without hijab	38
Figure 13: Golshifteh Farahani publishing a bare-chested photo page	39
Figure 14: Golshifteh Farahani on Egoiste magazine.....,	40
Figure 15: Sadaf Taherian has received insults on social media	41
Figure 16: Wearing nail polish considered as a crime.....	49
Figure 17: Arabic make-up.....	51

Chapter 1

INTRODUCTION

The concept of “beauty” has various meanings. Some scholars such as (Bernstein, Lin, & McClellan, 1982); (Cellerino, 2002); (Edler, 2014); (Iwawaki, Eysenck, & Gotz, 1979); (Tatarunaite, Playle, Hood, Shaw, & Richmond, 2005); (Thornhill, et al., 2003) have argued that the idea of beauty is innate, that human beings have a common, inherent idea about characteristics of an “ideal” face. According to Muega (2015), “Beauty has not the definition.” (Muega, 2015, p. 3). David Hume (1711-1776) -Scottish philosopher and historian- cited by Muega (2015) defined beauty as “beauty in things exists in the mind which contemplates them”. As Aristotle (384-322 BCE) cited in Muega (2015) defined ‘beautiful’ as “the beautiful is that which is desirable in itself.” (Muega, 2015, p. 3). Pablo Picasso (1881-1973) cited by Muega (2015) describe beauty as “art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don’t start measuring her limbs” (Muega, 2015, p. 3). Some have studied the features that make an “ideal” face attractive. For example, Michiels and Sather (1993) argued that characteristics like the chin, upper lip, and nose contribute to the perceived attractiveness of Caucasian females (Michiels & Sather, 1993, s. 97) while Baudouin and Tiberghien (2004) argued that flawless lips make a female face attractive, regardless of ethnicity, and that features like large eyes, prominent cheekbones, thin

eyebrows, and a small nose and chin constitute the beauty of a female face. They also argued that men considered certain kinds of female features, such as baby-like features, and sexually attractive bodies, particularly fascinating (Baudouin & Tiberghien, 2004). Aspects of facial beauty apply not only to females but also to males. Edler (2001) advanced an interesting theory according to which the ideal male beauty consists in features such as prominent cheekbones, large jaws, a strong chin, thin lips, and thick eyebrows (Edler, 2014, p. 160). Beauty has also come to refer to specific corporeal features such as height, frame, hair colour, eye colour, and even teeth colour. According to Hendriks, particular physical characteristics make a woman attractive, such as a very slim body, long shiny hair, and glowing skin (Hendriks, 2002, p. 108). In sum, attractive features are constitutive of people's sense of beauty, both perceived and actual, for males as much as for females. Furthermore, in media point of view, these concepts have been changed many times. Mass media not only partially responsible for facial beauty standards but also on the perfect body image as well. Everyday mass media feature with tall, slender in other words, "perfect body" images. The media constantly portrays ideal images for men and women; thin and slender for women, broad and muscular for men. Magazines and newspapers also often tend to depict models and ultra-thin athletes (Badero, 2011). As same for facial beauty, perfect body image portrays for women and men as well. However, it affects women more than men. Body dissatisfaction is a major concern amongst both genders, particularly amongst females (Badero, 2011, p. 7). Nowadays, celebrities and stars are more appreciate for their facial and body image than their talent. Unfortunately, it has been accepted by society as well; women try hard to gain perfect body image. Increasingly, size zero has now become the commonly acceptable

trend which every young woman must aspire to attain in order to be accepted in our ever-growing social sphere and society (Badero, 2011, p. 7).

Facial beauty and perfect body image concept not only portrayed in the media a lot but also repeats which keep people's minds busy with the ideal of beauty. "The rhetorical intention behind a visual message would be communicated by the implicit selection of one view over another" (Scott, 1994, p. 253). As Badero (2011) argued that with regards to media and body image, that 21st century is characterized by an increased driving force towards attention to body image (Badero, 2011, p. 6). Television, advertisements, print media and the internet often are the dominant force in creating an idealized perception of male and female body image and shapes and sizes; the thin ideal for women, and muscular ideal for males (Badero, 2011, p. 31). This visual persuasion through any kinds of mass media - ads, magazines, film and TV series- emphasizes on the perfect body, sexuality and ideal beauty.

Furthermore, beauty is a mix of "nature and nurture". Although it is not possible to choose certain physical features, it is possible to alter them (using tools like make-up) and at times even to change them (using methods such as plastic surgery). Hence, while women may certainly enhance both their perceived and actual beauty, this depends of course on their capacity to do so. Women's access to tools to enhance their beauty may be limited or restrained by a number of factors. For instance, what kind of make up a woman can afford partly determines how much she can enhance her facial features and therefore be attractive. Likewise, only middle/upper class women can afford plastic surgeries, so having an attractive nose, for instance, may become a luxury that only some women can afford. Hence, at times beauty is a function of economic power; addition to economic factors. On the other hand;

however, there are also political factors that affect a woman's capacity to become more attractive. This aspect remains understudied.

Some research has revealed that in countries where, because of political factors, women cannot beautify themselves or express themselves the way they want, they start to express or communicate themselves through their body gesture instead. Kurien (2010) thus explains that when human beings cannot express their feelings, emotions, and perceptions verbally, they try to express them in other ways simply because they need to express them somehow. The most prominent form of such expression is body language or facial expressions. The term "facial expresión" refers to one or more gestures produced by various positioning of muscles underneath the skin of the face. For example, when a person puts a hand on the cheek it means that the person is lost in his/her thoughts and that maybe s/he is pondering something (Kurien, 2010, p. 31).

Although non-verbal communication can convey deep meaning like emotions, the large part of this form of communication produces a juxtaposition between non-verbal symbols and verbal symbols (Kurien, 2010, p. 31). People can cope with non-verbal communication but it is more difficult for them to interpret non-verbal communication when they do not have a chance to express themselves.

Indeed, people can talk with others and let them know about their problems but when people refuse to talk or cannot find the opportunity to talk, they express their problems through their gestures and sometimes use other means. This is why in certain cases; in the case of repression, certain Iranian women may use make-up in

diverse ways, take recourse to surgeries, use nail polish, and get naked or shave their hair.

Mass media can also affect appearance, gestures and the sense of beauty. For example, in some countries like Iran where sociopolitical restrictions apply concerning personal appearance, it is difficult to access the Internet and Western media and yet, quite interestingly, women still change not only their roles but also their appearance. According to Hanjani (2011) Western products, which are mostly represented by pearly white teeth, creamy skin, and with blonde women, are quite popular in Muslim countries like Iran. Iranian people, especially women, are interested in implementing Western culture to their lives despite the governmental restriction based on Islamic law (Hanjani, 2011, pp. 309, 320). As Hanjani (2011) argued that hence, they are not only familiar with the Western culture, but also interested in embracing it in their lives. In Islamic countries, women are under the pressure of culture, society and politics. In everyday life, Iranian women struggle with the government in public spaces (Hanjani, 2011, p. 320). As Mogheisi (2005) argued, “according to traditional Islam women just can beautify themselves for their husbands” (Moghissi, 2005, p. 254) Jafari and Goulding (2008) argued that outside of Iran, scholars interpreted Iranian women’s over-usage of make-up as a sign of non-verbal rebellion or protests against the government’s political ideology while, inside of Iran, the government considered it an act of imitating Western culture and Western decadence (Jafari & Goulding, 2008, p. 74). Moreover, Jafari and Maclaran (2014) argued that Iranian women use cosmetics and make-up in order to retreat from their dull daily routines in Iran into a parallel fantasy world instead. “Make-up routines provide these women with opportunities to escape from boredom and

immerse themselves in the playful fantasies of the world of cosmetics (Jafari & Maclaran, 2014, p. 359)". It is not surprising that the use of make-up is very high among Iranian women. Iran was ranked seventh in global markets for consumption of cosmetics in 2007 (Euromonitor, 2008). Hence, there is a link between the use of make-up and self-expression among citizens in oppressive regimes.

The aim of the present study is to determine the relationship between the over-usage of make-up and the undergoing of cosmetic surgeries, with the perception of beauty standards, the use of the body as a sign of existence in the society, and the use of the body as a message against the sociopolitical ideology of the government.

1.1 Background of Study

Although some scholars believed the powerful effect of mass media on ideal beauty and body is undeniable, some others have argued that the effect of mass media is the same as the effect of politic, culture and society. For example, Badero (2011) argued that, "size zero has now become the commonly acceptable trend which every young woman must aspire to attain in order to be accepted in our ever-growing social sphere and society" and he believed that this is due to the result of mass media effect on society.

Television, advertisements, print media and the internet often are the dominant force in creating an idealized perception of male and female body image and shapes and sizes (Badero, 2011, p. 31).

Moreover, Iranian women are under the pressure not only by mass media but also from the restricted government, culture and Islamic rules. Furthermore, the Islamic Republic of Iran considers veiled women and an Islamic family as the only means to

maintain the stability of individuals and therefore society. The Islamic Republic of Iran considers veiled women and an Islamic family as the only means to maintain the stability of individuals, and therefore of society. “In Iran, it is forbidden for women draw men’s attention to themselves it causes their sexual provocation (Moghissi, 2005, p. 18)” Hanjani (2011) argued that according to Islamic law and the Iranian government, women might beautify themselves only under restricted circumstances. In fact, Islam allows women to beautify themselves only in the presence of their husband, other women, or men whom they cannot marry, such as a father, son, brother, or family members in general. It is obligatory for women, even those opposed to veiling, to cover their hair and body and to follow the rules (Hanjani, 2011, pp. 310-320). Some scholars like Hassani et al. (2015) believed that the government in Islamic countries like Iran led women to do cosmetic surgery or wearing heavy facial make-up. Certain studies like Hassani et al. (2015) revealed that religious principals are one of the reasons for wearing make-up. Their research concludes: “Our results show that one of the most important reasons why Iranian women tend to consume cosmetics in an unusual way is the restrictions imposed by dress codes on them. Most of the female interviewees in this study think that Hijab covers feminine beauties (Hassani, Akhavan, Khakiyan, Shahghasemi, & Faghani, 2015, p. 188).”

According to Serdar (2011), it is also important to note, however, that the concept of “ideal beauty” can also have negative results (Serdar, 2011). Research has shown that certain women are negatively affected by frequent exposure to models that fulfill the unrealistic media ideal of beauty (Serdar, 2011). Because of this, women suffer from not having the ideal of “facial beauty” and of a “perfect body image”. Surveys have

revealed that over 60% of women are dieting in order to attain a perfect body (McCabe, Butler, & Watt, 2007, p. 113). According to Badero (2011) “Research shows that our body image has an effect on how we feel about ourselves, what we do, whom we meet or marry and influences our career path (Badero, 2011, p. 6).” Other effects, besides health and eating disorders, include lack of or low self-esteem and depression. Indeed, body dissatisfaction reveals a negative image of one’s body and has been found to be caused, at least partly, by exposure to the thin ideal of beauty in media (Holstorm, 2004, p. 200).

1.2 Motivations for the Study

This study was motivated firstly, by the need to account for the relation of over usage of make-up and cosmetic surgeries by Iranian women to the perception of beauty standards. Secondly, bodily usage as a sign of existence in Iran restricts society and thirdly, the body communication against the social and political restrictions. Furthermore, the number of consuming make-up has increased. According to Shahghasemi and Tafazzoli (2013) although Iran is considered a religious Muslim country, the number of consuming cosmetics has been increased during previous years. (Shahghasemi & Tafazzoli, 2013, pp. 199-200). In order to answer these questions, this study explores the relationship between governmental restriction and facial communication as well as the effect of beauty standards, as defined by Western media, on Iranian women’s usage of make-up.

As Hanjani indicates, despite restricted regulations by the government, Iranian people find a way to view Western TV programs and magazines, and to have access to the internet in Iran (Hanjani, 2011, p. 320). Western mass media develop Iranian women’s idea about Western culture. Moreover, some Iranian women are interested

in applying Western culture in their lives (Hanjani, 2011, p. 320). As a result, the number of cosmetic surgeries and make-up has increased over time (Jafari & Goulding, 2008, p. 75). In their survey, Moaddel and Azadarmaki found out that Iranian people are more open to Western ideas and less apprehensive about “western culture invasion” than were, for instance, Egyptian and Jordanian people in 2000 and 2001 (Moaddel & Azadarmaki, 2002, p. 7). Moreover, the Iranian women use make-up as a tool of facial communication. Consequently, most of Iranian women face problems with the government. Many of the women on the streets of Tehran and other large cities, with short tight overcoats, high heels, and pushed back headscarves, look more like Western fashion models than representatives of an Islamic government (Hanjani, 2011, p. 320). In strict Muslim countries like Iran, symbols carry an essential or ideological meaning. According to Slater, “In contemporary society, dominated as it is by signs and symbols, our actions and behaviors, including our consumption practices, can largely be regarded as ‘symbolic’ means of communication” (Slater, 1997). This can become particularly evident in certain socio-cultural contexts in which symbols carry sensitized ideological meanings. Iran is a good example of such a context (Jafari & Maclaran, 2014, p. 360). Iranian women with their make-up or cosmetic surgery have attempted to communicate with others. Iranian women’s use of makeup has been the subject of debate among the variety of critics. For example, while the Iranian government criticized Western culture for objectifying women, other critics outside of Iran believed that Iranian women wear make-up as a form of silent protest against the restrictive demands of the government.

1.3 Aims of the Study

The aim of this study is to find out the characteristics and reasons for using various forms of body images among Iranian women, and the impact that these can have a specific sense of one's body image. The study also aims at discovering the reasons for particular forms of body language or facial expression, and to discuss why Iranian and Western mass media create the 'contradictory' situation for the Iranian women.

Representations of women in mass media in Iran are completely different from western society. Iranian mass media representations of women are restricted and controlled by Islamic laws. Therefore, Iranian mass media cannot be blamed for influencing the women body image as an object. However, Iranian ads-as part of Iranian mass media- have been attempted to persuade women to beautify themselves like western ads. As in the American ads, Iranians communicate the significance of a woman's beauty in her life (Hanjani, 2011, p. 318). Although Iranian mass media cannot represent sexy, beautiful women on their ads, film and so on, they convince women to beautify themselves in ambiguous ways such as use playful colors and words. "Any direct advice or suggestion on how women can look beautiful and sexy could have legal consequences; therefore, advertisers prefer to stay ambiguous to prevent "misinterpretation" by the government" (Hanjani, 2011, p. 318). However, the use of Western media through satellite and other forms of media technologies, which influence Iranian women, also raises concern. According to Hanjani, Iranian people are not only familiar with Western culture but also they are interested in applying Western culture to their lives (Hanjani, 2011, p. 320). The adoption of Western culture has resulted in tension between Iranian women and the government,

such as in the case of women who use make-up in public (Hanjani, 2011, p. 314). Government restrictions and the use of Western culture set Iranian women on a “contradictory” situation. Iranian women’s mind is in the conflict between two different forms of women bodily depictions from two different cultures. This “contradictory” media representation of Iranian women places them under pressure. The Iranian government restriction on women’s bodily expression causes serious issues for them. When humans cannot express their feelings, emotions, and perceptions, verbally or in any other way, they wish, they try to express them in other ways. The most prominent form is body language or facial expression.

1.4 Research Questions

This research study attempted to find out Iranian women reasons for applying make-up or cosmetic surgeries:

- ❖ Might make-up by Iranian women be a way of communication?
- ❖ Could make-up by Iranian women be a way of protest to social and governmental restrictions?
- ❖ Is there an inherent influence of Western beauty standards that is promoted by the media?

The methodology used in this research was in-depth interviews with 45 Iranian women both in Northern Cyprus, and in Iran. These in-depth interviews were designed to reveal what the interviewees perceive as their real intent for using make-up. Questions addressed in the interviews included such concerns as; Does governmental restriction influence the women’s use of body and appearance? What

is their concept and reference for definitions of ideal beauty? What prompts or motivates them to wear make-up? What are their body gestures and facial messages?

Answers to these questions will contribute to shedding more light on the full array of reasons for wearing make-up by Iranian women, and contribute to our understanding of perceptions of body image beside the myriad influences on and contending conceptions of beauty, as well as the media's role in both.

1.5 Significance of the Study

This study will give more insights concerning the pressure and struggle that Iranian women face in everyday life due to restrictions of the government policy and the morality police. First of all, the representations of women and make-up in Iranian mass media is completely different from their representations by western media. For instance, any advice for women to beautify themselves has legal consequences in Iran and adverts don't often use human figure in their ads, especially women. However, Iranian ads_ as one of mass media parts_ have attempted to persuade women to beautify themselves as the same as Western adverts do. Iranian ads instead of directly communicate the significance of a woman's beauty in her life or use a beautiful woman in their ads, they use ambiguous ways such as using specific color and words (Hanjani, 2011, p. 318). It confirmed the idea that when there is no choice for human beings to express themselves directly, they find indirect ways. Iranian media, just like Iranian women, do not have the opportunity to communicate freely with their audience, so it communicates always in ambiguous ways.

Secondly, make-up and Western culture have been the main source of problems between Iranian women and the government. According to Hanjani, Iranian governments always criticize the West for objecting women and they believe that by

veiling women society can be protected from danger-threaten society with corruption (Hanjani, 2011, pp. 319-320).

1.6 Limitations of the Study

The two main limitations of this study are participants' age and resistance of the interrogated subjects to cooperate. One of the limitations of this study is Iranian women's age limitation between 18-35 and their residence in Northern Cyprus and Iran. Since it is generally young women who are more interested in make-up and surgeries the age range of the samples is 20-35. Due to the fact that the study done in Northern Cyprus and the Interviewees were Iranian women the resistance of the interviewees limited to Northern Cyprus and Iran. Besides, some interviewees live in Northern Cyprus, for this reason, that they experience life without restriction and feel free to choose their way of living. Besides, they also have had an experience about Iran and governmental restriction. On the other hand, other interviewees who live in Iran selected, for this reason, that they experience government restriction and deal with it every day.

The two main difficulties of this study were time availability and willingness of the interrogated subjects to cooperate. One of the difficulties of this study was the time limitation for interviewing Iranian women who live in Iran. Due to the fact that, Iran is 1 hour and 30 minutes ahead of time in Cyprus and it was difficult to arrange the interview time with participants. Besides, the restricted possibility of giving them an in-depth-interview. Secondly, it was difficult to convince some of the Iranian women to accept participating in the interview.

Chapter 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This chapter includes four main sections. First of all, it covers an analysis of body gesture and facial communication. The second part includes some relevant contributions by the feminist movement-academic- in relation to cosmetic surgery and compulsory veiling. The third part contains an overview of Morality police (Gashte Ershad). Finally; the fourth part contains examples of body protest, which includes Stealthy Freedoms of Iranian women on Facebook and by Website.

2.1 Body Gesture and Facial Communication

According to Kurin (2010) “Body language is an imperative part of the interpersonal communication and thus man has little control over it” (Kurien, 2010, p. 30). Birdwhistell an American anthropologist, in 1952 used the term Kinesics- the study of body motion in relation to the nonverbal aspects of interpersonal communication- (Shalini, 2009, p. 35). According to him, body gestures have the same meaning as spoken language and this silent communication can be analyzed (Gregerson, 2007, p. 62).

According to Pease (1981), non-verbal aspects of communication have been studied since the 1960s. He believed that after Julius Fast’s book about body language, which published in 1970, the public has become aware of its existence. He remarked on the importance of body language displayed in some silent movie actors such as Charlie

Chaplin and others. On the screen, their bodies were used as the only means of communication, so audience classified actors as good or bad based on their gestures and other body movements (Pease, 1981, p. 3). Actors are very good examples of non-verbal communication (Abercrombie, 1972) (Moe, 1974). Pease (1981) stated that by the time talking movies became popular and non-verbal movies faded into obscurity the most influential pre-twentieth-century work on body language was Charles Darwin's *The Expression of the Emotions in Man and Animals* which was published in 1872 (Pease, 1981, p. 3). Albert Mehrabian (1971), cited by Allan Pease (1981) found that the whole effect of a message is 7 percent verbal (only words), 38 percent vocal (plus voice tone, inflection and other sounds) and 55 percent non-verbal" (Pease, 1981, p. 3). Birdwhistell (1952) cited by Pease (1981) calculated the similar amount of non-verbal communication which exist amongst humans. According to him, the normal individual speaks words for the total of around ten or eleven minutes in a day and the average sentence takes just around 2.5 seconds. The same as Mehrabian, Birdwhistell indicated that verbal component of face-to-face conversation is less than 35% and non-verbal communication is done over 65% (Pease, 1981, p. 3). According to Mehrabian (1969) important social signals of communication such as superior, friendly and inferior attitudes displays through individuals' body gestures (Mehrabian, 1969). According to Pease (1981) researchers, agree that verbal communication is used mainly for conveying information, but non-verbal communication is used for transferring interpersonal attitudes. For instance, Pease (1981) explains, a woman, without open her mouth, can transfer a message to a man with a 'look to kill' (Pease, 1981, p. 3). Moreover, the most basic communication gestures are the same all over the world. For instance, a person laughs when he or she is happy, they frown when they are sad or angry. It is

nearly universally indicated 'yes' or confirmation by nodding the head while shaking the head generally indicates no or negative answer (Pease, 1981, pp. 4-5). Kurien (2010) argued that the face also has an important role in non-verbal communication. It draws not all but most attention and expresses people's feeling. Through each movement of the face, it reflects different forms of communication. Different moods of human beings such as happy, sad, angry, depressed optimistic, and frustrated, are displayed through a combination of eye gestures, eyebrow, lips and cheek movements. It displays different moods of an individual like happy, optimistic, sad, discontent, depressed, frustrated, angry (Kurien, 2010, p. 31). Bodies are also considered powerful loci of resistance (Butler, 1990) (O'Keefe, 2006). According to Alexander (2006), the body may be considered as a mode of expression and as a tool for liberation and transformation (Alexandre, 2006, p. 178). Harvey (2000) also remarks that the generative power of the body, specifically its capacity both to produce and reproduce, requires re-thinking the role and importance that the physical location of the body has in contexts of resistance (Harevy, 2000) (O'Keefe, 2006). Duits and van Zoonen consider a girl's body as the "metonymic location for many a contemporary social dilemma (Duits & Van Zoonen, 2006, p. 103).



Figure 1: Members of the Spanish feminist movement Femen (Gettyimages, 2014)



Figure 2: Topless activists of Femen (Brownie, 2014, p. 2)

According to feminist scholars, women's bodies are more suitable than men's bodies because women's bodies are established within rules, dogmas, society norms and dominant by patriarchy (Frank, 1991). Women's bodies, like men's bodies, have the potential for resistance. Different studies analyzed bodies resistance in various areas for instance (Kuumba & Ajanaku, 1998) studied hairstyle, (Badero, 2011) body Weight, head covering or veiling (Milani, 1992) and Davis (1995) studied cosmetics surgery.

Giddens (1991) considered the body as a tool of self-expression and has an important role in individual's identity (Giddens, 1991, p. 75). It is also considered as a site for social subversiveness and self-empowerment (Davis, 1995). Body protest is not limited to heterosexual people. As Taylor and VanWilligen (1996) argue LGBT people are also using their body as means of protest.

Since LGBT are constituted by and through the gendered body, studying the role of the acting body in social protest is critical to understanding the cultural outcomes and consequences of social movements” (Taylor & Van Willigen, 1996).



Figure 3: Topless activists stage a protest against homophobia (Almedia, 2013)

Hosseini Hassani (2015) studied the meanings of using cosmetics among young Iranian women. According to them, in contemporary Iran, over usage of cosmetics by Iranian women are considered as a new salient phenomenon. They argued that the over usage of make-up by Iranian women is related to government and dress coding in Iran. This has culminated in raising concerns by religious figures, social critics, government authorities, and physicians; these fears happened after the Islamic revolution. According to them, in Islamic law woman should not exposed their body or beautify themselves (Hassani, Akhavan, Khakiyan, Shahghasemi, & Faghani, 2015, p. 188). Besides, Shahghasemi and Tafazzoli (2013) argued that it is forbidden

for Muslim women to exposed their ornaments or body .However, the number of consuming make-up has increased .Although Iran is considered a religious Muslim country, the number of consuming cosmetics has been increased during previous years (Shahghasemi & Tafazzoli, 2013, pp. 199-200). Scholars argued about the over usage of make-up after the Islamic era in Iran .For instance, Fatema Farmanfarmaian in her article argued about the history of heavy make-up among Iranian women .She briefly mentioned the Iranian concept of “haft qalam arayish” -”the seven items of cosmetics .-”According to her, cosmetics have been important since ancient times and also fashion has had important place in the Mediterranean world .In Iran before the Islamic revolution, women used make-up and beautified themselves .However, after Islamic revolution women have started to wear heavy make-up which in Persian is referred to as“ haft qalam arayish”- ”the seven items of cosmetics .-”According to Farmanfarmaian)2000‘ (Haft qalam, arayish ’is the result of Iranian-Islamic culture (Farmanfarmaian, 2000, pp. 276-278). Furthermore, Jafari and Maclaran, in their article “Escaping into the world of make-up routines in Iran ”argued that Iranian women wear make-up every day in order to express themselves and identify themselves .According to Jafari and Maclaran “everyday usage of make-up give Iranian women this opportunity to spend their time in the cosmetics’s fantasy world instead of bored routine life (Jafari & Maclaran, 2014, p. 360).”

2.2 Feminist Movement and Cosmetic Surgeries Presentation in

Media

Media plays an important role because it reflects the cultural codes of the society. Obviously, it affects every aspect of social life for the public. Mass media is not only partially responsible for facial beauty standards but also for the perfect body image. Besides, it also is changing beauty and attractiveness standards. According to Badero

(2011) the “ideal image” regularly represented in mass media consists of thin and slender individuals for females and as broad and muscular individuals for men. “Magazines and newspapers also often tend to depict models and ultra-thin athletes” (Badero, 2011, p. 5). Facial beauty and the perfect body image concept is not only portrayed in media a lot but is also represents which keep people’s minds is busy with the ideal of beauty. As Scott (1994) stated, “The rhetorical intention behind a visual message would be communicated by the implicit selection of one view over another” (Scott, 1994, p. 253). The rhetoric of ideal women is clearly demonstrated in Western culture. Over viewing through western media, demonstrate that Americans are obsessed by the images of perfect beauty. According to Hanjani (2011), “almost every conceivable product has a beautiful woman selling it” (Hanjani, 2011, p. 310). There is an emphasis on the desirability and sexiness of women in ads –as an example of one parts of media- (Hanjani, 2011, p. 310). Badero (2011) argued that in the 21st century, the driving force towards attention to ideal body image has increased. Mass media and the internet are considered as the main force in creating an idealized image of human shapes and sizes; for females, “thin” is ideal and “masculine” for males (Badero, 2011, p. 6). The aim of Feminist theory is to understand the nature of gender inequality. According to Chodorow (1989), feminist theory examines women's social and personal experiences, interests and feminist politics in a wide range of fields, such as anthropology and sociology, communication, and psychoanalysis (Chodorow, 1989). As Gilligan (1977) argued, subjects, which are explored in feminism, include discrimination, objectification (especially sexual objectification), oppression, and patriarchy (Gilligan, 1977). According to feminist scholars the media is to blame for normalizing cosmetic surgeries among audiences. For instance, Morgan (1991) argued that “there have also

been significant challenges to a feminist theorizing of beauty surgery in beauty pageant as a paradox of choice, women who choose to undergo surgeries are understood as victims of false consciousness who are victim into conforming to cultural norms” (Morgan, 1991). Davis (1995) also stated that women practice cosmetic surgery not because of female oppression or complicating the notion that women are motivated for perfect beauty; but in order to attain a feeling of normality, not perfection (Davis, 1995). Burtky (1988) cited in Banet-Weiser& Portwood-Stacer (2006) used Foucault's idea of the 'docile body' as a way to explain punitive practices of femininity such as wearing make-up, weight loss, and bodily manner. The docile body refers to a body, which is willing to be disciplined as a process on normalization. It presents in the individuals performed on reality makeover shows, in the way that they liberally and emotionally surrender their bodies to cosmetic surgeons in order to charm the 'authentic' beautiful self out of the 'old' body. These kinds of makeover suggest audiences that in order to be satisfied and have a good personal life, the cost is nothing but a perfect, modified body by means of surgery: “firm breasts and bums, white sparkling teeth, healthy hair” (Banet-Weiser & Portwood-Stacer, 2006, pp. 261-262). On the other hand, some of the articles argued about the effect of media on body image and women dissatisfaction of their body. Poorani on her article “Who determines the ideal body? A Summary of Research Findings on Body Image” tried to understand the concept of body image, the effect of media on body image of women and different factors, which idealize women’s body image and define beauty standards. “Families, peers and society put pressure on women to look at their “model best” only because they too are exposed to the stereotyping (Poorani, 2012, p. 10).” Besides, Sherry L. Turner, et al. in their article “The influence fashion magazines on the body image satisfaction of college women:

An exploratory analysis” examined the impact of fashion magazine on women’s body image satisfaction. “Women who viewed fashion magazines preferred to weigh loss, were more preoccupied with the desire to be thin, and were more afraid of getting fat than were their peers who viewed news magazine” (Turner, Jacobs, Dwyer, Angood, & Hamilton, 1997, pp. 610-611). Moreover, Balali and Afshar Kohan defining the concepts of beauty then deals with plastic surgery and make-up and provides a history of these concepts in Iran and the world. “It proves that it is believed by the public that beauty can be achieved by money and individual effort. The article has investigated the role of the media and the press in Iran in allowing the western culture of beauty to infiltrate while giving statistics on the consumption of cosmetics and on plastic surgeries in Iran and the globe” (Balali & Afshar, 2010). However, some of them discussed the effect of body image satisfaction on eating disorder and health problems. On the other hand, Irving (1990) investigated the increasing preference for thin body shapes in women may be related to recent increases in the prevalence of eating-related problems. Contrary to the author's expectations, exposure to thin models was related to lower self-evaluations regardless of the level of bulimic symptoms. Women reporting high levels of bulimic symptoms did, however, report a greater amount of pressure to be thin coming from media, peers, and family than did women reporting lower levels of symptoms. Results suggest that media have an impact on women's self-evaluations regardless of their level of bulimic symptoms¹. Related implications also discussed in the literature (Irving, 1990).The relationship between heavy make-up and veiling is clearly discussed by scholars. Islam as a religion has its own law and rules. In Islam, women just beautify themselves for their husbands or men whom they cannot marry, like

¹. Bulimic symptoms: Bulimic symptoms or “Bulimia Nervosa” is a psychological and severe life-threatening eating disorder described by the ingestion of an abnormally large amount of food in short time period, followed by an attempt to avoid gaining weight by purging what was consumed.

their brothers, their father and so on. In traditional Islam women are encouraged to beautify themselves only for their husbands (Mayer, 2005, p. 388). In the Islamic Republic of Iran, women should not draw any attention to themselves that may cause men's sexual arousal (Moghissi, 2005, p. 18). One of the scholars, Hajani conducted a comparative analysis of advertising on products like make-up, lotion and shampoo in two women magazines in Iran- Green Family- and U.S- Good Housekeeping. Hajani chooses two popular magazines for the analyses. The U.S.A is the powerful country dominated by sexualized marketing and Iran-one of the Muslim countries- which authorities believed that West advertising is a threat for their society. According to Hajani "the use of make-up by women and girls in public places causes a lot of tension between women and government." (Hanjani, 2011, p. 314). Furthermore, Veil also has double meaning for feminist study. First of all, it defined as oppression. According to Mojab the veil has not been only a symbol of male domination and state power but a site of theoretical and political struggles within the feminist movements and women's studies. Many feminists in the West, of course, regard the veil as an oppressive manifestation of patriarchal domination (Mojab, 1998, p. 21). Hoodfar explained veil as "the veil refers to the clothing which covers and conceals the body from head to ankles, with the exception of the face, hands and feet" (Hoodfar, 1992, p. 7). Iran is a good example for many feminist to study. As Mojab argued Iran illustrates the one important aspect of women's lives in Islamic societies, the covering of their bodies, which has been a major locus of male and state power in these societies (Mojab, 1998, pp. 19-20). Secondly, as a freedom provider of patriarchy. Besides, Shirazi stated that with the Islamic Revolution's rise of supporters, the hijab's meaning shifted to that of a symbol of "progress," of a liberated woman who was not a "painted Western doll" like an unveiled woman

(Shirazi, 2001, p. 120). As Hoodfar notes, “while it has clearly been a mechanism in the service of patriarchy, a means of regulating and controlling women's lives, women have used the same social institution to free themselves from the bonds of patriarchy” (Hoodfar, 1992, p. 8).

2.3 Representation of “Ideal Body” and “Ideal Women” in Media

Women and men have influenced for centuries with “Beauty” standard, and the definition of beauty has been continually changing through time (Moran, 2011, p. 1). Communications theories argued that repeated exposure to media content leads audiences to accept that media representations reality (Gerbner, Gross, & Morgan, 2002) (Brown, 2002). The answer to the question: “Why are so many girls and young women are dissatisfied with their bodies, regardless of the size?” is the “domination of thin ideal in the media which increase day by day.” (Grabe, Ward, & Hyde, 2008, p. 460) Unfortunately, people’s conception of beauty has been shaped by the media’s idea, which surrounded our society, and it depend on body composition (Lopez-Guimera, Levine, Sánchez-Carracedo, & Fauquet, 2010, p. 390). Levine & Harrison, as quoted in López-Guimerà et al. (2010) “Undeniably, a substantial portion of media content consumed by children and adolescents is replete with unhealthy messages about the beauty ideal, body size, food, weight control, and the gender roles of women and girls” (Lopez-Guimera, Levine, Sánchez-Carracedo, & Fauquet, 2010, p. 389). The images represent in the media are frequently considered as real, such body types are extremely difficult to attain though (Sohn, 2009, p. 20). Through all media parts such as movies, magazines, and television shows, thinness is regularly emphasized and recommended for women (Fouts & Burggraf, 2000). Besides, although, television overrepresented thin characters, overweight-fat-characters are not represented (Fouts & Burggraf, 2000) (Greenberg, Eastin,

Hofschire, Lachlan, & Brownell, 2003). Today, the media represent images of women which are thinner than past media women's images (Silverstein, Perdue, Peterson, & Kelly, 1986), these women's images are thinner than the real women population (Fouts & Burggraf, 2000), and these images are often thinner than anorexia's criteria. The ideal image is general in all media parts, fashion models, media characters, actresses, Playboy models, and Miss Universe Pageant winners all of them have become increasingly thinner over the years (Garner, Garfinkel, Schwartz, & Thompson, 1980) (Klein & Shiffman, 2005) (Morris, Cooper, & Cooper, 1989) (Silverstein, Perdue, Peterson, & Kelly, 1986) (Spitzer, Henderson, & Zivian, 1999). Media designed with girls and young women who are extremely thin models which represent an ideal women which is unattainable for most women. (Grabe, Ward, & Hyde, 2008). According to Dove cited by Postrel (2007) only 2% of women actually would consider themselves as beautiful (Postrel, 2007). Representations of women bodies on media and advertisements show the unrealistically thin female body images. Garner et al (1980) done their content analysis of changing weight and body during 1959 to 1978 in Miss America contestants. Their Results shown that these women's mean weight was below than the average women's mean weight during the same period. Besides, the size of bust and hip decreased sharply by time, hence the height increased. In 1978, the ideal body presented on television were, notably thinner and taller than in 1959. (Garner, Garfinkel, Schwartz, & Thompson, 1980). As the same of this study, Wiseman et al (1992) conclude that body size for Miss America contestants continued to reduction between 1979 and 1988. Most of images, which represented women, were 13% to 19% below the expected weight for their height. (Wiseman, Gray, Moismann, & Ahrens, 1992). "From an observational standpoint, current trends such as the "waif"

look suggest that standards of beauty have not changed.” (Hendriks, 2002, p. 108). Popular television programs which present to large number of female viewers (eg. Ally McBeal and Friends) include many young, beautiful, and thin actresses (Eisend & Möller, 2007, p. 103). Fouts and Burggraf, (1999), indicated that their content analysis of 28 comedies prime time, 33% of main actresses were below average weight and the thinner actress -female character-, received the more positive comments from men (Fouts & Burggraf, 2000) Consequently, 95% of women identify the ideal body shape adopted by media, and 92% of women are under pressure to fit media standards (Touyz & Beumont, 1996). Television portray ideal body images as normative, while this images standards cannot fit the regular women’s body shapes and weight. Raphael and Lacey (1992) argued that female’s bodies are fatter and more curvy than male’s bodies. Fatty muscle in the hips and breasts eases reproduction. In other words, there should be certain percentage of body fat for menarche to occur (Raphael & Lacey, 1992).

As Hendry and Gillies (1977) stated that overweight women are more express low body esteem than thinner women (Hendry & Gillies, 1977). Generally, scholars findings suggest that one woman out of every two is not satisfied with her body shape. Women, who is not it with media standards especially overweight women, are dissatisfied with their bodies (Hendriks, 2002, p. 109). A number of researchers (Botta, 1999) (Harrison & Cantor, J. , 1997) (Irving, 1990) (Stice & Shaw, 1994) have attempted to gain a better understanding of impact of media on body image and satisfaction. Number of studies has provided different results. Some of studies have found that media exposure to ideal body images affects females’ perceptions of their bodies directly —especially, it decreases their levels of body satisfaction (Irving,

1990) (Kalodner, 1997) (Stice & Shaw, 1994) (Turner, Jacobs, Dwyer, Angood, & Hamilton, 1997) Other scholars such as, Henderson-King (1997) examine the effects of ideal media images on weight and body esteem in women. The study revealed that thinner women felt more positive about their weight and sexual attractiveness after watching ideal images in media than heavier women. Furthermore, high self-monitors- those who seek validation from the outside world- showed more concern for their weight than low-self-monitors-those who seek internal validation- (Henderson-King & Henderson-King, 1997). Thompson (1986) cited by Hendriks (2002) found out that “After viewing images of ideal bodies, 95% of women overestimate their body sizes (on average by 25%), and 40% overestimate one of four body parts (cheeks, waist, hips, or thighs) by at least 50%” (Hendriks, 2002, p. 110).

It is also important to note that, the role of the visual in perceptions of body image. According to Baker, Sivyer and Towell, (1998) sighted women are notably more than women who are blind, or partially blind, express body dissatisfaction and display disordered eating attitudes (Baker, Sivyer, & Towell, 1998, p. 321).

Posavac (1998) clarify that media images of ideal beautiful women are narrowly, exaggerated thinness. Media images may make noticeable difference between women’s conception of their own weight and the ideal standard set by media and accepted by society (Posavac, Posavac, S. S, & Posavac, E. , 1998, p. 188).

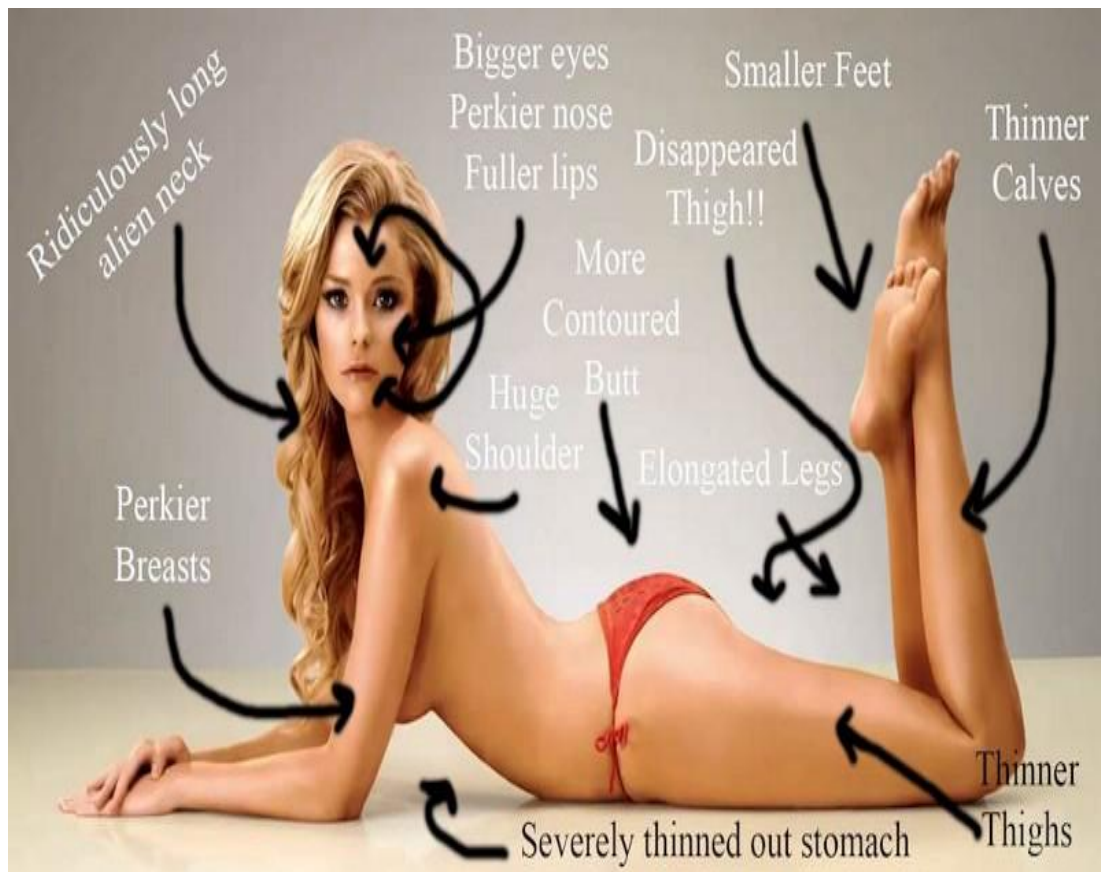


Figure 4: How women are portrayed in Media (Solias, 2016)

2.4 Iran and Morality Police (Gashte Ershad)

A new social phenomenon surfaced in Iran after Islamic revolution: morality office, later known as morality police, which was built by Ayatollah Khomeini's order in the Revolutionary Council in April 1979. Ettelaat (1979), cited by Khatam (2009), wrote: Ayatollah in May 1979 indicated that "Morality office will have this power to control everyone even the highest authorities and it will be independent of the government" (Khatam, 2009, p. 104). According to article 8 of Islamic Republic's law public morality described as the crucial basis of citizen and governments' social affairs and responsibility. Qur'anic verse "amr-e be ma'ruf" "commanding what is just and forbidding" has been directed put into practice overwhelmingly at the citizenry especially at women (Khatam, 2009, p. 104). In 1981 morality office was reestablished as a court in order to prosecute "forbidden-activities". At that time,

Islamic Republic commanded women to wear “Islamic” clothes. According to Khatam (2009) although practice the full chador has never required for women in the Islamic law of Iran, government highly recommend to practice it. The practice of Islamic dress has the variety of manners, usually a manteau which covers body and headscarf for covering hair. However, in some places such as mosques, courts and some public places, like some universities chador is obligatory (Khatam, 2009, p. 104). In 1982 the parliament signed the first Islamic penal law for the prohibition of women’s un-Islamic clothing. According to the article 102 of Iran Islamic law, Iranian women who wear dress “unsuitably” in street would punish with 74 lashes. However, in 1996 it became softened and changed to jail or a fine. However, in 1996 it became softened and charged to jail or a fine. In the 1980s, Islamic Republic developed a culture of self-sacrifice and obedience. The result was that any fight or struggle on the part of women that was blamed on the dress was treated as counter-revolutionary betrayal. As Ettelaat (1986) cited in Khatam (2009) mentioned: “noticeable conservative members during the Iran-Iraq war, insisted that struggle over moral matters should not become less important (Khatam, 2009, p. 104). Hamehan (2005) cited in Khatam (2009) wrote “in May 2005, new morality guards appeared in the public places, employing women officers for the first time” (Khatam, 2009, p. 105). Moreover, Keyhan (2005) cited in Khatam (2009), wrote: “In August 1996, Keyhan the conservative newspaper requested governments to increase their efforts for enforcing public morality: “Why do secular states spend countless energy to protect youth from moral corruption while Islamic state is painfully silent toward the degradation of ethics among youth?” (Khatam, 2009, p. 105). At this period, the Tehran Council signed a new document known as “broaden Piety’s Strategies”. This document mandated still more official organs containing a

organization committee selected from several ministries and exclusive bodies that would collaborate with police to punish violators of moral codes (Khatam, 2009, p. 105).” In 2006, morality police once more arrested and threatened young individuals because of their costume and behavior, destroyed satellite and punished salespersons who were selling “unsuitable” clothes. Recently, in April 2016, according to *The Guardian* news, Police in Tehran deployed 7,000 undercover morality agents tasked with a fresh crackdown on women defying strict rules on the wearing of the hijab, among other offences deemed un-Islamic (Kamali Dehghan, 2016).



Figure 5: Islamic dresses for women are enforced by police in Iran. (Saul.H, 2016)



Figure 6: Police have arrested eight models (Moore, 2016, p. 1)

2.5 Examples of Body or Facial Expression as a Resistance

There are varieties of ways for people to use their body as a platform for protest. Iranian women have attempted to protest in different ways such as by not wearing the hijab, shaving their hair, stripping naked, and so on. Body resistance is not only for women's rights advocacy issues or for cases, but also for LGBT people and animal rights campaign groups use body as a tool of communication.



Figure 7: anti-fur protest. (Brownie, 2014, p. 3)



Figure 8: "Day of Silence" Protests Anti-LGBT Bullying (Bilger, 2010)

Due to the fact that most of the Iranian women do not want to wear the hijab to cover their hair; they shave their hair. Masih Alinejad is an Iranian journalist who works for Iranian women problems especially "Hijabe ejbari" (compulsory veil). She

created a Facebook page for Iranian women who are willing to cooperate with pictures or comments about the veil. According to the description of this online website, “My Stealthy Freedom” is an online social movement that was started by Iranian journalist Masih Alinejad on May 3, 2014. Since the Islamic Revolution in 1979 women in Iran have had to cover their hair in public, but many Iranian women and men feel that wearing a hijab in public should be a personal choice. To address this issue we created a Facebook page where women from inside Iran could share photos of themselves not wearing their hijabs. Our website is a living archive of the photos and videos shared with us by these brave women and the media coverage (both good and bad) that we receive from inside and outside Iran.” (My Stealthy Freedom, Website) The slogan of the website is “The right for individual Iranian women to choose whether they want hijab” (Alinejad, 2014). This website also has a Facebook page. Alinejad, in the description of this page, wrote: “This page does not belong to any political group and the initiative reflects the concerns of Iranian women, who face legal and social restrictions. All of the photos and captions posted have been sent by women from all over Iran and this is a site dedicated to Iranian women inside the country who want to share their “stealthily” taken photos without the veil” (Alinejad, 2014)



Figure 9: My Stealthy Freedom (Alinejad, 2014)

“Masih Alinejad during a phone call interview asked Ahmad Khatami what he meant by saying for promoting hijab cultural activities would not be effective anymore, and innocent blood should be shed. She continued that considering this say, a young

Basji (paramilitary volunteer militia) had stabbed girls, and asked him how you would respond to such acts... He said I had said INNOCENT blood should be shed and then shouted at the journalist “you are anti-revolutionary and how the hell you dared to call me” (Alinejad, 2014)



Figure 10: Alinejad and Khatami **interview**

According to Independent news : “Women in Iran are cutting their hair short and dressing as men in a bid to bypass state 'morality' police who rigorously enforce penalties for not wearing a hijab (Saul.H, 2016, p. 1)



Figure 11: Iranian women shave their hair (Alinejad, 2014)

The hijab has become the important issue in Iran which causes serious tension between Iranian women and the government. Iranian women step up various campaigns against mandatory hijab, share their pictures without hijab and so on. In recent months, women have been filmed walking through Tehran with their hair uncovered and activists have urged Western tourists to violate laws by refusing to wear the hijab during their visits to the Islamic republic (Saul.H, 2016, p. 3). A number of women have shared photos of themselves in public with their hair uncovered on Instagram and other social media (Saul.H, 2016, p. 2).



Figure 12: Iranian women shared their pictures without hijab (The Pinterest)

Not only Iranian citizen but also Iranian actresses, who left Iran, join this campaign against mandatory hijab. Notable actresses such as Golshifte Farahani and Sadaf Taherian shared their pictures in social media without hijab and have been warned not to return home. Golshifte Farahani played the role of the nurse in Ridley Scott's

new movie "Body of Lies" and appeared at the New York red-carpet premiere of the movie without hijab. Later on she posed nude for a French magazine. She appeared in the news magazine *Madame Le Figaro* in protest against the ultra-conservative cultural policies she says are restricting her native country's film industry. She later on, posted a bare-chested photo on her Facebook page (Al-Zahid, 2012, p. 1). She also had appeared short video with 30 other "young hopes" of the French cinema to promote the Césars, the "French Oscars". According to Iran's official Fars news agency, "the photo published on the Internet of the deplorable Golshifteh Farahani reveals the terrible face of cinema."

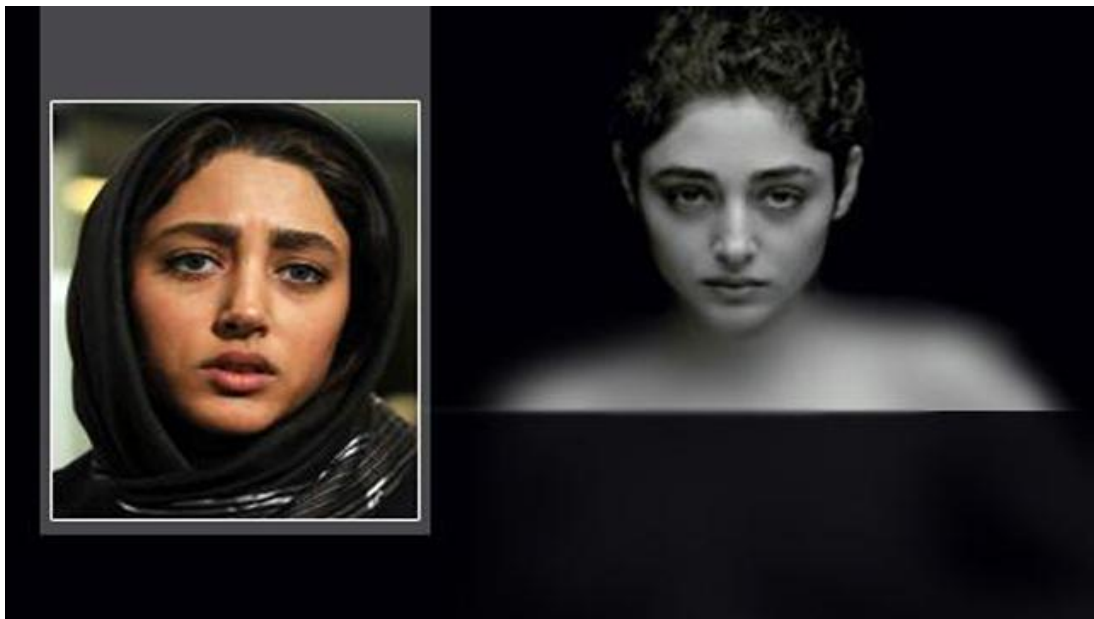


Figure 13: Golshifteh Farahani publishing a bare-chested photo page (Al-Zahid, 2012).

EGOÏSTE

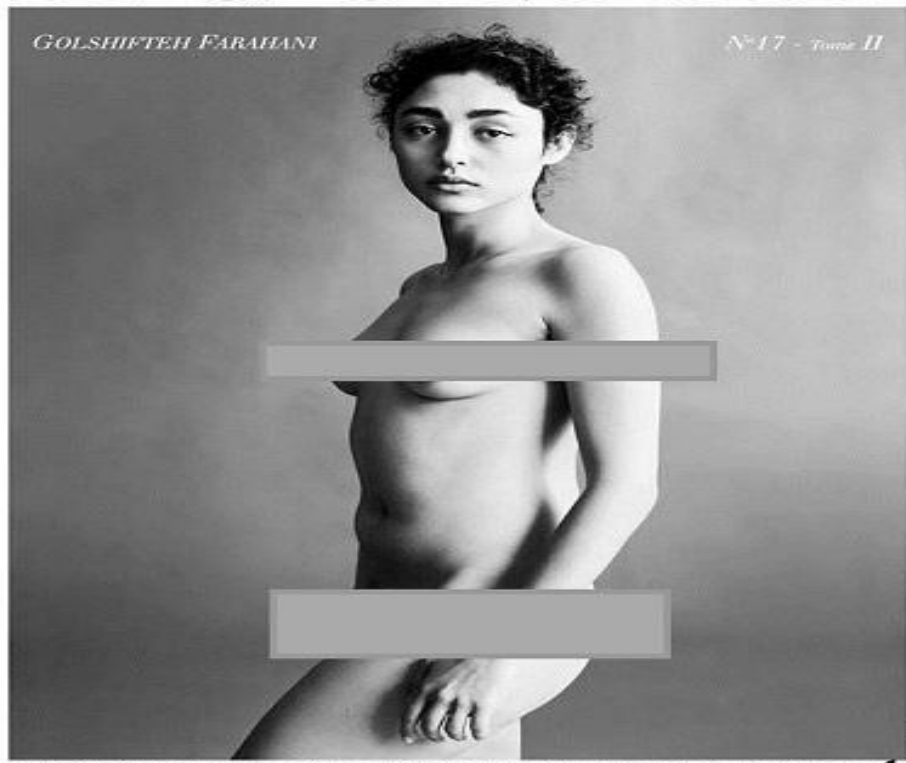


Figure 14: Golshifteh Farahani on Egoïste magazine. (Égoïste, 2015)

Sadaf Taherian was also criticized as being “immoral” and her work license was revoked because of her sharing pictures of herself without her hijab on social media. She shared her unveiled pictures on social media as a protest against being forced to wear a headscarf. Taherian has also received insults and abuse on social media especially Instagram, answered in interview with Masih Alinejad:

“But I do sympathize with some of them because they are used to seeing Iranian women in the media with hijab, especially female actresses. Why? Because they are forced to wear hijab,”



Figure 15: Sadaf Taherian has received insults on social media (Saul, 2015)

Chapter 3

RESEARCH METHODOLOGY AND DATA COLLECTION

3.1 Methodology of Study:

An in-depth interview method is chosen in order to be able to find answers to the research questions concerning the real motivation behind Iranian women's use of make-up and cosmetic surgeries. An In-depth interview is defined as a "qualitative research technique that involves conducting intensive interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation" (Boyce & Neale, 2006, p. 3). In-depth interview "gives the researcher the opportunity to gain descriptive data and information about interviewee's belief's, behaviors and ideas" (Boyce & Neale, 2006, p. 3). The data collected enables the interviewer to explain the complex situation and helps account for an issue in question. Interviews are often used to provide context to other data (such as outcome data), offering a complete picture of what happened in the program and why (Boyce & Neale, 2006, p. 3).

3.2 Population and Sampling

45 Iranian women who have had cosmetic surgeries or who wear heavy make-up defined as the sample of this research study. The study carries out the in-depth interview in order to get answers to the research questions. By "heavy make-up" is meant aspects of make-up beyond what is used in daily life by the regular woman.

This includes things like wearing too much make-up such as lipstick, eye shadows, eyeliners, cream powders and sometimes shaving the eyelashes. Besides, applying different cosmetic surgeries is considered in this study.

Through the in-depth interview, Iranian women's thoughts and ideas about the relationship between Iranian women heavily make-up and cosmetic surgeries with restrictions in Iran and western media "Ideal Beauty" investigated. In addition, the impact of western media on ideal beauty image is questioned. The research study attempted to find out the Iranian women's perception on government restriction on dressing, make-up and public visibility as well. The study also questions the Iranian women understanding of beauty and the use of cosmetic surgery to reach the "beauty standards" that is mostly defined by the western mass media.

Purposive sampling design is used because it enables the researcher to select people of interest and exclude those who do not suit the purpose of the research. The selection of the samples was purposely done to find out the people who use make-up and apply cosmetic surgeries. The sample participants are selected through personal contacts, through social network sites (especially for the ones who are residing in Iran), and among friends. The interviews are conducted through Skype in case the subject lives in Iran. However, some of the interviewees, because of the distance and out of fear of being recorded, replied to the interview questions by writing. 15 of interviewees were upper-secondary (high school education) and 30 were educated-bachelor, master, P.hD.- of the participants, all 15 of the high school interviewees and 10 of the educated ones didn't give an oral interview but wrote their answers instead.

3.3 Research Questions

The first part of the interview aims to gather demographic information about the participants, such as their age (20-25, 25-30, and 30-35), educational level (High school, bachelor, master, Ph.D.), and the place of residence (Cyprus, Iran). The second part of the interview aims at obtaining answers and information from the participants concerning these questions:

- Might make-up by Iranian women be a way of communication?
- Could make-up by Iranian women be a way of protest to social and governmental restrictions?
- Is there an inherent influence of Western beauty standards that is promoted by the media?

Each interview lasted any between one hour and one and a half hours. Some interviewees live in Northern Cyprus, for this reason, that they experience life without restriction and feel free to choose their way of living. Besides, they also have had an experience about Iran and governmental restriction. On the other hand, other interviewees who live in Iran selected, for this reason, that they experience government restriction and deal with it every day.

Chapter 4

ANALYSIS AND FINDINGS

For this study interviewed 45 Iranian women has been interviewed, 15 upper-secondary (high school diploma) and 30 university degree aged between 20-35 years old purposefully selected. The interview was conducted in order to find out the answers to the study's research questions. The first letters of the interviewees' names and surnames are included with their answers. Throughout the interview, the interviewees randomly answered questions; some of the below questions asked in order to take interviewees back to the line.

1. is there any relationship or connection between beauty and make-up? (If yes, what kind of relationship or connection is it?)
2. Do you think to make up helps to strengthen beauty?
3. Do you think surgeries strengthen beauty?
4. What is your opinion about women's dressing code in Iran?
5. What could be the motivation for using make up or having cosmetic surgery?
6. What is your opinion about beauty in western social/mass media?

4.1 Demographic Characteristics of the Samples

This part of the analysis investigates the demographics of the interviewees. Due to the fact that this study investigates Iranian women's reasons for wearing make-up, it is important to investigate their age, educational background and residence in order to see the connection between age, education, perception of make-up and beauty. The Iranian women who live in Iran are aware of the Iranian political and social situation and they can be good samples of what happens in Iran. Besides, Iranian women who live abroad can also serve as good samples because they experienced both the Iranian socio-political situation as well as places outside of Iran. The interviewees living outside of Iran were 28 (62.2%) plus 17 (37.8%) residing in Cyprus. Moreover, since it is generally young women who are more interested in make-up and surgeries the age range of the samples is 20-35. Interviewees were grouped into three categories. First, less than 26 years old -20 people- (44.4%). Second, 26-30 years old -14 people- (31.2%). Third, 30-35 years old -11 people- (24.4%). Interviewees also include Iranian women who attended university and who did not attend university. The purpose of this distinction is to determine whether education is related to the use of make-up. It also helps compare the ideas based on education. Interviewees have a variety of educational background, including high school -15 people (33.3%)-, bachelor's degree – 8 people (17.8), master's degree -16 people-(35.6%) and P.h.D. - 6 people-(13.3%).

4.2. Make-up as a Means of Communication in Iran

4.2.1 Visibility

According to Shahghasemi and Tavakoli (2013), even though Iran is considered an Islamic country, Iran is at the same time, surprisingly, one of the biggest consumer of make-up products in the world (Shahghasemi & Tafazzoli, 2013, pp. 199-200). Based on the opinion of 45 Iranian women interviewed, make-up and cosmetic surgeries are popular. However, most of them stated that they did not like heavy make-up and that they did not consider cosmetic surgeries to be necessary. In fact, all the interviewees wear make-up and believe that it strengthens beauty. 25 of them had beauty surgeries. The interview also revealed that each person has a packet of make-up as well. Kurien (2010) argued that when human beings do not find the opportunity to express their feelings verbally, they try to express them in other ways (Kurien, 2010, p. 31). According to interviewees, Iranian women use their body or make-up to express their visibility. For instance, N.K said :

It is not easy to live in a country which other decides for your life. I understand some of the Iranian women wear heavy make-up, which makes them more horrible than beautiful. Maybe they think under the hijab, they are not pretty so they wear too much make-up to express themselves in physical attractiveness. It is the way, they can tell who they are and how they think.

As Kurien (2010) argued, body language or facial expressions are the most noticeable form of non-verbal communication (Kurien, 2010, p. 31). Some of the Interviewees claimed that Iranian women cannot express themselves or talk freely, so they use their faces to talk with others. The usage of the body is different. According to interviewees, some of the Iranian women express themselves as western fashion models or actresses. According to interviewees, some of the Iranian women want to

communicate with others, in the way that people consider them as Hollywood actresses' look like. M.Y continued N.K's statement:

In my opinion, all women like to be pretty, western media in one hand and Iranian government on the other hand put women under pressure. For instance, one of my friends follows Kim Kardashian and her relatives Kendall and Kaylie, whenever I meet her; I realized she has tried to be like them not only facially but also bodily, but in Iran, she cannot wear whatever she want, so she focuses on her face and hair. Actually, she wants other people to tell her that she looks like Kim Kardashian, so she always wears make-up except her surgeries.

Another interviewee Sh.Z also indicated that:

women like to be beautiful and express themselves. Unfortunately, Iranian women don't have this opportunity and it went out as too many cosmetic surgeries or make-ups.

Furthermore, Y.Gh. mentioned:

It is sad when you live abroad and foreigners tell you, you can realize Arab and Iranian women easily with their make-up. I believe that their faces want to tell others that they search for beauty under make-up and surgeries.

E.N stated that:

I never went out without nail polish in Iran.



Figure 16: Wearing nail polish considered as a crime

4.2.2 Protest

Bodies are considered both as a central locus of the power struggles and the locus of resistance (Foucault, 1979) (Harevy, 2000). According to O'keefe (2011), “to engage in protest is to engage with the body. Individual or collective acts of resistance rely on bodies” (O'keefe, 2011, p. 4). According to the interviewee, N.S: “people want freedom when there is no freedom; they do crazy things like Iranian women and heavily make-up or doing cosmetic surgeries more than two times.” Besides, S.E believed that: “Iranian women don't have another choice when governments force them to cover all their body, their faces gain all attention so they wear too much make-up and sometimes beauty surgeries”. This corroborates with the literature: “In the Islamic Republic of Iran, women should not draw any attention to themselves that may cause men's sexual arousal” (Moghissi, 2005, p. 18). According to some interviewees' answers, Iranian women, due to the sociological and the political

situation of Iran, have attempted to express their protest through their make-up and surgeries. According to interviewees, make-up can be considered as a sociological problem. Perhaps the use of make-up in Iran suggests that Iranian women believe they are ugly under Islamic dress like the hijab. As E.S, one of the interviewees believed that Iranian women protest against compulsory veil through their make-up. E.S mentioned that:

The use of make-up among young generation is a sign of protest against the government, they need freedom to choose, and they show their protest with their make-up and dress.

P.R. had a related answer which also stressed the limitation of Iranian women's choice and their daily routine:

as an Iranian woman, I don't like too much make-up on Iranian women's face it shows that they are not happy in their life, don't feel comfortable and their lack of self-confidence.

4.3 Make-up as a Way of Resisting Against Governmental Restrictions

"Bodies in protest are important sources of knowledge for movement development" (O'Keefe, 2006). Moreover, some of the interviewees referred heavy make-up to Arab women's make-up. "In traditional Islam, women are encouraged to beautify themselves only for their husbands" (Mayer, 2005, p. 388). Bareheaded or covered, all of the Arab women looked very elegant, and many wore heavy makeup (Fox, 2014, p. 293).

H.R. and M.KH. both said: "heavy make-up like Arabs, too much and sometimes it's annoying." A.K. linked make-up and restriction to culture and religion by her statement:

when people talk about heavy make-up, it pops into my mind Arabic make-up. In my opinion, Arabic make-up is the other name of heavy make-up. Arab people are famous of being prejudice and religious, I think because of it; some of Arab women wear too much make-up.



Figure 17: Arabic make-up

Besides, educated interviewees considered make-up not only for visibility but also as a way of protest. E.N.said:

in the surface, it seems that wearing make-up is a personal choice or motivation, but in deep, it is social and more important political issue. I think it is wrong that search for reasons behind Iranian women make-up without considering the political and social situation of Iran. Women are part of the Iran society, which is mix with politic in all aspects. Nowadays, even if someone talks about water, weather or other things, it considered as politics. So, it is not surprising when people talk about women and make-up it considered as the political issue.

E.S mentioned:

The use of make-up among young generation is a sign of protest against the government, they need freedom to choose, and they show their protest with their make-up and dress.” Besides, S.E believed that: “Iranian women don’t have another choice when governments force them to cover all their body, their faces gain all attention so they wear too much make-up and sometimes beauty surgeries.

N.S stated that:

people want freedom when there is no freedom; they do crazy things like Iranian women and heavily make-up or undergoing cosmetic surgeries more than two times. Freedom is a dream for Iranian women they are living in many limitations.

As Kurein (2010) mentioned the relation of limitation of express and body language. Some interviewees explained the limitation of not only Iranian women but in general. However, this limitation influences Iranian women more than men due to the Islamic law. As Frank (1991) argued women’s body is dominant by men. It is constituting within rules and norms (Frank, 1991). For B.D make-up consider as the protest as she explained:

I hate politic and don’t want to involve it. Each country has its own rules, but I believe that young people need to express themselves. However, in Iran, any happiness has punishable consequences. Recently, I’m not sure it is true or not, I heard some graduate students who celebrated their graduation in a private garden severely beaten with 70 lashes. I think it could be the reason why Iranian women wear heavy make-up.

Besides, any advice for women in order to beautify themselves has legal consequences (Hanjani, 2011, p. 318). One of the interviewees mentioned about 8 Iranian women who punish because of following western culture. D.Gh explained that :

it is really funny to tell foreigners there is not – in Iran- any well known bride models or fashion model or model in Iran, but it is both funny and horrible at the same time to read a news with a title that “Iranian police arrested models”. Model is not a criminal or murderer, but for government, they threat society more than criminals do; just because they don’t wear hijab (veil).

On the other hand, a few of upper-secondary (high school diploma) interviewees also believed that restriction and make-up are related together. According to S.N.:

Make-up is not good for Muslim countries and women. In Islam, it's not good to beautify yourself. Make-up is against Islam but limitation makes people feel obsessed. Iranian women think they lost something because of that they wear too much make-up. It is better to let people wear clothes as the way they want

4.4 The influence of Western Beauty Standards and Its Promotion by the Media

Clearly, many scholars have studied the role of media and its effects (Andersen, 1992) (Striegel-Moore, Silberstein, & Rodin, 1986). The ideal girl for a young girl is defined as 5 feet and 7 inches tall, weighing 100lb, size 5, with long blonde hair and blue eyes (Nichter & Nichter, 1991). Most of the upper-secondary (high school diploma) interviewees answered the main reason why Iranian women use make-up or do surgery is in order to imitate beauty disseminate by the Western media. Furthermore, some of the interviewees referred to some western models as a beauty icon and defined beauty through Hollywood actress faces.

E.SH defined beauty as:

For me a model like Kim Kardashian defined as a beautiful woman. She is sexy, with beautiful shiny teeth, small nose, full lips, firmed bum and breasts. What else you want from a beautiful woman. Her relative Kylie also can be considered as beautiful women icon.

F.S. indicated that:

in my opinion, Iranian women follow western media, for instance, most of the young generation follow Victoria's Secret models, so it means they want to look like them because beauty has some standards according to the western media. However, it does not mean the lack of freedom is not effective the same as western media-both restriction and western media influence Iranian women-. The new creepy- too much make-up- Iranian women's faces in Iran is the result of both of them (not all of them).

M.E. also stated that:

in my opinion, previous decades we couldn't access the internet easily and we have lived in a restricted country, the restriction of society was the reason of that time, but nowadays everyone has Facebook, Instagram and so on, western media is more influential in modern Iran.

J.O believed that:

hijab is very important criteria for persuading women to wear too much cosmetic make-ups and also western media unfortunately in some aspects has become the pattern for Iranian women, particularly, new generation. Most of the new generation follows celebrities.

On this issue, Figueroa notes “the strong, direct correlation between self-esteem levels and cosmetic surgery” (Figueroa, 2003, p. 23). Von Soest noted the result of two other studies that establish the relationship between cosmetic surgeries and self-esteem, were patients expected higher levels of bodily satisfaction after cosmetic surgeries, so they are willing to have cosmetic surgery (Von Soest, Kvaalem, Roald, & Skolleborg, 2009, p. 1243). According to Von Soest et al (2009), the main motivation for which patients undergo beauty surgery is to become more satisfy with their body. This reveals that cosmetic surgery when successful may result in an improvement of psychological variables like self-esteem and mental health (Von Soest, Kvaalem, Roald, & Skolleborg, 2009, p. 1243). As interviewees said, some of them had cosmetic surgeries in order to enhance their self-esteem. S.E.said: “After my nose job I've had more self-esteem, I even can hang out with my friends without make-up.” M.N. also stated: “the reason behind Iranian women's make-up is to enhance their self-confidence.” Z.M. said:

most of my friends after beauty surgeries have more self-confidence, and sometimes, think they are beauty queens

S.P. on the other hand said:

Iranian women lack of self-confidence relates to not only western social media but also Iranian social media, all the actresses had nose job and lips injection with eye contacts, none of them have natural beauty” she continues “when men see these kinds of women everyday life, probably, they expect and want these kinds of women. Social media is kind of male gaze.

For some interviewees cosmetic surgery considered as a help to enhance self-esteem not only for normal people but also for some of the people who have disabilities. Interviewees noted that they were used for looking better and cuter, reduce the facial problems, medical problems and the most important one which most of them agreed with is make-up give them self-confidence. E.Sh: “Some people were born with facial problems like the very long nose or eyes problems; I think they should do surgeries”. B.E said: “I had a nose job and I’m really happy with my face now, after my cosmetic surgery, my self-esteem has increased.” A few of them mentioned the use of make-up and doing surgeries are not necessary. T.GH also mentioned: “I don’t agree with cosmetic surgeries, especially among young people. It can be accepted just in the case that you have abnormal face-such as disability in their faces- or be a victim of acid attack.” N.P believed that make-up or undergoing surgeries is imitation of celebrities in the media: “The most important motivation, in my opinion, is I realized most of Iranian women have tried to look like Hollywood actresses or models with surgeries and make-up, because it enhances their self-esteem. However, I believe the restriction in Iran can be considered as another reason.”

Some of the upper secondary (high school) interviewees agreed with educated interviewees. M.R. stated that:

In Iran, make-up has the negative connotation, but still, women wear too much make-up. If women had this chance to decide for their appearance, they would not wear too much make-up. However, Iranian women make-

up is the imitation of western media, so even if they had this choice they still wear make-up but less.

According to S.D. not only third countries, people follow western media but also the rest of the world follow it as well. However, only in some restrict countries like Iran, women influence a lot and wear too much make-up :

They imitated western media but even foreigners-western women- don't wear that much make-up.

4.5. Other Reasons behind Iranian Women's Make-up

Some of them believed that there should be an institution to educate women about make-up. According to Livingstone (2013), as far as communication technologies are concerned, to learn one's place in modern life, schools should teach women how to identify and manage the skills and abilities which are necessary for life (Livingstone, 2003, pp. 4-5). According to Kellner and Share (2005) cited by Silverblatt (2001) defined media literacy as "Literacy involves gaining skills and knowledge to read, interpret, and produce certain types of texts and artifacts" (Silverblatt, 2001, p. 2).

E.N. also believed:

why we have to see most of the young women in beauty salons and nail service salons instead of libraries. Why Iranian women prefer to have a beautiful face than the beautiful mind? It is all because there is no institution to teach them the correct way of life.

E.K. answered:

we cannot blame mass media or government, I think, we have to blame our educational system. They are responsible for teaching kids and children when they cannot learn and prepare them; we have to see some creepy faces- weird make-up- in the street.

For some interviewees show off among Iranians is the reason for make-up and cosmetic surgeries. According to Davies, beautiful people do nose jobs in order to obtain a higher level of social class (Davies, 2010). F.K. Believed that:

I hate too much make-up, it's the symbol of imitation of western media and shows off among Iranian.

Her statement reveals that Iranian people are not only under the influence of political issues or western media but also they are under the influence of social class.

4.6 Educational Level and Opinions of Interviewees

Interviewees with higher education believed that, there is a positive relationship between low-level education and heavy make-up. Although this study did not attempt to establish the relationship between cosmetic surgery, make-up and education, the 20 educated interviewees answered that education could be one of the reasons behind women's make-up. For instance, M.D indicated that::

I don't like heavy make-up and it is disgusting when I see some students attend classes like brides, I feel I am in the wedding not in a classroom. I'm pretty sure that they come from illiterate family.

It is important to note, upper secondary (high school) interviewees did not mention anything about relationship between make-up, cosmetic surgery and education.

Although the interviewees who have higher education believed that the women who has less education use more make-up. However, the results showed there is no difference between the use of make-up and education level.

CHAPTER 5

CONCLUSION

5.1 Discussion and Conclusion

This study conducted an in-depth interview with 45 Iranian women to find out the reasons behind their make-up. Besides, it attempted to determine the relationship between the over-usage of make-up and the undergoing of cosmetic surgeries, with the perception of beauty standards, the use of the body as a sign of existence in the society, and the use of the body as a message against the sociopolitical ideology of the government.

Iranian women make-up has been a serious issue in Iran for recent decades. According to the interviewees, Iranian women's make-up and surgeries have various reasons such as lack of education, pursuit of freedom and self-esteem, it could also for some people considered as a symbol of protest or imitate western image of beauty. Among all those reasons which interviewees mentioned, make-up considered as a means of expression of their existence by the majority. It considered as a reaction against the restrictions of friends, society and state. Therefore, it is widely used as a tool to protest or to stress their visibility.

10 out of 45 interviewees did not wear make-up; 6 of them live in Cyprus and 4 in Iran. However, they did cosmetic surgery. Besides, 30 out of 45 interviewees did cosmetic surgery. Furthermore, interviewees who live in Iran – in contrast with

interviewees who live in Northern Cyprus- considered cosmetic surgery, as a tool for enhancing their self-esteem and 20 of them believed that cosmetic surgery is essential for strengthen beauty. Moreover, interview with Iranian women who live in Northern Cyprus was easier than who live in Iran. Interviewees who live in Iran wrote some of their answers and most of them did not tell what they really feel. For instance, they answered the question about veil, with yes, no or no idea. They also answered with doubt. On the other hand, interviewees who are residents of Northern Cyprus answered without doubt or hesitance.

The results also revealed that the western social media and the government's restriction both affect Iranian women. This study concluded most of the upper secondary (high school diploma) interviewees believed that western media could be consider as the source of influence women for doing surgeries and wearing make-up. They believed that because of new technology and modernity, society especially new generations are interested in applying western culture. They also mentioned that young generations are not only following celebrities in social media but they also are interested in looking like celebrities. As they indicated, Iranian women even spend a large amount of money to look like them.

On the other hand, interviewees with high education mentioned there are two relationships between make-up and restriction and make-up and education. Firstly, According to 22 interviewees with higher education, the force of government, compulsory veil and punishment are the reason of heavily make-up. According to their answers, heavily make-up remind them of very restricted countries. They mentioned some Arabic countries like Saudi Arabia as an example of the relationship between heavily make-up and restriction. They also believed that the harsh behavior

of morality police could be a good reason for Iranian women heavily make-up. One of the interviewees pointed out in her answer that the restricted punishment of morality police toward young generation makes the situation more complicated. The result of this issue _morality police_ is how Iranian women communicate with other in different ways such as express themselves as beautiful, protest; fill their lack of self-confidence or asking for freedom.

Moreover, both interviewees with higher education and upper secondary interviewees mentioned women like to be beautiful and they are not interested in practicing veil. 30 of interviewees believed that because of veil they can't express themselves as beautiful women. As they mentioned Iranian women think they are not beautiful because of Islamic dress and veil, so they wear heavy make-up to express themselves. 20 of interviewees also believed that because they have to cover their body and the face is only out, so they wear too much make-up.

Secondly, 20 interviewees with higher education stated that there is a positive relationship between heavily make-up and lower-level education. Ten of interviewees indicated they believed that most of the Iranian women with heavily make-up are from illiterate families. Besides, ten interviewees indicated that government should improve educational system instead of increasing morality police. As one of them mentioned force and morality police just make the situation more complicated.

It is important to note that the results did not show any difference between interviewees with higher level of education and interviewees with upper secondary level.

Expression also considered as one of the reasons, which both educated and upper secondary interviewees indicated. According to 40 interviewees, Iranian women try to express their protest and visibility through their make-up and cosmetic surgeries. 20 interviewees believed that Iranian women are willing to express themselves as the way they want. However, because of restrictions in Iran they fail. Therefore, they express themselves with heavily make-up and undergoing surgeries in order to express how they feel or think. Furthermore, 20 interviewees mentioned that Iranian women express their resistance with their make-up. Interviewees stated that Iranian women use their bodies as a tool for expression. They shave their hair, wear nail polish and make-up.

Interviewees also indicated shows off among young generation is one of the reasons that Iranian women wear heavy make-up and undergoing cosmetic surgeries.

Moreover, 25 of interviewees pointed out the relationship between make-up and self-expression. As interviewees indicated cosmetic surgeries help, strengthen beauty.

According to them, cosmetic surgery increases the self-esteem of Iranian women and it is another reason of undergoing cosmetic surgery.

In general, there are various reasons behind Iranian women's heavy make-up and cosmetic surgeries. Besides, each person according to her/his idea interpret Iranian women's make-up in different ways such as express themselves as beautiful, protest; fill their lack of self-confidence or asking for freedom.

5.2 Suggestion for Future Research

The study suggests that Iranian women need to be educated and warned about the amount of time and money they spend on make-up and cosmetic surgeries. The

health risks that may arise as a result of too many surgeries and wearing make-up should be considered as well. Research should be done to find out that if heavily make-up and various cosmetic surgeries are as results or can be linked to the lack of education and awareness to the western media effect. Although there were various articles in newspapers and magazines about the conflict between Iranian women and morality police, there were few articles or studies about Iranian women bodily protest and silent rebellion against restrictions such as Iranian women shaving their hair, getting naked and wearing heavy make-up. This investigation displayed that little useful information was available on body language and facial communication as tools of protest. Moreover, some of the interviewees expressed their interest in this study and hoped there would be more researcher work on this subject.

REFERENCES

- Abercrombie, M. L. (1972). Non-verbal communication. . *Proceedings of the Royal Society of Medicine*, 65(4), 335.
- Alexandre, M. (2006). Dance halls, masquerades, body protest and the law: The female body as a redemptive tool against Trinidad's gender-biased laws. *Duke Journal of Gender Law & Policy*, 13, 177.
- Alinejad, M. (2014). My stealthy freedom. Retrieved from mystealthyfreedom.net/en
- Almedia, V. (2013). Photos: Topless activists protest against homophobia. Retrieved from: <http://www.vancouversun.com/news/Topless+activists+protest+against+homophobia/8074707/story.html>
- Al-Zahid , S. (2012). After posing nude , Paris-based Iranian actress is warned to not return home. AL ARABIYA. Retrieved from <https://english.alarabiya.net/articles/2012/01/19/189187.html>
- Andersen, A.E.(1992). Diet vs. shape content of popular male and female magazines: A dose-response relationship to the incidence of eating disorders? . *International Journal of Eating Disorders*, 11(3), 283-287.
- Badero, O. A. (2011). *The effects of media on body image*. Dublin:DBS.

Baker, D., Sivyer, R., & Towell, T. (1998). Body image dissatisfaction and eating attitudes in visually impaired women. *International Journal of Eating Disorders*, 24(3): 319–322.

Balali, E., & Afshar, K. (2010). Beauty and wealth: cosmetics and surgery. *Cultural Council Women Quart*, 12: 99-140.

Banet-Weiser, S., & Portwood-Stacer, L. (2006). I just want to be me again!'Beauty pageants, reality television and post-feminism. *Feminist Theory*, 7(2): 255-272.

Baudouin, J. Y., & Tiberghien, G. (2004). Symmetry, averageness, and feature size in the facial attractiveness of women. *Acta psychologica*, 117(3): 313-332.

Bernstein, I. H., Lin, T., & McClellan, P. (1982). Cross-vs. within-racial judgments of attractiveness. *Perception & Psychophysics*, 32(6): 495-503.

Bilger, A. (2010). Day of Silence" Protests Anti-LGBT Bullying. The Msmagazine. Retrieved from <http://msmagazine.com/blog/2010/04/15/day-of-silence-protests-anti-lgbt-bullying/>

Botta, R. A. (1999). Television images and adolescent girls' body image disturbance. *Journal of Communication*, 49:22–41.

Boyce, C., & Neale, P. (2006). *Conducting in-depth interviews: A guide for designing and conducting in-depth interviews for evaluation input*. Watertown: MA: Pathfinder International.

Brown, J. D. (2002). Mass media influences on sexuality. *Journal of Sex Research*, 39: 42–45.

Brownie, B. (2014). Naked protest and the revolutionary body. The Gaurdian News. Retrieved from: <https://www.theguardian.com/fashion/costume-and-culture/2014/jan/15/naked-protest-revolutionary-body>

Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity* . New York: Routledge.

Cellerino, A. (2002). Psychobiology of facial attractiveness. *Journal of endocrinological investigation*, 26(3 Suppl), 45-48

Chodorow, N. J. (1989). *Feminism and psychoanalytic theory*. Yale University Press.

Davies, P. J. (2010). When star power hits the rough. *Financial Times*, 8.

Davis, K. (1995). *Reshaping the female body: The dilemma of cosmetic surgery*. New York: Routledge.

Duits, L., & Van Zoonen, L. (2006). Headscarves and Porno-Chic Disciplining Girls' Bodies in the European Multicultural Society. *European Journal of Women's Studies*, 13(2), 103-117.

Edler, R. (2014). Background considerations to facial aesthetics. *Journal of orthodontics*. 159-68.

Égoïste. (2015). *Golshifte Farahani*. Paris: Journal Egoïste. Retrieved from <http://www.journalegoïste.com/>

Eisend, M., & Möller, J. (2007). The influence of TV viewing on consumers' body images and related consumption behavior. *Marketing Letters*, 18(1-2): 101-116.

Farmanfarmaian, F. S. (2000). Haft Qalam Arayish: cosmetics in the Iranian world. *Iranian Studies*, 33(3-4), 285-326.

Figueroa, C. (2003). Self-Esteem and Cosmetic Surgery: Is There a Relationship Between the Two?. *Plastic Surgical Nursing*, 23(1), 21-24.

Foucault, M. (1979). *Discipline and Punish*. New York: Vintge Books.

Fouts, G., & Burggraf, K. (2000). Television situation comedies: Female weight, male negative comments, and audience reactions. *Sex Roles*, 42, 925–932.

Fox, S. C. (2014). *An American Woman in Kuwait*. Nashville: QueenBeeEdit.

Frank, A.W. (1991). For a sociology of the body: an analytical review. *The body: Social process and cultural theory*, 36-102.

Garner, D. M., Garfinkel, P., Schwartz, D., & Thompson, M. (1980). Cultural expectations of thinness in women. *Psychological Reports*, 47, 483–491.

Gerbner, G., Gross, L., & Morgan, M. (2002). Growing up with television: Cultivation processes. (J. B. (Eds.), Ed.) *Media effects: Advances in theory and research*, 2nd ed., pp. 43–67.

Gettyimages, T. (2014). Protest Against Rape Cases in Spain. The GettyImages, <http://www.gettyimages.com/event/protest-against-rape-cases-in-spain-509633431?>

Giddens, A. (1991). *Modernity and self-identity*. Stanford, CA: Stanford University Press.

Gilligan, C. (1977). In a different voice: Women's conceptions of self and of morality. *Harvard educational review*, 47(4), 481-517.

Grabe, S., Ward, L., & Hyde, J. (2008). The role of the media in body image concerns among women: a meta-analysis of experimental and correlational studies. *Psychological bulletin*, 134(3), 460.

Greenberg, B. S., Eastin, M., Hofschire, L., Lachlan, K., & Brownell, K. (2003). Portrayals of overweight and obese individuals on commercial television. *American Journal of Public Health*, 93(8), 1342-1348.

Gregerson, S. (2007). Language learning beyond words: Incorporating body language into classroom activities. *Reflections on English language teaching*, 6(1), 51-64.

Hanjani, B. (2011). The illustration of beauty: Super-exposed in the US, veiled in Iran. *Semiotica*, (187), 309-321.

Harevy, D. (2000). *Spaces of Hope*. Berkeley: University of California.

Harrison, K., & Cantor, J. . (1997). The relationship between media consumption and eating disorders. *Journal of Communication*, 47(1), 40–67.

Hassani, H., Akhavan, M., Khakiyan, A., Shahghasemi, E., & Faghani, Z. (2015). Ostentation or Visibility: A Cultural Study of Consumption of Cosmetics by Iranian Young Women. *Mediterranean Journal of Social Sciences*, 6(4), 182.

Henderson-King, E., & Henderson-King, D. (1997). Media effects on women's body esteem: Social and individual difference factors. *Journal of Applied Social Psychology*, 27(5), 399-417.

Hendriks, A. (2002). Examining the effects of hegemonic depictions of female bodies on television: A call for theory and programmatic research. . *Critical Studies in Media Communications* , 19(1). 106 –123.

Hendry, L. B., & Gillies, P. (1977). Body type, body esteem, school, and leisure: A study of overweight, average, and underweight adolescents. *Journal of Youth and Adolescence*, 7(2), 181– 195.

Holstorm, A. (2004). The effects of media on body image. *Journal of Broadcasting & Electronic Media*, 48(2), pp. 196-217.

Hoodfar, H. (1992). The veil in their minds and on our heads: The persistence of colonial images of Muslim women. *Resources for Feminist Research*, 22(3/4), 5.

Irving, L. M. (1990). Mirror images: Effects of the standard of beauty on the self-and body-esteem of women exhibiting varying levels of bulimic symptoms. *Journal of Social and Clinical Psychology*, 9(2), 230-242.

Iwawaki, S., Eysenck, H., & Gotz, K. (1979). A new Visual Aesthetic Sensitivity Test (VAST): II. cross-cultural comparison between England and Japan. *Perceptual and Motor Skills*, 49(3), 859-862.

Jafari, A., & Goulding, C. (2008). We are not terrorists!” UK-based Iranians, consumption practices and the “torn self. *Consumption, Markets and Culture*, 11(2), 73-91.

Jafari, A., & Maclaran, P. (2014). Escaping into the world of make-up routines in Iran. *The Sociological Review*, 62(2), 359-382.

Kalodner, C. R. (1997). Media influences on male and female non-eating disordered college students: A significant issue. *Eating Disorders*, 5(1), 47-57.

Kamali Dehghan, S. (2016). Influx of morality police to patrol the streets of Tehran. The Guardian News. Retrieved from <https://www.theguardian.com/world/2016/apr/20/influx-of-morality-police-to-patrol-the-streets-of-tehran>

Khatam, A. (2009). The Islamic Republic's failed quest for the spotless City. *MERIP Report*, (250), 44-49.

Klein, H., & Shiffman, K. (2005). Thin is 'in' and stout is 'out': What animated cartoons tell viewers about body weight. *Eating and Weight Disorders*, 10, 107-116.

Kurien, D. N. (2010). Body language: Silent communicator at the workplace. *The IUP Journal of Soft Skills*, 4(1), 29-36.

Kuumba, M., & Ajanaku, F. (1998). Dreadlocks: the hair aesthetics of cultural resistance and collective identity formation. *Mobilization: An International Quarterly*, 3(2), 227-243.

Livingstone, S. (2003). The changing nature and uses of media literacy. *Media@lse, London School of Economics and Political Science*, 1-31.

Lopez-Guimera, G., Levine, M., Sánchez-Carracedo, D., & Fauquet, J. (2010). Influence of mass media on body image and eating disordered attitudes and behaviors in females: A review of effects and processes. *Media Psychology*, 13(4), 387-416.

Mayer, A. E. (2005). Restrictions on the rights and freedoms of women. *Women and Islam: Critical concepts in sociology*, 365-401.

McCabe, M. P., Butler, K., & Watt, C. (2007). Media influences on attitudes and perceptions toward the body among adult men and women. *Journal of applied biobehavioral research*, 12(2), 101-118.

Mehrabian, A. (1969). Significance of posture and position in the communication of attitude and status relationships . *Psychological Bulletin*, 71(5), 359.

Michiels, G., & Sather, A. (1993). Determinants of facial attractiveness in a sample of white women. *The International journal of adult orthodontics and orthognathic surgery*, 9(2), 95-103.

Milani, F. (1992). *Veils and words: The emerging voices of Iranian women writers*. Syracuse, NY: Syracuse University Press.

Moaddel, M., & Azadarmaki, T. (2002). The worldviews of Islamic publics: The cases of Egypt, Iran, and Jordan. *Comparative Sociology*, 1(3), 299-319.

Moe, R. (1974). *Non-Verbal Communication*. Setagata, Tokyo: Komazawa: University.

Moghissi, H. (2005). *Women and Islam: critical concepts in sociology*. New York: Routledge.

Mojab, S. (1998). " Muslim" women and" Western" feminists: The debate on particulars and universals. *Monthly Review*, 50(7), 19.

Moore, C. (2016). Arrested for being un-Islamic: The Iranian models held by morality police and forced to grovel in public for posting glamorous selfies of themselves online without headscarves. *The Dailymail*. Retrieved from: <http://www.dailymail.co.uk/news/article-3592491/Iran-arrests-eight-crackdown-Instagram-modelling.html>

Moran, P. (2011). *Whether or Not Television's Depiction of Female Body Image Encourages Eating Disorders in Young Women*. Boston College .

Morgan, K. P. (1991). Women and the knife: Cosmetic surgery and the colonization of women's bodies. *Hypatia*, 6(3), 25-53.

Morris, A., Cooper, T., & Cooper, P. (1989). The changing shape of female fashion models. *International Journal of Eating Disorders*, 8, 593–596.

Mugea, T. T. (2015). Definition of Beauty. In *Aesthetic Surgery of the Breast* . Springer Berlin Heidelberg., 3-5 .

Nichter, M. & Nichter, M. (1991). Hype and weight. *Medical Anthropology*, 13(3), 249-284.

O'Keefe, T. (2006). Menstrual blood as a weapon of resistance. *International Feminist Journal of Politics*, Vol. 8 , No. 4: 535-556.

O'keefe, T. (2011). Flaunting Our Way to Freedom? SlutWalks, Gendered Protest and Feminist Futures. Paper presented at the New Agendas in Social Movement Studies, National University of Ireland Maynooth.

Pease, A. (1981). *Body language: how to read other thoughts by their gestures*. Sheldon Press.

Poorani, A. (2012). Who determines the ideal body? A summary of research findings on body image. *New Media and Mass Communication*, 2, 1-12.

Posavac, H. D., Posavac, S. S, & Posavac, E. . (1998). Exposure to media images of female attractiveness and concern with body weight among young women. *Sex Roles*, 38(3/4), 187–201.

Postrel, V. (2007). The truth about beauty. *Atlantic*. Retrieved from <http://www.theatlantic.com/magazine/archive/2007/03/the-truth-about-beauty/305620/>

Raphael, F. J., & Lacey, J. H. (1992). Sociocultural aspects of eating disorders. *Annals of Medicine*, 24(4), 293–296.

Saul, H. (2015). Sadaf Taherian: Iranian actress who published photos on Instagram without a hijab banned from working. *The Independent News*. Retrieved from: <http://www.independent.co.uk/news/people/sadaf-taherian-iranian-actress-who-published-photos-on-instagram-without-a-hijab-condemned-has-a6713996.html>

Saul, H. (2016). Iranian women cut their hair off and dress as men to avoid morality police. The Independent News, 1-3. Retrieved from <http://www.independent.co.uk/news/people/iranian-women-cut-hair-off-and-dress-as-men-to-avoid-morality-police-a7041236.html>

Scott, L. M. (1994). Images in advertising: The need for a theory of visual rhetoric. *Journal of consumer research*, 252-273.

Serdar, K. (2011). Female body image and the mass media: Perspectives on how women internalize the ideal beauty standard. Westminster: Westminster College: A Private Comprehensive Liberal Arts College in Salt Lake City.

Shahghasemi, E., & Tafazzoli, B. (2013). Scramble the face of your opponent: Iranian blogger's endeavour to discursively undermine Ahmadi Nejad's legitimacy. *Online International Journal of Arts and Humanities*, 2(8), 198-207.

Shalini, V. (2009). *Body Language in Interpersonal Communication*. In V. Shalini, *Body Language-Your Success Mantra* (pp. pp. 1-10, S.). New Delhi: S. Chand & Co. Ltd.

Shirazi, F. (2001). *The veil unveiled: The hijab in modern culture* (p. 94). Gainesville: University Press of Florida.

Silverblatt, A. (2001). *Media literacy*. Westport, Connecticut–London: Praeger.

Silverstein, B., Perdue, L., Peterson, B., & Kelly, E. (1986). The role of the mass media in promoting a thin standard of bodily attractiveness for women. *Sex roles*, 14(9-10), 519-532.

Slater, D. (1997). *Consumer Culture and Modernity*. London: Polity.

Sohn, S. H. (2009). Body image: Impacts of media channels on men's and women's social comparison process, and testing of involvement measurement. *Atlantic Journal of Communication*, 17(1), 19-35.

Solas, R. (2016). *Gender in Media: How women are portrayed in Media?* Medium. Retrieved from <https://medium.com/@RuemelleSolas>

Spitzer, B., Henderson, K., & Zivian, M. (1999). Gender differences in population versus media body sizes: A comparison over four decades. *Sex Roles*, 40, 545–565.

Stice, E., & Shaw, H. E. (1994). Adverse effects of the media portrayed thin-ideal on women and link age stobulimic symptomatology. *Journal of Socialand Clinical Psychology*, 13(3),288–308.

Striegel-Moore, R. H., Silberstein, L., & Rodin, J. (1986). Toward an understanding of risk factors for bulimia. *American Psychologist*, 41(3), 246.

Tatarunaite, E., Playle, R., Hood, K., Shaw, W., & Richmond, S. (2005). Facial attractiveness: a longitudinal study. *American Journal of Orthodontics and Dentofacial Orthopedics*, 127(6), 676-682.

Taylor, V., & Van Willigen, M. (1996). Women's self-help and the reconstruction of gender: The postpartum support and breast cancer movements. *Mobilization: An International Quarterly*, 1(2), 123-142.

Thornhill, R., Gangestad, S., Miller, R., Scheyd, G., McCollough, J., & Franklin, M. (2003). "Major histocompatibility complex genes, symmetry, and body scent attractiveness in men and women.". *Behavioral Ecology* 14, no. 5, 668-678.

Touyz, S. W., & Beumont, p. (1996). Awareness and perceived influence of body ideals in the media: A comparison of eating disorder patients and the general community. *Eating Disorders*, 4(1), 33-46.

Turner, S. L., Jacobs, M., Dwyer, D., Angood, L., & Hamilton, H. (1997). The influence of fashion magazines on the body image satisfaction of college women: An exploratory analysis. *Adolescence*, 32(127), 603.

Von Soest, T., Kvale, I., Roald, H., & Skolleborg, K. (2009). The effects of cosmetic surgery on body image, self-esteem, and psychological problems. *Journal of plastic, reconstructive & Aesthetic Surgery*, 62(10), 1238-1244.

Wiseman, C., Gray, J., Moismann, J., & Ahrens, A. (1992). Cultural expectations of thinness in women: An update. *International Journal of Eating Disorders*, 11, 85-89.

APPENDICES

Appendix A: Questions

Throughout the interview, the interviewees randomly answered questions; some of the below questions asked in order to take interviewees back to the line.

1. Is there any relationship or connection between beauty and make-up? (If yes, what kind of relationship or connection is it?)
2. Do you think to make up helps to strengthen beauty?
3. Do you think surgeries strengthen beauty?
4. What is your opinion about women's dressing code in Iran?
5. What could be the motivation for using make up or having cosmetic surgery?
6. What is your opinion about beauty in western social/mass media?