

# The Beauty Myth and Male Gaze in Emeron Lovely Hand & Body Lotion Advertisements

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## Abstract

This study critically examines the representation of beauty myth and male gaze in Emeron hand and body lotion advertisements. Grounded in Naomi Wolf's theory of the beauty myth and Laura Mulvey's concept of the male gaze, the research analyzes how these frameworks shape the portrayal of women in beauty product marketing. Using Sandelowski's purposive sampling method, the study selects two beauty advertisements for analysis: Emeron Lovely Step Pink (2013) and Emeron Lovely Naturals (2023), both published on the official YouTube channels of Lion Wings and Emeron Lovely Official. Through visual and narrative analysis, the findings reveal that both advertisements emphasize idealized female beauty, characterized by white, smooth, radiant, soft, moisturized, and fragrant skin, framing these attributes as essential for women's desirability. Although the products are targeted toward women, the advertisements employ camera techniques such as selective cropping and zoom-ins on body parts like legs, hands, and shoulders, subtly reinforcing the male gaze. These techniques contribute to the objectification of women and suggest that their self-worth and confidence are contingent upon male approval. Furthermore, the female figures in the advertisements appear to internalize and affirm these patriarchal ideals. By highlighting the persistence of gendered power dynamics in beauty advertising, this study contributes to broader discussions in gender and media studies, particularly regarding how commercial media continues to shape and constrain female identity.

**Keywords:** *representation, beauty myth, male gaze, purposive sampling, beauty advertisements*

## Introduction

The beauty and skincare industries are promising sectors in Indonesia, prioritized by the government due to their positive impact on the national economy (Fakhreza & Siregar, 2023). In 2021, the skincare industry in Indonesia has generated revenue of US\$1.78 billion (Statista, 2024). This sector is expected to continue expanding, with projected revenues of US\$3.31 billion by 2029 (Statista, 2024). However, the booming beauty and skincare industries are not merely economic phenomena. It is also cultural sites where gender norms and patriarchal structures are reinforced (Sathvika & Rajasekaran, 2024). Advertising plays a crucial role in shaping beauty standards through the lens of the male gaze, in which women's appearances are evaluated based on how desirable they are to men. This perspective is amplified by the 'beauty myth', a set of societal expectations that equate a woman's value with her physical appearance (Wolf, 1991). These constructed ideals are not only pervasive in marketing strategies, but also subtly dictate the parameters of acceptable femininity. As a result, women's individuality is often compromised, as they are encouraged to conform to homogenized standards of beauty rather than express their authentic selves. This

cultural dimension, shaped by deeply rooted gender representations, coexists with and even propels the industry's economic growth.

In Indonesia, the country's demographic advantage, including a growing young population and increasing awareness of appearance and skin health, has significantly contributed to the rapid expansion of the national beauty and skincare market (Coordinating Ministry for Economic Affairs, 2024). The rise of domestic and international skincare brands in Indonesia further underscores the sector's vibrancy. Ferdinand & Ciptono (2022) highlight Indonesia's emergence as the fastest-growing beauty market in Asia, predicting that the country will rank among the top five global cosmetic markets within the next 5–10 years. This robust growth has transformed beauty and skincare into a lucrative industry. According to a report by The British Council and 2CV Research (2022) entitled *Next Generation Indonesia*, more than half of Indonesia's population is now composed of younger people aged 16–35, spanning both millennials and gen-Z generations. These generations are not only tech-savvy, but also highly focused on beauty and appearance (Lim, 2024). As a result, many beauty brands are now competing to enter this profitable market. Innovations and marketing strategies in Indonesia increasingly target younger consumers, particularly women.

Amid the growing influence of the beauty and skincare industry, digital mass media and advertisements play a pivotal role in shaping consumer behavior. According to Ayuningtyas et al. (2023), advertisements serve multiple functions, including providing information about products, generating a sense of liking toward certain brands, as well as encouraging customers to purchase the advertised items. Additionally, advertisements also contribute in shaping public perceptions and market trends (Setyaningsih & Palupi, 2022). Mass media, including print media, television, and social media, bombard society with myths surrounding beauty standards. These myths are often rooted in unattainable ideals, such as the pursuit of fair, radiant, and smooth skin. Amalia et al. (2023) argue that in Indonesia, the prevailing beauty standards idealized thin women with white and glowing skin. Similarly, Dadzie and Petit (2009) highlight that many women are socially conditioned to adhere to these beauty standards, believing it will improve their chances of success in romantic relationship and career advancement.

The beauty standards are conveyed through compelling product promotions, which claim to enhance beauty and emphasize self-care as a pathway to achieving societal approval. It is important to note that the beauty campaigns and advertisements often employ airbrushing and retouching techniques on the skin and body parts of their models to make them look more attractive to audiences (Yang et al., 2023). As a result, individuals are subjected to continuous reinforcement of these ideals, creating a culture of conformity to narrowly defined standards of beauty. At the same time, commercial brands who perform overly retouching techniques to their advertisements may also be deemed as immoral by consumers and potentially leads to significant consequences such as bans or boycotts (Treise et al., 1994). These unrealistic beauty ideals contribute to the internalization of the beauty myth, which has profound psychological and societal implications for women. Furthermore, constant exposure to altered images in advertising affects consumers' self-perception, leading to a rise in comparison culture where individuals measure their beauty against edited portrayals (Xie, 2024).

Hafeez & Zulfiqar (2023) argue that the pursuit of ideal beauty standards has left many women feeling uneasy with their bodies. It potentially leads to a rise in body dysmorphia, an intense dissatisfaction with minor or unnoticeable flaws. This phenomenon reflects what Naomi Wolf (1991) describes in *The Beauty Myth: How*

*Images of Beauty Are Used Against Women*, where beauty functions as a cultural product and a tool of social control, reinforcing unattainable ideals that perpetuate self-doubt and limit women's agency. In contemporary contexts, women's beauty myths are often constructed through portrayals of young and slender women with fair and smooth skin.

According to Putri et al. (2023), like most myths, there is no definitive standard for women's beauty. However, these portrayals become internalized by women and society at large, regardless of gender. The beauty myth perpetuates the notion that beautiful women are more desirable, prompting men to compete for them. Previous studies have shown how advertisements create specific beauty myths, such as fair-skinned women being idealized over those with darker skin (Watson et al., 2010; Dita & Pribadi, 2022; Veloo & Mustafa, 2023), slender women with smooth and soft skin (Listyani et al., 2023), and beauty construction modeled after South Korean aesthetics (Mappe et al., 2023), as the *hallyu* or popularly known as the Korean wave has pervasively spread throughout Southeast Asian countries, including Indonesia (Letwory & Sihombing, 2023). Beyond physical appearance, Rezky (2024) argues that the beauty myth is also associated with female behavioral attributes such as friendliness, sincerity, and politeness.

In addition to being tied to the beauty myth, the representation of women in mass media often operates through the lens of the male gaze, positioning women as subordinate figures and objects of visual pleasure for males. The male gaze refers to a perspective in visual narratives that views the world and women through the lens of heterosexual male desire (Mulvey, 2016). In this context, women are often reduced to visual objects to be enjoyed and objectified by men. Furthermore, in male fantasies, women are conditioned to conform to beauty standards set by masculine perspectives. Reinforcing Mulvey's argument about the fragmentation of women's bodies, McAllister and DeCarvalho (2014) argue that advertisements for cosmetics and perfumes tend to present fragmented images of women's bodies, such as lips and eyes, as separate from their whole selves. This approach eliminates women's individuality, turning them into mere aesthetic objects for visual gratification. Many advertisements also use selective cropping techniques to sexualize women's bodies (Shields & Heineken, 2002), offering subconscious satisfaction not only to men, but also to anyone who views the advertisements (Dang, 2022). These portrayals of women's bodies as objects for visual consumption hence reflect voyeuristic scopophilia, or the pleasure derived from looking (Oliver, 2017). Advertising employing the male gaze and beauty standards as explained before would result in damaging women's self-esteem, as women expecting to be observed by the male gaze leads to heightened body shame, increased social physique anxiety, and a stronger intention to commit into tight diet in order to be fully acknowledged in the society (Calogero, 2004).

However, recent advertisements have begun to represent more diverse representations of beauty. A research findings by Christina et al., (2021) on Nivea's Extra Care for Extra Women highlights how the advertisement attempts to present diverse portrayals of women's beauty beyond the common stereotypes that prefer women with light skin. The advertisement features several women with various skin tones, body types, personalities, and skills. In line with the previous findings, a research by Sukarsih et al., (2023) on Wardah Exclusive Liquid Foundation advertisement reveals how the brand seeks to debunk the prevailing beauty myth on women with light and fair skin in Indonesian society by showcasing female figures with diverse skin tones. Furthermore, in 2018, SK-II, a Japanese cosmetics brand, launched the #BareSkinProject

campaign, showcasing six celebrities without makeup in their advertisement (Yang et al., 2023), aiming to embrace a more natural and 'authentic' beauty of women.

Despite recent progress toward more inclusive representation, many advertisements continue to be shaped by the male gaze and uphold traditional beauty myths, as highlighted in previous studies (Shields & Heineken, 2002; McAllister & DeCarvalho, 2014; Oliver, 2017; Dang, 2022; Rezky, 2024; Sathvika & Rajasekaran, 2024). Although some brands have begun incorporating diverse body types, skin tones, and personalities, these portrayals often remain superficial, with beauty still largely defined by conventional standards. Rather than challenging the existing patriarchal norms, many of these representations merely expand the boundaries of what is considered acceptable within the existing beauty paradigm. For instance, Sathvika and Rajasekaran (2024) argue that numerous advertisements continue to depict women in passive and decorative roles, rather than as empowered individuals with agency. In contrast, men are frequently depicted as achievers, adventurers, and decision-makers, reinforcing a binary dynamic that contributes to the objectification of women.

This tendency to objectify women persists, particularly in advertisements for beauty and skincare products like Emeron Lovely Hand & Body Lotion. In such commercials, the emphasis is not only on the product's effectiveness, but also on presenting the female body as an object of admiration and desire. Women are frequently depicted through fragmented close-ups of their skin, backs, hands, or legs, reinforcing the idea that their worth is tied to physical perfection. Additionally, male actors in these advertisements are mostly constructed as the 'ideal audience', reacting with admiration or attraction, which further solidifies the notion that women's beauty exists primarily for male validation. In response to this media-driven marginalization, Wolf (1991) calls on women to challenge the beauty myth, reclaim ownership of their bodies, and embrace their individuality as an act of resistance.

## Method

This study explores how skincare and beauty advertisements by Emeron construct specific beauty myths through the lens of the male gaze. The research employs Sandelowski's purposive sampling method, which involves intentionally selecting cases based on specific characteristics that are expected to provide rich and relevant data (Rosaria & Wijaya, 2023). This approach allows for the identification of advertisements that are most illustrative of the research questions and theoretical framework. By observing advertisement videos available on the YouTube channels of Lion Wings and Emeron Lovely Official, the researcher identified two advertisements that represent the beauty myth and the male gaze: Emeron Lovely Step Pink (2013) and Emeron Lovely Naturals (2023).

These advertisements were chosen for their decade-long span, showcasing the persistence of beauty myths. Moreover, they exemplify how Indonesian mass media perpetuates the problematic male gaze and the objectification of women through narrative and visual techniques. The purposive sampling ensures that these advertisements are not chosen randomly, but are selected for their direct relevance to the study's focus on the male gaze and beauty myth. To analyze these advertisements, the study applies Naomi Wolf's (1991) theory of the beauty myth and Laura Mulvey's (1975) concept of the male gaze. In this research, we argue that similar to findings by Oliver (2017) on the male gaze in films, the selected advertisements also feature moving images where the camera pans up and down the women's bodies and zoom-ins or close-

ups on certain fragmented body parts. This research aims to address the following questions:

- 1) How is the beauty myth represented in the advertisements of Emeron Lovely Step Pink and Emeron Lovely Naturals?
- 2) How does the male gaze operate in the advertisements of Emeron Lovely Step Pink and Emeron Lovely Naturals?

## Results

Emeron is a body care brand under PT Lion Wings, a joint venture between Japan's Lion Corporation and Indonesia's Wings Group (Tysara, 2023). Established in 1981, PT Lion Wings offers a wide range of personal care products, including toothpaste, soap, shampoo, perfume, and hand & body lotion, with Emeron being one of its prominent brands. According to the company's official website, Emeron Hand & Body Lotion was first introduced to the market in 1985 (Lion Wings, n.d.). Emeron has established itself as a widely recognized body care brand, easily accessible in supermarkets, convenience stores, and online marketplaces.

Targeting a demographic of teenage girls, Emeron has consistently aligned its products with prevailing beauty standards in the society. The brand often collaborates with figures that resonate with its youthful audience. The adolescent skincare market in Indonesia is particularly lucrative, with nearly half of women in the country reported to use skincare products before the age of 19 (Sutinah & Putri, 2024). Furthermore, millennials and Gen Z, a key consumer group, spend a significant portion of their income on beauty products (Lim, 2024). As the beauty and skincare market continues to grow, Emeron has strategically positioned itself to meet the demands and beauty ideals of this young generation, shaping their perceptions of beauty through advertisements.

Based on the analysis below, both Emeron advertisements tend to present a consistent beauty myth which highlights portrayal of ideal femininity, such as skin that is light, smooth, radiant, and fragrant as a marker of women's desirability. According to Wolf (1991), this beauty myth is detrimental to women, as it conditions them to measure their self-worth primarily through their physical appearance. Camera techniques such as close-ups and selective framing subtly emphasize certain body parts, hinting at the presence of the male gaze as explained by Laura Mulvey (1975). This visual language not only reflects dominant beauty ideals, but also suggests how female confidence is portrayed as being closely tied to external validation.

## Discussion

### The Beauty Myth and Male Gaze in Emeron Lovely Step Pink

Figure 1. Cherrybelle's Member, Anisa, Cheerfully Riding a Bicycle  
Source: Lion Wings Youtube Channel, 2013



In 2013, Lion Wings launched an advertisement for Emeron Lovely Step Pink, collaborating with Cherrybelle, a popular female vocal group known for their song *Beautiful*. Cherrybelle's widespread popularity among teenagers at that time made them a sought-after icon for many beauty brands (Nova.id, 2013), including Emeron. In the advertisement (see Figure 1), Cherrybelle member, Anisa, is shown wearing a pink ribboned dress paired with heels. She is depicted riding a bicycle past pink buildings with a cheerful expression while saying, "My world is delightful, accompanied by smooth, fair, and beautiful skin". By linking Anisa's happiness and charm to her 'smooth, fair, and beautiful skin', the advertisement aligns physical appearance with personal value and social acceptance, echoing Wolf's (1991) assertion that beauty myths perpetuate self-objectification among women.

Calogero (2004) asserts that self-objectification can lead women to adopt an external perspective of their own bodies, constantly assessing themselves based on anticipated judgments from others. This phenomenon, in turn, influences how they expect to be treated. The advertisement is reinforcing narrow beauty standards tied to fair and white skin, a deeply entrenched cultural norm in Indonesia. Fair and white skin have long been regarded as a beauty standard in Indonesia, a notion documented even since ancient times. Beautiful women are described as having radiant, moon-like white skin, as illustrated in the Ramayana epoch, both in its Indonesian and Indian versions (Saraswati, 2017, p.1).

The beauty myth in this advertisement emphasizes not only Anisa's appearance as a representation of a beautiful woman with fair skin, but also associates beauty with the adjective 'lovely'. This is in line with findings by Rezky (2024), which suggest that the beauty myth is often linked to the behavior of women. In the advertisement, pink diamond-shaped objects contained within heart-shaped balloons follow Anisa wherever she goes, reinforcing a sense of femininity and charm. Historically, pink as a color has been widely used in many advertisements across various industries, including mobile phones, cosmetics, fashion, and many more. The color is commonly associated with feminine attributes such as sweetness, softness, and delicacy (Koller, 2008).

These visual elements in the advertisement, including the pink shaped objects, pink dress, pink buildings, and pink descriptors are deliberately incorporated by the advertisers to reinforce the message they aim to convey, the construction of a 'lovely' and feminine female figure. Complementing these visuals, the background song, *Beautiful* by Cherrybelle, is modified for the advertisement, with repeated lyrics such as "You are so lovely, so lovely, so lovely" accompanying Anisa's presence from start to finish. When it comes to advertising, it is also crucial to note that mass media often employs airbrushing and digital modifications, contributing to unrealistic portrayal of female figures appearing on the scene (Thompson et al., 1999), as exemplified in this Emeron Lovely Step Pink advertisement.

Figure 2. Anisa Applying Emeron Lotion to Her Body  
Source: Lion Wings Youtube Channel, 2013



Subsequent scenes (Figures 2 & 3) depict Anisa wearing shorts and a white tank top while applying Emeron lotion to her body. The advertisement employs selective cropping and focuses on specific parts of Anisa's body, zooming in on her legs, hands, and shoulders, as illustrated in the screenshots (Figures 2 & 3). This visual technique exemplifies the male gaze in advertising, as described by Shields and Heineken (2002), which frequently sexualizes women by emphasizing isolated body parts. Such framing aligns with McAllister and DeCarvalho's (2014) argument on the fragmentation of women's bodies in mass media, portraying body parts as distinct entities rather than as components of a whole person. This approach diminishes women's individuality, reducing them to mere objects of visual pleasure to both the males and audiences. Moreover, Emeron reinforces various beauty standards through the unique selling points of its product, labeled as the '6 lovely secrets'. These include descriptors like fair glowing, radiant, smooth, soft, rosy bright, and fragrant. The descriptors further exemplify the stereotyping of idealized women's beauty in the Indonesian society which values women with fair, white, and glowing skin (Saraswati, 2017; Amalia et al., 2023). The strategic use of these words, further emphasized by the term 'secrets' to invoke curiosity, aims to entice female viewers into purchasing the product in order to become the idealized beauty as presented in the advertisement.

Figure 3. Close-Up Shot to Anisa, Stroking Her Shoulder  
Source: Lion Wings Youtube Channel, 2013





Figure 4. Anisa Captivates the Males' Attention  
Source: Lion Wings Youtube Channel, 2013



The advertisement reinforces the idea that when a woman meets the six beauty criteria outlined earlier, she becomes someone capable of captivating male attention. This notion aligns with Dadzie and Petit's (2009) argument that beauty standards condition women to believe that adhering to these ideals will enhance their chances of success in society, including the success of being 'desired' by men. This is particularly evident in Figure 4, where Anisa is admired not by just one, but two men who are visibly mesmerized by her beauty. This scene demonstrates how the male gaze is manifested in media, reducing the woman to a passive object while the men actively gaze her from head to toe (Raza, 2021). Anisa, however, smiles proudly after receiving their attention, which further exemplifies how the objectification of women through the male gaze is not only internalized by women themselves, but also celebrated as an achievement. Such portrayals subtly encourage women to view themselves through the lens of the male gaze, perpetuating a false consciousness that dictates how they should behave (Media Studies, n.d.). By casting Anisa Cherrybelle, a popular teenage idol, the advertisement strategically targets young women, reinforcing the beauty myth and the pressure to embody the idealized image men are supposed to desire.

### The Beauty Myth and Male Gaze in Emeron Lovely Naturals

Figure 5. Romantic Date on Top of a Classic Car's Roof

Source: Emeron Lovely Official Youtube Channel, 2023

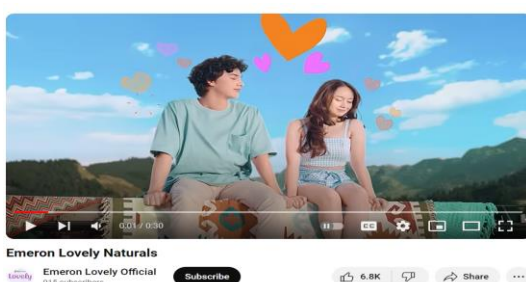


Figure 6. Comparing the Woman's Skin to a Tree Bark

Source: Emeron Lovely Official Youtube Channel, 2023





August 2023, Emeron also launched an advertisement for Emeron Lovely Naturals, featuring a couple on a romantic date on top of a classic car's roof (Figure 5). Titled *Unforgettable Moments*, the advertisement portrays a picnic scene in nature with a mountainous backdrop and a clear blue sky scattered with clouds. As the camera moves closer, the man says, "Finally, just the two of us," highlighting the intimacy between the couple. Heart objects in bright, vibrant colors surround them, enhancing the romantic atmosphere. The heart symbols have been widely used across the globe in advertising, as it embodies romantic love and affection (Andrews, 2023). As the narrative continues, the man touches the woman's hand and he is depicted as shocked and surprised by the texture of her skin (Figure 6). With his eyes wide open, he exclaims, "Uh, why does your skin feel like the bark of a tree?". While this line is not explicitly uttered to his partner, the voiceover represents the man's inner thoughts. The creators of the advertisement moreover add a speech bubble to visually depict the objectification of the woman, associating her skin with rough tree bark, thus reinforcing a negative perception of the woman's appearance.

Feeling insecure about her skin, the woman withdraws her hand while showing an expression of embarrassment. The voiceover then intervenes, seemingly offering a solution to the 'rough skin' problem the woman is facing, directing her to use Emeron Lovely Naturals to soften her skin. Therefore, it no longer feels like the bark of a tree. One of the harmful aspects of the beauty myth, as shown in this advertisement, is that it not only torments women, but also attacks them from within, damaging their self-esteem in emotional ways (Binkly, 2011). What might seem like a trivial issue in the scene illustrates what Hafeez and Zulfiqar (2023) identify as the constructed beauty standards that cultivate discomfort with women's bodies, potentially leading to an intense dissatisfaction with even minor or imperceptible flaws.

Figure 7. Close-Up Shot to the Woman's Leg, Applying Emeron Lotion  
Source: Emeron Lovely Official Youtube Channel, 2023



In the advertisement, the beauty myth is prominently represented through the portrayal of smooth and soft skin as the ideal qualities that men desire. This notion aligns with the findings by Listyani et al., (2023) which argues that advertisements often champion and construct women with smooth and soft skin as the epitome of idealized beauty. Such narrative reinforces the long-standing association of femininity with physical perfection, positioning women's worth in terms of their ability to meet such standards. The scene then shows the woman applying Emeron product (Figure 7),

emphasizing that her transformation depends on external intervention rather than inherent beauty. Similar to the previous Emeron Lovely Step Pink advertisement, the advertisers use selective cropping and zooming in on parts of the woman's body, such as her legs and arms. This method reflects how the objectification of women's bodies through the male gaze operates in advertisements (Shields & Heineken, 2002). By fragmenting her body, the advertisement reduces her identity to a sum of aesthetic features (McAllister & DeCarvalho, 2014), reinforcing the notion that women must conform to these narrowly defined ideals to be deemed attractive.

After applying Emeron, the woman undergoes a transformation into the idealized version of beauty. Her glowing and smooth skin not only signifies personal success, but also serves as a tool to gain male approval. The man is then shown stroking her hand from fingertips to elbow (Figure 8), admiring her skin as if she were an object of aesthetic pleasure, utterly captivated and murmuring "Woowow." This depiction highlights how the beauty myth perpetuates a transactional view of beauty, where a woman's adherence to these ideals becomes a means of gaining validation and desirability. Such portrayals further entrench patriarchal notions, suggesting that women's efforts to achieve beauty are primarily for the pleasure and satisfaction of men, as Wolf (1991) critiques in *The Beauty Myth: How Images of Beauty Are Used Against Women*. This dynamic underscores the pervasive cultural message that smooth and soft skin is not just a personal attribute, but a societal expectation tied to a woman's value and relational success (Dadzie and Petit, 2009).

Figure 8. The Man Admiring the Woman's Skin, Stroking Her Fingertips to Elbow  
Source: Emeron Lovely Official Youtube Channel, 2023



Oliver (2017) further notes that fragmenting the female body into parts serves as a means of both possessing the body and being possessed by it. In this advertisement, the woman becomes unconsciously 'possessed' by the male gaze. This is evident as the woman, initially self-conscious, shifts to smiling proudly, appearing to embrace the attention given by the male. Such advertisement does not only perpetuate the beauty myth, but also reinforces the expectation that women should find fulfillment in meeting these narrowly defined ideals, further embedding these narratives into societal consciousness. In this portrayal, the gaze is not only normalized, but also presented as something women should welcome and even celebrate. This situation may harm women, as the male gaze restricts the potential for female viewers to see themselves as empowered individuals with agency, while also trapping them in the role of a passive object (Oliver, 2017).

## Conclusion

This study demonstrates the powerful influence of the skincare and beauty industry in our society. Through advertisements, the beauty and skincare industries actively construct certain beauty myths that are championed and idealized by both men and women. The analysis of the Emeron Lovely Step Pink (2013) and Emeron Lovely Naturals (2023) advertisements shows that even after a decade, Emeron continues to reinforce beauty myths, such as white, smooth, radiant, fragrant, moisturized, and soft skin, while also perpetuating the objectification of women, notably by comparing women's skin to rough tree bark. The male gaze in both advertisements is evident in techniques such as selective cropping and zooming in on specific body parts of the female figures such as legs, arms, and shoulders, reducing women to passive objects of admiration. The narrative conveyed by both advertisements places women as subordinate figures, whose self-esteem is tied to male's approval. Ironically, this perspective is affirmed by the women in the advertisements themselves. This indicates that the advertisements condition both men and women to internalize these values. As Binkly (2011) notes, the beauty myths represented in advertisements operate internally in the emotional realm and have the potential to harm women's self-esteem from within. Future studies could explore the impact of shifting beauty standards in advertisements that claim to be more inclusive, investigating whether these representations genuinely challenge traditional norms or merely reproduce them in subtler ways. Additionally, comparative analyses of beauty advertisements across different cultures and regions could offer insights into how cultural contexts shape and sustain beauty myths as well as the male gaze.

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