

## BODY, VIOLENCE AND SEXUALISATION IN THE MODERN VISUAL CULTURE

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### ABSTRACT

In this paper that consists essentially of contemporary academic disciplines such as media, visual culture and sociology, it is dealt with modern tendencies of sexualisation in the context of body and violence both as a common question in everyday life, and as a characteristic of the contemporary society we all live in. The issue can also be seen as one of the most representative or reflective indications of modern culture. In here, it is claimed that not only economy, politics, education, ideology, equality, legislation and religion, but also the early-sexualisation of the present-day society are associated with gender-based violence, consumerism and communication. This association carry undoubtedly considerable and complicated notion in terms of making analysis through reductive interpretations and approaches. Therefore, in this literature survey-based theoretical article, this perspective is embodied and categorised as psychological/mental, conceptual/ontological, sexual/physical, cultural, occupational and educational contexts. These subtopics that constitute the frame of the study are both cause and effect of the spiral of violence and consumerism that is fictionalised around the modern-day culture.

**Keywords:** Modernity, Body, Violence, Sexualisation, Media, Change.

### MODERN GÖRSEL KÜLTÜRDE BEDEN, ŞİDDET VE CİNSELLEŞTİRME

#### ÖZ

Temel olarak medya, görsel kültür ve sosyoloji gibi çağdaş akademik disiplinlerden oluşan çalışmada, cinselleştirmenin modern temayülleri beden ve şiddet bağlamında ve hem gündelik yaşamın yaygın bir sorunsalı hem de içinde yaşadığımız çağcıl toplumun bir karakteristiği olarak ele alınmaktadır. Bu mesele ayrıca modern kültürün en temsili ve reflektif işaretlerinden biri olarak da görülmektedir. Burada yalnızca ekonomi, eşitlik, politika, eğitim, ideoloji, eşitlik, mevzuat ve din değil; aynı zamanda günümüz toplumunun erken cinselleştirilmesinin cinsiyet temelli şiddet, tüketimcilik ve iletişimle ilişki içinde olduğu iddia edilmektedir. Bu ilişki hiç şüphesiz ki indirgemeci yorumlamalar ve yaklaşımlar üzerinden analiz yapmada kaydadeğer ve çetrefilli nosyon taşımaktadır. Bundan ötürü, literatür taramasına dayanan bu teorik makalede, bu perspektif psikolojik/zihinsel, kavramsal/ontolojik, cinsel/fiziksel, kültürel mesleki ve eğitimsel bağlamlar olarak somutlaştırılmakta ve kategorize edilmektedir. Çalışmanın çerçevesini oluşturan bu alt-başlıklar günümüz beden-kültürü etrafında kurgulanan şiddet ve tüketim sarmalının hem nedeni hem de sonucudur.

**Anahtar Kelimeler:** Modernite, Beden, Şiddet, Cinselleştirme, Medya, Değişim.

### Introduction

First of all, it is quite difficult to deal with modern culture without touching upon the concepts of body, media and consumption, because popular modern culture

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itself is produced and distributed primarily via media. The body, both as a strategy and reflection, makes the modernity more visible and analysable. As for consumerism, it has significant importance to sell or distribute the globalised culture that represents a marketable and purchasable worldview. Therefore, the critical social theory that is based on the debate of modern capitalism and culture industry (Strinati, 2004: 50) constitutes the intellectual framework of this analysis. It should also be accepted that the popular culture is not only consumed by masses; rather it spreads like a virus among and through them. Moreover the culture as a notion “does not necessarily hide reality from people; nor are they directly duped or tricked by it. Rather, they are led to recognise how difficult it is to change the world, and to value the respite popular culture offers. They therefore accept the world as it is” (Strinati, 2004: 63).

Television, cinema, internet and social network-oriented media can be described as a manipulative, provocative and incentive variance of the modern culture. They reformulate the collective messages that reformulate the audience. One of the most remarkable duties or targets of media is to generate various dogmatic stereotypes from consumption patterns to communication forms, from pleasures to perceptions, from ordinary language to fashion, from ideology to identity. These stereotypes are, to a large extent, unreliable and flexible because they aim to produce conflicts for example between rich and poor, between ugly and beautiful, between West and East, between whites and blacks, between Americans and Arabs. Popular culture is, as Fiske portrays, a culture of conflict (1989: 2). Moreover, it is an output of the culture industry and has the power to manipulate people in different ages, cultures and genders. “Thus, although the culture industry undeniably speculates on the conscious and unconscious state of the millions towards which it is directed, the masses are not primary, but secondary, they are an object of calculation; an appendage of the machinery” (Adorno, 1991: 99). At this point, the main concepts, which are sexualisation, violence and body, should be underlined and explained more elaborately in the context of this article.

## 1. Method and Approach

The aim of this research is to show how the discourse that is fictionalised around the body evolves a violence form rather than freedom element and how global body politics transforms and affects perceptions on existence under the influence of rapidly-changing trends that indicate the present-day society. The main problematic of this paper is to reveal the reality that modernity-peculiar liquidity produces an unexpected mental fragility and collective despair in contrast to what it promises. In this process, the constructive and destructive role of media that generate artificial agenda and standards that stimulate unsatisfied desire-orientation is also analysed. That is why this article is based on four essential concepts that are interrelated to each other: visual culture, body, violence and sexualisation. It is a theory-centric research that is designed around the inspirational works of some radical thinkers such as Adorno, Baudrillard and Foucault.

In the first part of this article, these concepts are examined separately and together. At this point, the questions of how men and women bodies are differentiated, of why the body is vital in popular culture, of how being is trivialised, of what freedom and happiness stand for, of how media incite early-sexualisation and mental violence and of how socialisation takes part in producing body-related norms. The analysis part is examined within four subtopics because there are four categorised extensions of violence and sexualisation in the body-oriented modern culture. Firstly, in the psychological and mental context, media-based visual manipulation of global body politics is discussed. Second, in conceptual and ontological context, reformulation of being through popular culture paradigms is dealt with. Third, in the sexual and physical context the body is interpreted as a sexuality-centric sector. Finally, in the cultural, occupational and educational context, the sexualised body is marked not only as a biological fact, but indeed as socio-cultural property that is formed mostly by occupation and education in everyday life. Also, in this subhead, woman-man roles and traditional-modern views are compared.

Researchers who attempt to capture the whole picture of the sexualisation of modern culture are mainly able either to analyse some indicators like media items,

advertisement and consumption statistics or to follow results of problem. Paradoxically, there may be more invisible than observable implications and outputs of body-oriented violence. For that reason, the theme is both important and difficult to gain insight into it. Although there may be incalculable and unforeseen results of the problem, it is possible and necessary to comprehend the connections among modern culture, media, consumption, sexualisation and violence. All these concepts are, without doubt, signs of the contemporary society we live in. What makes this paper significant is indeed this. The body, with its all existence pain, is the metaphor of this age; therefore it plays an active role in this study.

## **2. Rethinking the Concepts of Body, Sexualisation and Violence as Media-based Global Trend**

The sexualisation is a term that may symbolise the modern culture, so much so that it can be interpreted as a dimension of individualisation and urbanisation process; however, the sexualisation is reduced into early sexual activities. It refers to a body-centred lifestyle that is the main area of consumption culture. More obviously, “the sexualisation of culture is identified as a context that reinforces gender inequality by designating women as sexually available and objectified, perpetuates associations of masculinity and predatory sexual prowess, and justifies sexual violence” (Coy, 2009: 373). For that reason the sexualisation itself may be a different form of not only physical, but also sensual or mental violence. Despite this, for many years, “sexualisation was not viewed as harmful, but decadent and pleasurable: a means to a standard of living characterised by material consumption, pursuit of leisure and self-improvement” (Coy, 2009: 377).

The sexualisation of popular culture covers not only adults also teenagers, because the artificial living of the sexualisation that is experienced in an industrial relation is tended to be consumed by individuals from all socio-cultural backgrounds. In this contagious system, appropriate fantasies are easily-accessible and rapidly-consumable for each age and gender group for the sake of sexualisation. Besides, the sexualisation process as a consumption object is more influential over female identity. “Women typically locate their sense of identity in their bodies; this reflects the tremendous cultural emphasis placed on women’s bodies and their reproductive

capacities” (Motz, 2008: 140). To put this differently, sexualisation forces especially women to transform their bodies continuously and sometimes reluctantly. Thus, sexualisation of the culture harms mainly female identity directly.

On the other, it should be underlined that men also spend a lot of time in order to reform their bodies in fitness centers and in front of mirrors. In this respect, in recent years, the differentiation between men and women has been indistinct in terms of body transformation orientations. Media also differentiate woman and man identities and label the female identity as passive but attractive image: “Masculinity entails assertiveness, being active, lively and quick to take the initiative. Femininity entails cooperativeness, passivity, gentleness and emotionality” (Walby, 1990: 91). The point that is still steady is the prevalence of violence against women. “In many countries it is now well known that violence in the home is commonplace, that women are its usual victims and men its usual perpetrators” (Dobash and Dobash, 1992: 1). Violence may exist even in human mind. Namely, apart from physical violence, there are many invisible, hidden and non-physical notions of violence. As Hearn indicates, “violence is not one thing; it is not a thing at all” (1998: 15). Torture, abuse, harassment, assault and rape are merely modes of violence that is constructed by history, culture, and social values.

Things that are criticised as violence today can be accepted as normal in the future. In addition to that, violence form of popular culture is based not only assault or beating but also on pleasure, satisfaction, exclusion and criticism. As Foucault mentions, “the ceremonial of punishment tended to decline; it survived only as a new legal or administrative practice” (1995: 8). What are the sources of happiness and the sense of perfection in the modern culture? Is it spiritual heart? Is it health? Is it wealth? Is it love? Each century has its own answer to these questions. The answer of the contemporary society is, I think, appearance, surface and presentation, so much so that, how one looks like can be more important than one’s being. That is perhaps why; the properties of identity are explained with visible and measurable parameters. Also, for that reason, the body, which carries crucial social and sociological clues about the connection between the sexualisation and violence, can be defined as a valuable project of modern culture.

Happiness in the light of the sexualisation of popular culture plays along bodily satisfaction; similarly, freedom is reduced into body-related desires. In the context of the body project that forces individuals to transform their surfaces, the transformation and reproduction of the body consciously or unconsciously render service to possess perfect sexualisation, even though it involves some painful and expensive attempts such as surgical operation, silicone, make-up, Botox, diet, etc. Ironically, those who wish to have these *realities* have to endure *real* pain and pay money to be able to deserve this violence. The victims of this sort of global violence are predominantly women who are incited to be bronze, fit, pretty and attractive (Coward, 1993: 43). Moreover, they are positioned as visual image that is watched.

There is no longer a permanently-ideal beauty standard that can be proved and pursued by everybody unexceptionally (Demir, 2016: 161). There are just fashionable beauty forms that are determined by media such as magazines, television series and Hollywood films. Although “there is no gold standard of aesthetic judgment or pleasure” (Baudrillard, 1993a: 14), the fashionable criteria are produced primarily in the Western societies and spread all over the world at short notice. In this respect, the violence that is based on having perfect body is a reference to Western style violence. It emerges more in ‘developed’ countries. As a result of this, the Eastern women who want to engage in the modern sexualisation process feel themselves as if they have to look like women of the ‘modern’ West.

### **3. Psychological and Mental Contexts**

The sexualisation-related violence has not only sexual or physical, but also mental and psychological devastating cause and effect relation. It may physically cause in increasing HIV risk. Apart from this, ongoing unhappiness, depression, anxiety, obsession and even suicide can be actualised, because sexualised-body is perceived and experienced as life struggle and vital resistance against ageing and dying, so much so that, in time, it takes the place of soul and meaning. It is again necessary to underline dysmorphophobia (body dysmorphic disorders) that becomes more widespread more and more and especially among women.

Those who catch the disease obsessively perceive that they have repulsive body images, in spite of having no bodily disorder. Similarly, they cannot integrate into social life because of the defective image perception. They continuously compare themselves with fashion models and celebrities who are visualised and idealised mostly through media. As a result of this comparison, they show more tendencies to be unhappy, melancholic and even to commit suicide (Demir, 2016). *Anorexia* can also be involved in the extremely-violent sexualisation desire. “Women can carve their bodies into objects of desire and trophies testifying to their self-control and self-sacrifice through anorexia” (Mutz, 2008: 173), because women are, in daily life, implicitly-criticised and intensively-encouraged about and through their appearance.

Redesigning of the body is a controversial process that begins with feeling of inadequacy and imperfection that, as claimed, are entirely imposed by media programmes that formulate the standards of how to reach the ‘impossible’ perfection. The conflict may cause some intrapersonal and interpersonal communication troubles. For instance, couples may criticise each other by comparing one another with perfectly-visualised but made-up, ornate and artificial bodies on television, for instance. According to Adorno and Horkheimer (2002: 103), the culture industry depicts this imitation as absolute by the fact that “the mass production of sexuality automatically brings about its repression. Because of this ubiquity, the film star with whom one is supposed to fall in love is, from the start, a copy of himself” (Adorno and Horkheimer, 2002: 111-112). In this fiction, it is imposed that, just as men should have great abs, women should be protected themselves from evil-like cellulites and wrinkles.

This situation may be more dangerous and indicative over teenagers, because they do not have sufficient sensitivity and mental resistance against the risk of uncontrolled and untimely sexualisation. They already tend to find and canonise the appearance and experience of those on television, social network as well as podium that distinguishes the dignity of looking stylish and the disaster of being old-fashionedness. That is perhaps why; gendered bodies collapse both into enthusiasm to change and into depression and defenceless (Tseelon, 2002: 99). This can be defined as modernity-caused mental violence. Modern and fashion-lover individuals

generally believe that they are able to fulfil the changing requirements of the body by consuming new items and performing new roles. However, as a remarkable indication of modernity, everything is liquid, flexible and renewed.

#### **4. Conceptual and Ontological Contexts**

Conceptual violence is a term that is related to worldview of sexualised individuals in the frame of popular culture, because, first and foremost, the sexualisation of modern culture changes definitions of freedom; secondly, it reshapes stereotypes of genders. This accompanies different forms of gender-based, cultural, ideological or undefined violence. This sort of sexualisation has a tendency to be legitimised under the cover of freedom discourses that stand for embodiment and consumerism. For instance, women are seen tragically as a sexual object in the hands of popular culture designers and distributors. Even love is reduced only to a physical experience or bodily need rather than feeling and sensuality. The motto of the mechanism: ‘You are important as you are beautiful’. Baudrillard is right: “Everyone seeks their look. Since it is no longer possible to base any claim on one’s own existence, there is nothing for it but to perform an appearing act without concerning oneself with being - or even with being seen. So it is not: I exist, I am here! But rather: I am visible, I am an image - look! Look!” (1993a: 23).

In relation with this quotation, it can be asserted that physical features are accepted more important than educational or intellectual skills in the age of sexualisation. These physical features that are created by power that manages popular culture are not authentic; on the contrary, they are like consumable items that are produced in a factory. This factory standardises particularly female body for and by the rapidly-changing trends of popular culture, which this stringent speed and approach are also conceptualised as violence. There is no ethical judgment criterion of the culture industry, because it is based on endless and impossible satisfaction point. To be free is equal to be extreme in the process. “Possibility means freedom” (Gramsci 1992: 360), but there is also no limit and end of the possibility of the sexualisation of popular culture: “The culture industry endlessly cheats its consumers out of what it endlessly promises” (Adorno and Horkheimer, 2002: 111). The body that is played like a digital screen turns now into a sign that represents short-term

belongings. Life is redesigned as a podium and scene in this game. “The most beautiful object, which always epitomises this *mise-en-scène* and seems to be key to the vault of the political economy of the body, is the female body” (Baudrillard, 1993b: 103).

### **5. Sexual and Physical Contexts**

The sexualisation of the modern culture stands for a process that begins from childhood. Then, they learn how to watch themselves. Thus, in a short span of time, they become “a major market sector to which advertising executives in the clothes, music, and entertainment industries directed their attention” (Garland, 2002: 80). They feel that they must consume the industry’s products so as not to exclude from social groups they are bodily in. Therefore, researchers or law-makers have some difficulties to find the impacts of violence especially against women, and are not able to decode the reasons of why men engage in sexual violence. Indeed, this kind of analysis is insuperable “without trying to figure out how the global trade in pornographic videos operates, or how companies offering sex tours and mail-order brides conduct their businesses across national borders” (Enloe, 1990: 196).

As Tseelon argues (2002: 114), modernised women dream themselves symbolically on scene. On this scene, “men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object –and most particularly an object of vision: a sight” (Berger, 1972: 47). In conformity with the rules of popular culture in term of the sexualisation, women are stereotyped as sex images that must remain beautiful forever, because furious and oversexed men customers of the sex industry exposes the endless desires, fantasies and demands over female body.

These demands may create sexual violence that is one of the most common violence forms of sexualisation, because the sexualised female body is interpreted like a territory that is exploited by sex industry. Namely, the sexualisation of popular culture presents the sexual violence (sexual abuse, rape, sexual harassment and

unwanted sexual advances) as if the violence is a mode of fantasies. Pornography operates as a dimension of the fantasy industry, which is based deeply on the patriarchal desires and expectations. These industries may motivate men to use sexual violence against women.

## **6. Cultural, Occupational and Educational Contexts**

Cultural violence refers to violence that is based on intergenerational and intercultural conflicts. It is obvious each generation has own culture; and differences between old and new generations may cause gender based violence due to the fact that values of popular culture are opposed to religion, customs and traditions. Especially the female body has always been the issue of a conflict between generations (Foucault, 1980: 57). According to the traditionalist / collectivist perspective, perpetually-renewed modern culture may threaten deep-rooted traditions and norms. Traditionalists believe in that their values are under the threat of globalised trends and popular culture productions. Especially some immaterial values about gender relationships such as loyalty, allegiance, respect, faith, virtue, tolerance, sharing and collaboration show a tendency to be excluded from everyday life that is dominated by fashion, appearance, wealth and health care politics. Popular culture produces a kind of individualised and sexualised culture; whereas, immaterial traditionalist culture motives people to integrate into values that reproduce cooperation and solidarity.

The sexualisation of popular culture can be seen as a freedom image for gendered identities that are sometimes exposed to violence. In this process, women are seen totally passive and innocent, while men are interpreted as holy hegemony of the patriarchal system. However, men and women identities are used within a similar target by the Power but in different senses in terms of globally-aimed expectations through media. For this reason, they are aware of both the sexualisation and popular culture. In any case, the body is underlined as the metaphor of freedom and beauty. Modern individuals try to identify themselves with sexualised images and icons by observing the perfect bodies that is beautified with jewellerys, high-heeled boots, and miniskirt, painted beauty, sexy lingerie, silicone breast form, Botox face, bright hairs and expensive cell phone. Whenever they attempt to be like the sexualised

women or muscled men, they fight against an ambivalent enemy and mostly lose and disappoint.

Since the myth of economical inequality may also an effective reason of gender based violence, women may believe that they should guarantee themselves against the patriarchal order. However, this creates a different form of self-violence in working life because women are enforced to be presentable, attractive and sexy. Furthermore, “women’s employment has often been considered secondary or marginal in social and economic theory. This has included conceptions of women as a reserve of labour; as secondary workers; and, more recently, as ‘numerically flexible’ workers. Further, women are seen to inhabit only the secondary, and less skilled, part of the labour force” (Walby, 1997: 63). As for men, they may assume that they have to be dominant, strong and furious in workplaces in order to reinforce their hegemonies in workplaces. The stereotype is imposed by means of the industry, film, television and magazines that are factories of popular culture. These didactic and manipulative tools may legitimise and naturalise violence both in streets and in workplaces.

One of the significant implications concerning women in workplaces is that *appearance* of women is the most important criterion in personal selection. In other words, sexual parameters such as appearance and presentation are considered more important than professional competences. According to Warhust and his friends’ research (2009), appearance of employees is a factor that makes a difference in the sight of employers. Those who are good-looking are appreciated and awarded; whereas, those who are less attractive are punished, and exposed discrimination by their employers. For that reason, women experience violence in the name of business life. Despite this, women are deliberately preferred in some sectors such as marketing, advertising, cosmetics, media and banking in relation with their physical features. Female body is distorted by this perception that is produced within the frame of sexualisation of popular culture.

Education as a term and process is mostly used as the only solution. There is no doubt that education has an indispensable importance for progress of mankind. However, in gender relations and body based fiction, education may play some

destructive roles. Firstly, modern education traditionally may consolidate patriarchal worldview. Secondly, education systems force children to interact with each other. This interaction of students may stimulate socio-cultural discrimination in some way. As Strinati mentions that students are integrated into daily life as workers and as members of social classes in the process of interaction (2004: 142). Hence they learn how to involve in and exclude from social groups and how to classify genders as weak and strong. Thirdly and most importantly, sexualisation of popular culture starts in schools. Students learn how to reveal themselves in schools that turn into podiums of students in popular culture. Those students who do not find any place to walk on the symbolic podium may experience inexplicable violence inwardly. In addition, they get used to evaluating themselves by looking at others. In the course of time, this situation may coerce them to explore who they are, who they want to be and what they have and not have. As a result of the destructive awareness, these students may envy and use violence others.

The human body is not only biological organism, but also historical, cultural and social construction. Further, “the culture industry does not sublimate: it suppresses. By constantly exhibiting the object of desire, the breasts beneath the sweater, the naked torso of the sparring hero, it merely goads the unsublimated anticipation of pleasure, which through the habit of denial has long since been mutilated as masochism” (Adorno and Horkheimer, 2002: 111). This means that the body can be defined as an ideological project of popular modern culture. The project is differently produced and applied in different centuries, culture and social norms.

## **CONCLUSION**

The body in the modern age is an agency of corruption and alienation. In spite of its tangible entity, it is charged with abstract ambivalence and contradictions; so much so that, some intricate concepts such as violence and freedom gain embodied qualification more each passing day. Accordingly, on the one hand dignifying the body turns into a kind of violence form, on the other bodily freedom takes the absolute freedom’s place. The body, especially the woman body, is both object and subject of the modern popular culture. It is, just like a jigsaw puzzle, loss of existence. In this sense, modernity highlights an inevitable lifestyle in which

everything is bodily as it is accessible but fragile. In here, even the most metaphysical issues are reduced into a bodily exchange because the permanent being of body is invaluable; rather what make it worth are consumerist strategies.

Become beautiful, charming and attractive is now a sort of unwritten obligation. Appearance and presentation replace personality; therefore happiness does no longer refer to inner condition or sensation. Spirit in this order is pushed into the background and its satisfaction is engaged merely in the bodily orientation. Untimely, uncontrollable and media-integrated sexualisation is not freedom expression but violence. Particularly, early-sexualisation among teenagers is symptom or manifestation of social deviance in the modern times. Young and beautiful woman body that transforms into exposure and marketing image in the contemporary society does not represent anything. It is also a collective delusion that sexualisation is natural process. Instead it becomes now a profit-making industry that nourishes many other sectors in which the body is polished. Hence, daily life itself turns into a pornographic video footage.

The sexualisation of modern culture is harmful, because it either materialises young-generation or makes them a part of sexualised and gender-dominant culture. It is impossible make a decision about which appearance is natural and artificial because of materialisation of beauty. Artificiality becomes natural; moreover, media teach slaves of popular culture how to reach perfect body and ageless beauty. This causes internal conflicts and low self-esteem problems especially for bodies that are not accepted as they are. Via media, standards of ideal beauty are effectively changed in order to provide an endless consumption. In here, stories are written; stereotypes are produced by media. As a result of the stories, particularly women who are defined as sex objects are torn between the patriarchal expectations and their own orientations. This situation causes, as discussed throughout the article, ontological, psychological and emotional violence.

Media generates continuously-changed norms about appearances and dominates this over masses by penetrating their minds and attitudes. Although it seems that these norms unify, they indeed divide them as bad and good-looking things that are composed only of surfaces. Media mark both necessity and

impossibility of ideal beauty, which this prompts self-violence in mental, spiritual and psychological senses. As to the culture industry, it promotes the lightness of looking different and eye-catching and besides creates an anomalous sameness that is confirmed globally. It produces clichés despite the fact that it is portrayed as cliché-breaker not only in fashion but also in ideology, worldview, lifestyle, moral teachings, and family and neighbourhood relations. The modern understanding reproduced by the culture industry is based principally on speed and desire; therefore it simply uses the bodies as if they are products. The system reproduces itself by means of the strategy.

Body is perceived as a flexible object that is open to be everything and nothing simultaneously. Popular culture does not produce directly, but manipulates the body image. It presents ideal form of body that is only an imagination. In brief, the body, just like in this article, is a topic that emerges at the heart of various academic disciplines. It reflects chaos that comes into existence in ego as well as in social relations. However, it was once a symbol of freedom. The visible but swift change is still a neglected and desolated intellectual field, so future studies should focus on this gap. Also, although violence has been generally depicted as physical conflict, today it is a reference to mental deadlock especially in modernised and urbanised societies.

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