



Factors Influencing RED App on Young Women's self-Construction of Body Image

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Abstract. Social media is one of the mediums of self-expression and identity. In the trend of over-sharing, there is also the regulation of women's aesthetic construction in social media. Social media is a medium of self-expression and identity, and social media is a medium of over-sharing. Therefore, this paper will explore the implicit aesthetic construction of young women in the social media software RED from the perspective of social comparison theory. The two main perspectives are whether the social construction/regulation of female body image is also present in social media software and what impact RED has on young girls' aesthetic standards and daily life. Through a non-observational research method to investigate the popular topics, popular post content, and clicks in RED, and combined with the Support Vector Machine Classifier (SVM) model, 98 valid questionnaires for 20 aesthetic factors were used to analyze the factors specific to women's constructs of aesthetics. The study shows that young women's body consciousness is still unawakened and lacks autonomy, which can expose them to power exploitation and extreme expressions with the changing fashion trends. However, at the same time, women's voice has been more respected and maintained due to the RED platform mechanism, which further promotes the awakening of women's self-awareness.

Keywords: RED, social media platforms, self-construction, body image

1 Introduction

The discussion of female body aesthetics never seems to stop. At the same time, social media are invisibly filled with information about women's body shapes, forming some symbolic existence. Observing social media daily, it is found that women's pursuit of "thinness" has formed a habit. The pursuit of thinness is higher than the pursuit of a healthy body, which has become a social trend and a visible pressure for women ^[1]. Therefore, studying the relationship between social media and young women's self-construction of body aesthetic standards is necessary. The main research object of this article is the Chinese social media software RED, whose platform users' age distribution is mainly concentrated between 18-35 years old, accounting for about 83.31%. The

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proportion of female users is 90.41%, while the main areas of concern for female users are shopping, food, fashion, and beauty [2]. They are more willing to share this kind of life. They are more willing to share this kind of life content, and at the same time, they also form a particular dissemination effect. While the main areas of concern for female users are shopping, food, fashion, and beauty. They are more willing to share this kind of life. They are more willing to share this kind of life content, and at the same time, they also form a particular dissemination effect.

This paper mainly discusses two main sections; on the one hand, it discusses the ideological level of the aesthetic constructs formed by women in RED and their behavioral level; on the other hand, it analyzes the questionnaire with the help of a machine learning algorithm, and analyzes the key influencing factors on the aesthetic constructs and the reasons for the influence of different aesthetic factors on the aesthetic standards. According to the user's behavioral approach, it is possible to derive the influencing factors caused by social media on the self-construction of female body standards, as well as the influence of different aesthetic factors on aesthetic standards, and analyze the key influencing factors on the construction of aesthetic standards and the reasons for the influence.

2 Related works

In Walter Lippmann's perspective of comparison theory, people will obtain a sound understanding of themselves by comparing themselves with others without objective reference. This comparison motivates progress, but the positive effect is not constant, and the function will fail if the comparison criteria are not reasonable. In the second half of the 20th century, from the perspective of sociological research, the problematization of the body was, from a practical point of view, an inevitable consequence of the development of industrial society. From a theoretical point of view, it was driven by the prevalence of consumerism and the rise of individualism. Turner rethought traditional sociological thought by exploring "what the body is" and integrating the body into traditional debates about social order, the social division of labor, and social control [3].

The sociological theory brings the body into its study in three main directions: the body as a cultural symbol, the body as a social construction, and the body as a regulation of power. Social constructivism emphasizes the importance of social factors in research. When applied to studying the body, it emphasizes even more that the body is a product of society. It has also become a unique approach to feminist research. Feminism analyzes various areas of society, such as politics, culture, economics, and ethics, from a gender perspective and concludes that women are in an unequal position to men. Secondly, the view of the body as a discipline of power views the body as an object of the discipline of power. It emphasizes the control of the individual by external forces. For example, transforming high heels from a non-exclusive symbol of femininity to a unique symbol of femininity is a socially constructed process in which the female body is "disciplined" [4]. Women's behavior toward changing their body shape to both patriarchal and capitalist pressures, which construct norms for the idea of female body

beauty^[5].

The emergence of mobile social media has shortened interpersonal social distance and lowered the threshold for people to access information. If they have smartphones and related software, even low economic-level users can easily access the same information. While various social media applications have penetrated people's lives, the proposition of "what is female body beauty" has been implicitly present. There is no doubt that the influence of social media has laid a mimetic environment in the consciousness of users that no one can escape^[6]. There are also often various expressions of advanced symbols of body shape in social media, such as vest line, A4 waist, and right-angle shoulder. Indeed, this pursuit of body shape is not a single stream; there are also different streams. However, it is undeniable that the appearance of these symbols has intensified the deep popularity and development of "thin culture" in social media^[7-9].

In summary, the study shows that the formation of the self-construction of the female figure is first influenced by society. These include the overall social construct, traditional constructivism that hinders the exercise of female individuality, and the discipline of a patriarchal society. Secondly, in social media, the media has a more advanced symbolic assessment of women's body image, which leads women to fall into body image anxiety. This paper will explore how implicit "discipline" in social media software affects the construction of women's aesthetic standards and how women do it through social media to achieve Self-Management and Presentation.

3 Implicit Discipline in RED and its Impact on Young Girls' Daily Aesthetic Constructs

3.1 Social Consensus in RED and Implicit Discipline

From a socially constructed perspective, female aesthetic traits by the harsh physical environment under the traditional patriarchal system resulted in the regulation of the female figure. They led to the establishment of comparative standards for women's figures. Regulation power in the conventional sense means that the ruler possesses power and uses it to suppress or punish the other party. Under the construction and sifting of power, society develops what people recognize as knowledge. At the same time, ability provides power for rights. Through knowledge, social roles, and social things, and in spreading knowledge, power encloses society in a cage of discipline. However, there is no transparent data model of perfect body standards in social media, nor is there a clear numerical standard boundary that asserts the right of either gender to be superior. However, social media still has a real impact on women's body shape. This impact is self-constructed by the users themselves^[3,10-12]. For example, tags include caricature legs, A4 waist, and right-angle shoulders.

However, even though the patriarchal system is no longer visible in social development, the social consensus on female aesthetics still exists and influences the way women construct their aesthetics and social media platforms. A "hot spot" tracker on

the RED platform includes the style, lifestyle, and other aspects that influence the female community in depth. The "hot fashion" is tracked on the RED platform. Take the Brandy Melville (BM) style popular in 2021 as an example; the brand promotion strategy differs from traditional fashion brands in that it does not invite celebrities as brand spokespersons to promote the style but spreads it implicitly through KOL's spontaneous practice of wearing the style. Moreover, most of its brand items are in even sizes, but it is only XS size, not the diverse body can wear; body standardization is extremely obvious, as the aesthetic label of BM style will make many women produce the idea of body anxiety. The BM style's strict requirements for women's bodies have led many girls to give full play to their subjective initiative to gain body image to get the so-called "perfect body." Forming this style will make girls think that as long as they can wear the clothes, it proves that their body is in line with social standards and is beautiful. The biggest misconception is that this standard is wrong because it is not the standard at all.

3.2 The "aesthetic standards" developed in RED have an impact on the daily aesthetic construction of young girls.

Young women have seen their bodies as one of the most essential mediums for gaining acceptance. They devote more time and energy to every detail of body shaping, such as facial skincare, fitness programs, and dressing styles. This behavior puts the body under a great deal of pressure and constraint. The graphic in RED subconsciously regulates the self-body of young girls and produces a uniform standard for evaluating a 'beautiful' appearance. At the same time, obesity and lack of willpower are signs of a lack of self-discipline. However, there is no essential link between self-discipline and body shape, but it is an aspect of beauty standards.

3.2.1 Body beauty under visual prosperity

Specific body part analogous terms such as "right angle shoulder," "comic legs," and "A4 waist" are widely circulated in RED graphics and explored in comments, which inadvertently further analogize women's body regulation, which makes most women have intense body anxiety and inferiority complex about their body shape. Extreme aesthetics, while at the same time, this aesthetic construct of individual will be more robust. While women's construction of the body, including body proportions, skin tone, skin condition, face shape, and hairstyle, the media's increasing construction of visualized information has created an environment of visual prosperity and even proliferation.

People will pay more attention to the desire to vent, the pursuit of pleasure, a slim body, face rejuvenation, a variety of body consumption, and the rise of shaping-related industries, such as medical beauty, fitness, sports, clothing, and makeup. From reality to the Internet, women are doing an excellent job of exhibiting their bodies. In real life, the high demand for weight loss, and on the Internet, from photo methods to post retouching, how to exhibit a perfect individual, all influence women's aesthetic construction in their daily behavior. The demand for physical beauty and shaping physical beauty is a topic that cannot be from the current visual culture.

3.2.2 Does self-discipline equal a good body?

The famous BM style dressing in RED, 16+8 weight loss method, and the words related to women's dressing style and fast slimming in women's daily life as titles or topics of discussion. The demand for beauty has not to the healthy body standards of the human body, and it is still thinness as the beauty that influences women's daily life. However, the definition of a thin and obese, obese figure is equal to a lack of self-discipline or willpower performance. Self-discipline is also gradually converging with measuring a woman's excellence. The self-discipline system contains four aspects, whether there is regular work and rest, fitness on time, whether to maintain an excellent physical shape, whether continuous learning, obesity will be compared to laziness, lack of training, lack of mainstream ideological requirements, while the opposite of the lean figure, all positive aspects. In the observation, we found that "cannot resist temptation," "lack of self-discipline," "lack of perseverance," and "cannot control the body are similar to cannot control life. "Many women compare success or failure of their body shape with their work and studies, making their imperfect body shape a vent for their negative emotions and constantly denying their strengths and achievements in other areas, with a shallow sense of self-identity and happiness. Therefore, self-discipline is only a state, can not be used as a criterion, and does not mean that self-discipline must have a good body.

4 Discussion

Based on the formation of aesthetic constructs under the social constructs in the previous paper, this study refines the study of aesthetic factors that influence aesthetic standards, and this paper designs a questionnaire containing 20 aesthetic factors. Moreover, by analyzing the questionnaire with the help of a machine learning algorithm, the key influences on the aesthetic standard construction and the reasons for the influence of different aesthetic factors on the aesthetic standard are analyzed. 20 aesthetic factors are shown in Table 1.

Table 1. The aesthetic factors

1	2	3	4	5
Waist size	White skin tone	Face shape	eyes	Hair style
6	7	8	9	10
Self-discipline	Physical appearance	Fat and thin	Height	weight
11	12	13	14	15
waist-to-hip ratio	leg length	Muscle mass	Skin mass	RED
16	17	18	19	20
Body ratio (waist-to-hip ratio)	Media influence	Education	Age	Social and environmental constraints

The model used in this study is Support Vector Machine Classifier (SVM). SVM is supervised learning model that is very useful for classification. Given some labeled training data, SVM algorithm builds model to assign new data into different categories.

The margin around the hyperplane is maximized and it is used to separate the different categories. Based on this principle, aesthetic standard could be considered as a simple application of SVM, that is, whether the sample is in international aesthetic standard category or not. In this experiment, 98 valid questionnaires were, and these questionnaires were by SVM. This study used the international beauty pageant standard as Ground Truth to analyze the questionnaires and explore the influence of different factors. The specific results are as follows, from the experimental results, the accuracy of SVM on data analysis is 88.8%; it can be that the analysis results have some credibility in Figures 1 and 2.

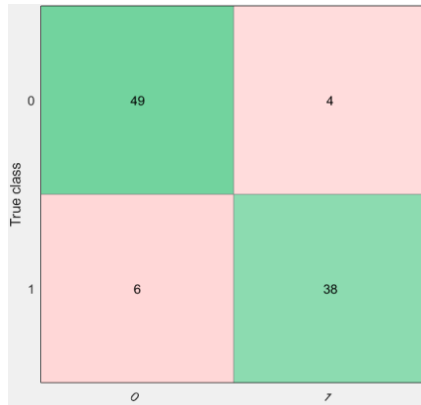


Fig. 1. Confusion matrix

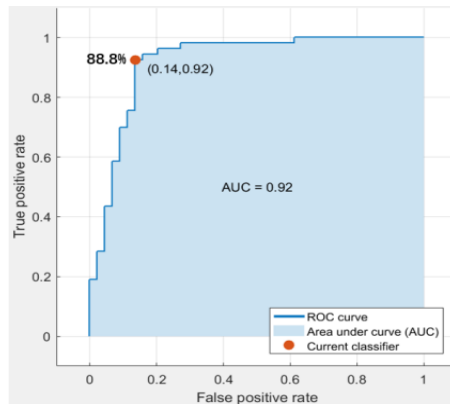


Fig. 2. ROC curve

Figure 3 shows the influence of 20 factors on the questionnaire's aesthetic criteria. From the results, it can be that questions 3, 4, and 16 have a more significant influence on aesthetic criteria; they are symmetrical and soft face shape (factor 3); large and bright eyes (factor 4); body proportion (waist-hip ratio) 0.6-0.7 (factor 16). The least

influential was muscle mass (factor 13); media influence on female aesthetics (factor 17); education (factor 18); and age (factor 19).

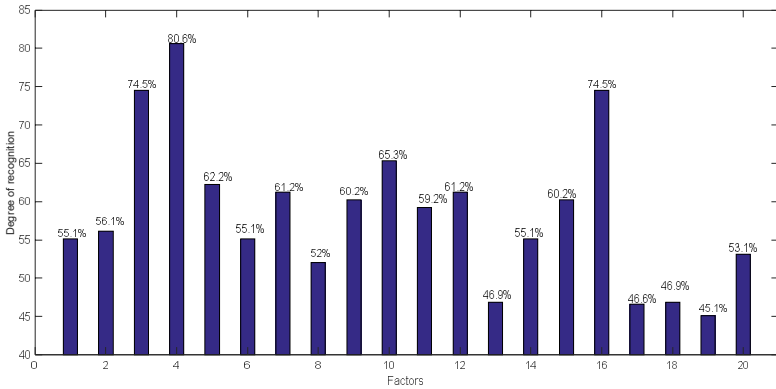
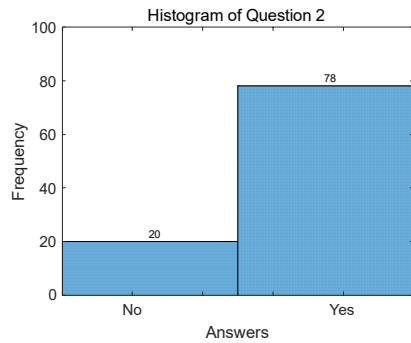
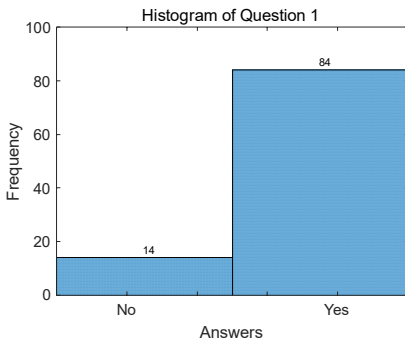


Fig. 3. The influence of different factors on aesthetic standards

In figure4, responses to the questionnaire as to whether the waist is thin, the skin is white, and the face and the eyes impact aesthetics. From the analysis of question 1, 83% of the women wanted a thin waist, but only 55.1% by aesthetic criteria. Similarly, women also desired healthy, clear skin, but its influence on aesthetic criteria was insignificant (56.1%). This data also indicates that what the majority of women aspire to does not necessarily have a strong influence on the criteria. In contrast, the face and eyes, although less valued by some women, are highly influential in the aesthetic criteria (questions 3 and 4).



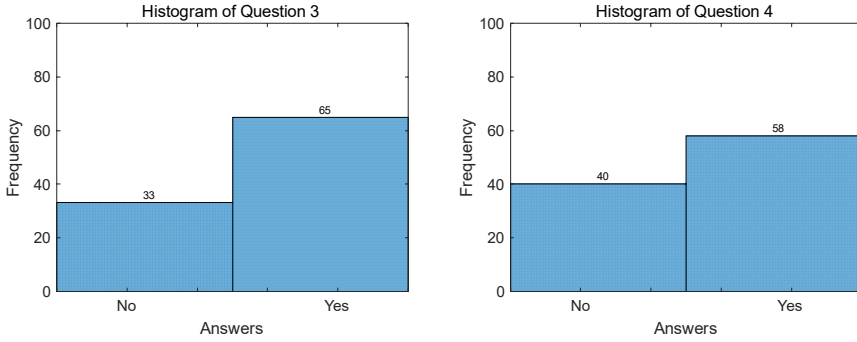


Fig. 4. Histogram of key questions

In addition, we analyzed the influence of RED and aesthetics. Figure 5 shows women's agreement with the aesthetic viewpoints in RED, and the magnitude of the horizontal coordinate represents the degree of agreement with the aesthetics in RED, with four indicating strongly agree and 0 indicating disagree. From the results of the female survey, we can see that most women still firmly agree with the aesthetic views of women in RED. Further from Figure 3, the influence rate of the 15th factor is 60.2%, which indicates that the aesthetic views embedded in Little Red Book positively influence the standard aesthetic views.

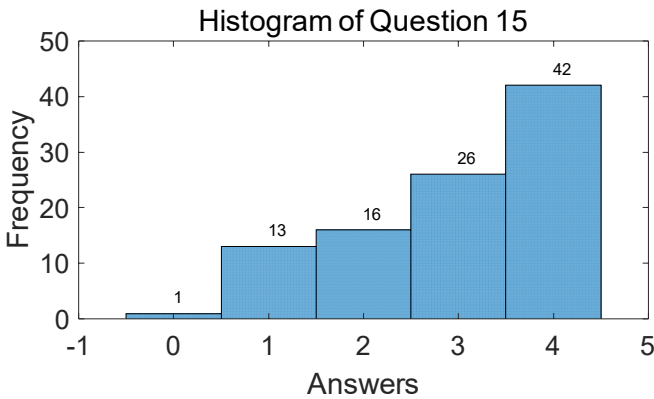


Fig. 5. women's agreement with the aesthetic viewpoints in RED app

Therefore, according to the results of the study, the aesthetic factors with values over 60% in the questionnaire occupy a total of 9 items, which are three- facial faces, four -eyes, five- hairstyles, seven -appearance attire, nine -height, ten -weight, twelve- leg length, fifteen-frequency of using Little Red Book, and sixteen- body proportion. The nine factors are into two parts: appearance (appearance and body), and factors 3, 4, 5, 7, 9, 10, 12, and 16 are all appearance factors. The other part, factor 15, is the frequency of social media use on aesthetic constructs. Thus, the appearance factor is more influ-

ential in the aesthetic construction of women, and women themselves pay more attention to women's physical beauty. Even though women have from being exploited and manipulated by power, there are still aesthetic constructions similar to the definition of "beauty" in the social consensus in the construction of individual aesthetics. This influence is diversified, and based on traditional social consensus construction, the construction of diversified "beauty" is also taking shape. Therefore, through social media software, women's body issues have received more attention and more respect and maintenance in women's discourse, gradually forming a stage where women's self-awareness is gradually awakening, and diverse body types are gradually appearing in the public's view.

5 Conclusion

The implicit conditioning that exists in RED, On the one hand, fragments the issue of women's body image and body practice, and under the lure of desire and profit, it leads the female body to polarized aesthetic standards, and the female body faces the dilemma of exploitation and manipulation by power. On the other hand, it also accelerates the awakening of the subjectivity of the female body. This paper finds that individuals are trained and shaped in the process of rights playing out in regulation. Among the objects of regulation, the female body is often the target of regulation. In the socially constructed perspective of RED, although traditional patriarchy and rights are no longer dominant, the issue of the social consensus that has developed is still present in RED, and there are still high frequencies of skinny crazes and skinny dressing styles in social media contexts. This context directly impacts young women's daily aesthetic constructions, from the strict demands on their bodies to the homogenization of their eating habits and dressing styles to the mindless slimming of their bodies. However, this is also why women's body issues have received more attention, women's voices have been more respected and defended, and the awakening of women's self-awareness has, allowed women's voices to be more respected. However, young women's body awareness is still in its infancy, and the issue of autonomy has not yet.

However, the paper is limited in its analysis of the rise of women's self-awareness, as it only draws on aesthetic factors in RED social media software, exploring aesthetic standards and their impact on everyday life. The conditions and factors for the rise of women's voices and self-awareness are less discussed. Therefore, this dimension could be in-depth in future research.

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