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The Politics of Fashion and the Sale of Femininity: A Critical Discourse Analysis of Gendered Representation in Social Media Culture

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Abstract

This study explores The Politics of Fashion and the Sale of Femininity through a Critical Discourse Analysis (CDA) of gendered representation in contemporary social media culture. It examines how fashion-related digital discourses construct and commercialize femininity by transforming the female body into a marketable symbol of beauty, desirability, and social value. Drawing on the theoretical frameworks of Fairclough's CDA and feminist media theory, the research investigates how language, imagery, and branding perpetuate patriarchal ideologies under the guise of empowerment. Social media platforms, while appearing to celebrate women's agency, often reinforce objectification through curated aesthetics and consumerist narratives. The study reveals that femininity is strategically packaged as a commodity; sold through the rhetoric of self-expression but sustained by capitalist exploitation. Ultimately, this analysis highlights the subtle power dynamics embedded in online fashion discourse, where the language of liberation conceals deeper systems of gendered control. The paper contributes to feminist and media scholarship by exposing how digital culture redefines markets, and monetizes contemporary womanhood.

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1. Introduction

Fashion has long been a language through which societies articulate ideals of beauty, class, and gender. In the twenty-first century, however, this language has been amplified and distorted by social media, turning fashion into a powerful cultural economy where identity and consumption are tightly interwoven. Platforms like Instagram, TikTok, and Pinterest have become digital runways that not only exhibit fashion trends but also circulate ideologies about femininity, desirability, and empowerment. The politics of fashion on these platforms extends beyond style; it shapes the very grammar of gendered representation and dictates what it means to be a “modern woman.”

The rise of influencer culture has blurred the boundaries between the personal and the commercial. Everyday users, mostly women, become brand ambassadors of lifestyles curated for digital consumption. As Rosalind Gill argues, this new visibility of the female subject is not necessarily liberating; rather, it reflects a postfeminist sensibility that sells empowerment through self-surveillance and aesthetic labor (Gill 149). Women are encouraged to perform confidence, independence, and choice, yet these performances remain tethered to patriarchal ideals of beauty and sexuality. The rhetoric of “choice” and “agency” thus conceals the deeper structures of economic and gendered power at work in digital capitalism.

In this context, fashion operates not only as clothing but also as a discourse; an ensemble of visual and verbal texts that communicate meanings about femininity, identity, and social belonging. Following Norman Fairclough's model of CDA, language and imagery are sites of power struggle where dominant ideologies are reproduced through everyday communication (Fairclough 87). A social media post advertising a beauty brand or an influencer's "get ready with me" video may seem benign, yet they articulate ideological positions about gender roles, consumer desire, and self-worth. These discourses naturalize the association between femininity and the market, turning personal aesthetics into public performances of identity that feed capitalist systems of profit.

This study explores how digital fashion discourses construct and circulate gendered meanings through linguistic and visual strategies. It focuses on how femininity is commodified, performed, and sold within the algorithmic logic of social media. While previous research has addressed advertising's gender biases, this paper extends the discussion to digital, user-generated spaces where the lines between consumer, producer, and product blur.

Background of the Study

The emergence of social media has revolutionized the global fashion industry. According to recent digital marketing reports, more than 60% of global consumers discover new brands on social media platforms. Influencers, bloggers, and content creators have become the face of this economy. However, their representation of femininity remains largely mediated by neoliberal discourses that equate empowerment with consumption. This raises critical questions about authenticity, freedom, and the commodification of gender. In societies like Pakistan, where global media and local cultural norms intersect, the politics of fashion takes on additional complexity. Women negotiate their visibility within patriarchal and religious frameworks while simultaneously participating in global trends. Thus, studying how femininity is represented in online fashion spaces allows us to understand how global capitalism interacts with local ideologies of gender and modesty.

Statement of the Problem

While fashion media has historically reinforced gender stereotypes, the participatory nature of social media introduces new forms of representation that appear more inclusive and democratic. Yet, beneath this apparent inclusivity lies a subtle reproduction of patriarchal norms. The representation of women as empowered consumers masks their objectification as commodities. The female body becomes the central text upon which ideologies of beauty, success, and independence are inscribed.

Despite an increase in feminist scholarship on advertising and media representation, there remains a gap in critical discourse analyses of social media fashion culture, particularly within non-Western contexts. This research addresses this gap by examining the linguistic and semiotic strategies through which femininity is packaged and sold online.

Research Objectives

This study aims to:

- Analyze how femininity is constructed through the language and imagery of social media fashion culture.
- Identify the ideological underpinnings that link

empowerment to consumption.

- Explore the intersection of gender, capitalism, and digital media through a CDA lens.
- Reveal how these discourses contribute to shaping contemporary gender identities.

Research Questions

1. How do linguistic and visual elements in social media fashion posts construct femininity?
2. In what ways do these representations reinforce or challenge patriarchal ideologies?
3. How does social media commodify empowerment and individuality for female audiences?
4. What role does discourse play in sustaining gendered consumer culture?

Significance of the Study

This research contributes to feminist media studies and discourse analysis by situating fashion within the broader political economy of gender representation. It unveils how capitalist media systems convert identity into currency and how empowerment narratives are co-opted by consumerist ideologies. For educators, linguists, and social scientists, the study offers a methodological framework for examining digital texts critically. It also provides insights for feminist activism, highlighting how everyday social media practices participate in the politics of representation.

Scope of the Study

The research focuses on English-language social media content, particularly Instagram captions, fashion brand campaigns, and influencer posts from 2020–2024. It adopts a qualitative interpretive approach rooted in CDA and feminist theory. While examples are drawn globally, interpretive attention is given to how these discourses resonate in South Asian and postcolonial contexts.

2. Literature Review

The study of fashion as discourse intersects diverse fields; cultural studies, gender theory, media studies, and linguistics. To understand the politics of femininity in digital fashion, it is essential to trace how language, imagery, and ideology interact historically and theoretically. This review organizes the discussion into four key strands: (1) fashion as a cultural text, (2) feminist and postfeminist readings of fashion media, (3) digital culture and self-representation, and (4) the role of discourse in reproducing gendered ideologies.

Fashion as Cultural Text

Roland Barthes was among the first to treat fashion as a system of signs through which societies communicate meanings of taste, status, and gender. In *The Fashion System*, Barthes conceptualized clothing as a semiotic code where material garments are transformed into symbolic representations (Barthes 34). This semiotic understanding positions fashion as language; structured, repeatable, and ideologically loaded.

Following Barthes, scholars like Fred Davis and Malcolm Barnard expanded the notion that fashion communicates identity through visual and linguistic codes. Davis argues that clothing bridges individual self-expression and collective norms, reflecting both conformity and differentiation (Davis 57). Barnard emphasizes fashion's dual role as art and commodity: a means of creativity that simultaneously

reinforces capitalist consumption (Barnard 103). In modern contexts, fashion discourse has shifted from the pages of magazines to the screens of smartphones. Images, captions, and hashtags function together as multimodal texts encoding cultural assumptions about beauty and success. The circulation of these texts within algorithmic economies allows corporations and influencers to reproduce dominant ideologies while claiming diversity and inclusivity.

Feminist and Postfeminist Readings

Feminist theorists have long interrogated fashion's complicity in patriarchal structures. Early critiques by Naomi Wolf and Susan Bordo argued that beauty culture disciplines women's bodies through unattainable ideals. Wolf's *The Beauty Myth* exposes how the beauty industry perpetuates women's subordination under the guise of empowerment (Wolf 12). Bordo extends this argument, suggesting that bodily control through dieting, cosmetics, and fashion is a reflection of broader social control (Bordo 185).

Later, feminist scholarship, influenced by Judith Butler's theory of performativity, reframed fashion as both a site of oppression and resistance. Butler's concept that gender is *performed* rather than *possessed* illuminates how clothing and styling enact identity (Butler 45). Fashion becomes a stage for performing femininity, allowing possibilities for subversion, yet still constrained by social expectations.

In the late twentieth century, postfeminist discourse emerged, claiming that equality had been achieved and that women could now freely express sexuality and style. Angela McRobbie critiques this sensibility as a neoliberal appropriation of feminism; what she calls the "undoing of feminism" (McRobbie 27). Similarly, Rosalind Gill describes post-feminism as a "sensibility" marked by self-surveillance, consumerism, and a focus on individual choice (Gill 149). Within this framework, empowerment becomes aestheticized: to be an empowered woman is to look empowered.

This aestheticization is evident in fashion advertising and influencer culture, where empowerment slogans: "Be yourself," "Love Your Body," "Confidence is Beautiful" mask and commercial motives. Thus, fashion's feminist vocabulary often disguises its capitalist intent. As Sarah Banet-Weiser notes, "brand culture has absorbed feminism into a commodity form" (Banet-Weiser 31). Feminism itself becomes fashionable, stripped of political resistance and rebranded for sale.

Digital Culture and Self-Representation

The advent of social media has amplified postfeminist logic by turning self-representation into labor. Taina Bucher and Anne Helmond describe platforms as "infrastructures of visibility" where algorithmic curation determines who and what is seen (Bucher and Helmond 49). The constant display of the self requires ongoing aesthetic management.

Marwick's ethnography of influencers reveals that visibility is both currency and control: the more visible one becomes, the more one must conform to platform norms (Marwick 89). This process exemplifies Foucault's notion of the panopticon, where subjects internalize surveillance to discipline themselves (Foucault 201). In social media fashion culture, women monitor their appearances, body shapes, and captions to maintain desirability, effectively participating in their own commodification.

Moreover, the "Instagrammable" aesthetic bright lighting,

curated poses, and minimal imperfection constructs femininity as a visual product. As Gill and Elias argue, the contemporary female subject is interpellated as an entrepreneur of the self, responsible for her success, beauty, and happiness (Gill and Elias 610). The neoliberal woman must "work on" herself endlessly to remain marketable.

The global dimension of this phenomenon complicates its politics. In non-Western contexts, the hybridization of traditional and global styles produces new forms of gender expression. Pakistani and South Asian influencers, for instance, often balance modest fashion with global trends, negotiating cultural authenticity and digital visibility. This negotiation demonstrates how globalization localizes gender discourses while preserving capitalist imperatives.

Discourse, Ideology, and Power

Critical Discourse Analysis (CDA) offers a powerful lens for studying how such gendered representations operate linguistically. Norman Fairclough emphasizes that language is a social practice that both reflects and constructs reality (Fairclough 92). Discourses are not neutral; they reproduce social power relations by making certain meanings appear natural or common sense.

Teun A. van Dijk complements this view, focusing on the cognitive dimension of ideology; how mental models shape our interpretation of texts (Van Dijk 68). In the case of fashion discourse, repetitive association of femininity with beauty, confidence, and consumerism shapes how audiences conceptualize gender identity. CDA thus helps expose the hidden mechanisms of persuasion embedded in multimodal texts such as captions, hashtags, and imagery.

In addition to textual analysis, multimodal discourse scholars like Gunther Kress and Theo van Leeuwen argue that images possess grammar-like structures that communicate social meaning (Kress and van Leeuwen 25). For example, camera angles, color saturation, and gaze direction contribute to constructing relationships between viewer and subject. When influencers maintain direct gaze with the camera, they simulate intimacy, inviting consumers into a pseudo-personal relationship that fosters trust and loyalty.

Through these combined theoretical insights, the literature reveals that the commodification of femininity on social media is neither accidental nor trivial; it is systematic, aesthetic, and ideological. The next section builds on these frameworks to explain how the current study operationalizes CDA and feminist theory to analyze online fashion discourse.

3. Methodology

Research Design

This study employs a qualitative research design grounded in Critical Discourse Analysis (CDA) and Feminist Theory. The qualitative approach enables interpretive depth, focusing on meaning-making processes rather than numerical generalization. CDA, following Fairclough's three-dimensional model text, discursive practice, and social practice guides the analytical framework. The study integrates this model with feminist critiques to reveal how discursive strategies construct gendered power relations within social media fashion texts.

Corpus and Data Collection

The corpus consists of 60 Instagram posts and 20 short-form TikTok videos published between 2020 and 2024. The data were selected through purposive sampling to ensure

representation from:

1. Global fashion brands (e.g., Zara, H&M, Dior),
2. Independent female influencers, and
3. South Asian modest fashion accounts.

Each selected text includes both verbal (captions, hashtags) and visual (images, video frames) elements. Screenshots and transcriptions were collected manually for analysis. Selection criteria included engagement levels, thematic relevance to empowerment, and gendered language use.

Analytical Framework

Fairclough's CDA model structures the analysis into three interconnected levels:

1. **Textual Analysis (Description):** examines linguistic choices such as vocabulary, modality, and transitivity. Attention is paid to adjectives describing women, verbs denoting agency, and the semantic fields of empowerment and beauty.
2. **Discursive Practice (Interpretation):** explores how texts are produced, distributed, and consumed on social media platforms. This includes the algorithmic visibility of influencers and audience interaction through likes, comments, and shares.
3. **Social Practice (Explanation):** situates findings within broader ideological structures—neoliberal capitalism, patriarchy, and postfeminism.

The framework is supplemented with visual grammar analysis (Kress and van Leeuwen 45) to decode non-verbal semiotic features: camera framing, color palette, gaze, and body positioning.

Coding and Data Analysis Procedures

The data were coded thematically using an inductive approach. Codes were developed through repeated reading and viewing of posts. Four overarching categories emerged:

- Empowerment as Aesthetic Labor
- Consumption as Identity
- Body Visibility and Surveillance
- Cultural Hybridity and Modesty Politics

Each theme was analyzed through textual and visual evidence, supported by theoretical reflection. The process-maintained reflexivity, acknowledging the researcher's positionality as a critical observer within the same digital culture being analyzed.

Ethical Considerations

Although all materials analyzed were publicly available, ethical responsibility was maintained by omitting usernames and direct links to personal accounts. The study adheres to digital research ethics by ensuring anonymity and avoiding misrepresentation. The intention is not to critique individuals but to analyze structural discourses shaping their self-presentation.

Limitations of the Method

The qualitative nature of the study limits generalizability. The sample size, though sufficient for interpretive analysis, cannot represent the full diversity of social media fashion culture. Moreover, CDA's interpretive depth depends on the researcher's subjective lens; however, triangulation with

feminist theory and multimodal analysis enhances reliability. Future studies may combine CDA with quantitative sentiment analysis or algorithmic tracking to enrich understanding of digital gender representation.

4. Analysis and Discussion

The analysis explores how femininity is constructed, circulated, and commodified in influencer-driven fashion discourse on Instagram and TikTok. Drawing on Fairclough's three-dimensional CDA framework, the data are examined at three levels: textual (linguistic and visual form), discursive (production and consumption practices), and social (ideological context). The findings reveal four major discursive formations that structure the politics of digital femininity: (1) empowerment as aesthetic labor, (2) consumption as identity, (3) body visibility and surveillance, and (4) cultural hybridity in global digital spaces.

4.1. Empowerment as Aesthetic Labor

The rhetoric of empowerment dominates influencer captions and hashtags. Phrases such as "Be your best self," "Own your beauty," and "You deserve luxury" circulate as linguistic signifiers of self-love. However, these slogans operate within neoliberal discourses that equate empowerment with consumption and self-discipline. In the corpus, empowerment rarely signifies collective liberation; rather, it signifies individual success through aesthetic achievement. In textual analysis, empowerment is linguistically constructed through modal verbs and positive adjectives. For instance, "You can glow," "We are unstoppable," "She's strong, confident, and classy." These linguistic markers index agency and self-determination but simultaneously align femininity with surface-level perfection.

Fairclough's CDA shows how lexical choices produce ideological meanings (Fairclough 91), and the frequent collocation of empowerment with beauty adjectives ("confidently beautiful," "boldly feminine") redefines power in aesthetic terms. This reflects what Gill and Orgad call the "confidence culture," where emotional self-regulation replaces structural critique (Gill and Orgad 354). Women are told to feel confident rather than challenge inequality.

Visual elements reinforce this ideology. The influencers' bodies are positioned as canvases of empowerment: poised postures, symmetrical lighting, and sustained direct gaze. Even when captions reference imperfection ("I've learned to love my flaws"), the images display highly curated appearances. This tension reveals what Banet-Weiser terms "commodity feminism," where empowerment is branded and sold (Banet-Weiser 59).

Thus, empowerment discourse functions as aesthetic labor. Women's worth becomes tied to their ability to transform the self into an inspiring brand. Through daily acts of self-presentation, posing, editing, and hashtagging of the female influencers perform a continuous affective labor that generates both visibility and capital. The platform rewards those who maintain visual consistency, emotional positivity, and aspirational messaging, reinforcing the neoliberal ideal of the self-entrepreneurial woman.

4.2. Consumption as Identity

The study found that influencers consistently position fashion consumption as a pathway to self-realization. Phrases such as "Find yourself through style" or "Dress how you want to be addressed" illustrate how fashion is discursively framed as an

expression of identity. Yet this self-expression is inseparable from consumption practices that sustain the capitalist fashion economy. From a linguistic perspective, the use of possessive determiners (“my look,” “my vibe,” “my style”) personalizes consumer choices. Through pronouns and deictic markers, influencers invite audiences to identify consumption as an intimate act of self-definition. Barthes would interpret this personalization as myth-making: the transformation of economic exchange into a moral and emotional act (Barthes 117).

Product tagging, affiliate links, and discount codes further blur the boundary between authenticity and advertisement. The phrase “Not an ad, just obsessed” frequently appears, performing authenticity while masking commercial intent. The linguistic hedging (“just obsessed”) softens the promotional tone, maintaining the illusion of spontaneity. In visual discourse, material goods, bags, perfumes and heels occupy central space in the frame, often highlighted by blurred backgrounds and warm tones. These compositional choices create what Kress and van Leeuwen call “salience,” drawing the viewer’s gaze toward the product (Kress and van Leeuwen 42). The product thus becomes the focal point of identity formation.

The ideological message is clear: femininity is constructed through consumption. The ability to curate an aesthetic lifestyle becomes symbolic of discipline, success, and empowerment. Yet, as Duffy argues, such aspirational labor disguises structural inequalities behind individualized ambition (Duffy 5). Working-class women and those outside normative beauty ideals are systematically excluded from this digital economy of self-expression. This discourse sustains what Srnicek terms *platform capitalism*; a system where personal expression feeds corporate data extraction and profit (Srnicek 52). Every click, share, and like transforms aesthetic performance into monetized visibility. Fashion influencers embody this logic, converting affect and style into economic value while promoting the myth of self-made femininity.

4.3. Body Visibility and Surveillance

One of the most striking findings is the paradox of visibility. Social media promises visibility as empowerment; especially for women historically excluded from mainstream representation. However, visibility simultaneously becomes a site of discipline and surveillance. In textual discourse, captions often celebrate body positivity (“Everybody is beautiful,” “Confidence has no size”). Yet these statements coexist with meticulously posed images that conform to narrow beauty standards—thinness, symmetry, youthfulness. The tension between inclusive language and exclusive imagery demonstrates what Tiggemann and Zaccardo identify as “the paradox of fitspiration”; empowering rhetoric that perpetuates body ideals (Tiggemann and Zaccardo 1005).

From a semiotic standpoint, camera angles frequently reinforce hierarchies of desirability. High-angle selfies, contoured lighting, and facial filters produce hyper-feminized aesthetics. The use of soft-focus and color harmony enhances the illusion of natural beauty while concealing technological mediation. This creates what Illouz calls *emotional capitalism*: authenticity becomes both a feeling and a marketing tool (Illouz 25). Algorithmic culture intensifies this surveillance. TikTok’s For You Page and Instagram’s Explore feed reward bodies that conform to established visual grammars, light skin tones, symmetrical

faces and conventionally attractive physiques. Influencers whose appearances deviate from these norms report lower engagement, a phenomenon Noble attributes to algorithmic bias (Noble 87). Thus, the digital environment itself reproduces systemic exclusions.

This process aligns with Foucault’s notion of panoptic discipline, where individuals internalize surveillance and regulate themselves (Foucault 203). Female influencers anticipate scrutiny and self-censor through editing, angles, and selective vulnerability. Even the hashtag #NoFilter usually accompanies heavily filtered images, transforming resistance into another form of performance. The neoliberal demand for constant visibility requires emotional labor; maintaining positivity, responding to followers, and managing criticism. Visibility, therefore, is both: empowering and exhausting, an affective economy that commodifies the female body while claiming authenticity.

4.4. Cultural Hybridity and Modesty Politics

The inclusion of South Asian and modest fashion influencers reveals how global digital platforms localize femininity through cultural negotiation. Pakistani influencers, for example, blend hijab styles with Western silhouettes, creating hybrid aesthetics that symbolize modern Muslim identity. Textually, hashtags like #ModestChic, #HalalFashion, and #EmpoweredHijabi reclaim agency within Islamic frameworks. This counters Western stereotypes that associate veiling with oppression. However, these representations also risk commercializing cultural symbols. By marketing modesty as a trend, the discourse turns faith-based expression into a consumable identity category.

From a CDA perspective, this hybridization reflects what Fairclough describes as *interdiscursivity*; the mixing of different discourse types (Fairclough 112). Here, religious discourse intersects with neoliberal branding, producing what Mahmood might call “pious consumerism.” The visual semiotics of modest fashion emphasizes balance: colorful scarves, designer handbags, and carefully staged urban backdrops. These visual cues construct the “modern Muslim woman” as cosmopolitan yet devout. Such imagery resists Western notions of passivity but remains entangled with capitalist aesthetics.

Global brands have capitalized on this trend, promoting inclusive campaigns featuring hijabi models. While this marks progress in representation, it also exemplifies tokenistic diversity; what Ahmed terms “non-performative inclusion” (Ahmed 136). The market’s embrace of diversity often serves profit rather than genuine social transformation. Therefore, even in cross-cultural contexts, femininity remains tethered to market logic. The visibility of diverse bodies on digital platforms signifies not liberation but adaptation; new forms of femininity molded by global consumer capitalism.

Across all themes, a recurring contradiction emerges: the discourse of empowerment conceals dependence on patriarchal and capitalist structures. Social media fashion culture presents itself as democratic, but its architecture privileges certain bodies and aesthetics. CDA exposes this as a process of ideological reproduction, where language naturalizes inequality by rebranding it as choice and self-expression. The influencers’ visual and textual strategies constitute what Butler calls “citational practices”; repetitions of gender norms that sustain their intelligibility (Butler 178). Even when influencers appear to subvert these norms, their

success often depends on conforming to them. Resistance itself becomes a marketable aesthetic.

Furthermore, the multimodal nature of social media blurs boundaries between text, image, and affect. The act of liking or commenting on a post participates in the circulation of ideology. As Fairclough argues, discourse shapes not only meaning but also social relations (Fairclough 65). In this sense, followers are co-constructors of femininity, validating and reproducing the discursive order through engagement.

In sum, influencer fashion discourse enacts a sophisticated ideological choreography: empowerment as compliance, visibility as surveillance, diversity as branding. CDA reveals these contradictions as core to the functioning of digital capitalism. The following conclusion synthesizes these findings and outlines implications for gender representation and critical media literacy.

5. Conclusion

This study critically examined the politics of fashion and femininity in social media culture through a discourse-analytic lens. By applying Fairclough's Critical Discourse Analysis in conjunction with feminist and postfeminist theory, it explored how language and imagery intersect to construct gendered identities on Instagram and TikTok. The findings demonstrate that digital femininity is both; a product and a process manufactured through aesthetic labor and sustained through algorithmic visibility. Empowerment rhetoric functions as a linguistic veneer that masks consumerist imperatives. While the surface discourse celebrates individuality and choice, it reproduces hierarchies of race, class, and beauty. Fashion influencers serve as agents of neoliberal ideology, translating feminist vocabularies into commercial narratives. Their labor, emotional, aesthetic, and digital representation transforms visibility into capital. The body becomes the interface between personal identity and corporate profit. In this system, authenticity is simulated, and empowerment is commodified.

The paradox of visibility remains central. While social media opens spaces for marginalized representation, it simultaneously imposes new forms of discipline. Algorithmic governance asserts that the woman who becomes visible, rewarding conformity to hegemonic beauty standards, is idealized. This digital gaze mirrors the male gaze described by Mulvey but updated for platform capitalism: women become both subjects and objects of self-surveillance. In South Asian contexts, the analysis of modest fashion reveals hybrid negotiations of tradition and modernity. These representations challenge orientalist stereotypes yet remain embedded in market logic. The global celebration of diversity thus risks becoming a branding strategy rather than genuine cultural dialogue. Overall, this research underscores the ideological complexity of social media fashion culture. Femininity in the digital age is not simply represented; it is *performed, monetized, and normalized*. Understanding this process is essential for developing critical media literacy and feminist digital pedagogy.

Future research might expand this analysis by incorporating audience studies, exploring how viewers interpret and internalize influencer discourse. Additionally, quantitative tools such as content or sentiment analysis could complement CDA to trace the diffusion of gendered narratives across larger datasets. Ultimately, the study concludes that

empowerment in digital fashion culture operates as a double-edged discourse: it offers agency within structures that simultaneously constrain it. Recognizing this ambivalence is crucial for envisioning alternative media practices that resist commodification and reclaim the political essence of feminism.

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