



21 世纪高等医学院校教材

供医疗美容技术、医学美容（本科、大专层次）各相关专业使用

# 美容医学英语

Aesthetic Medical English

潘华凌 主编



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## Aesthetic Medical English

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科 学 出 版 社

北 京

## 内 容 简 介

本书参考国外原版美容医学教材,为满足美容医学专业学生学习专业英语的需要而编写。内容根据美容医学专业知识体系分为十个单元,语言难度由浅入深,逐步提高。具体内容包括美的社会标准、美容医学的历史、美容医学的伦理道德、美容医学心理、美容医学技术、美容化妆品、美容皮肤病学、美容药妆、美容外科、美容手术麻醉、美容牙科等。文后附录:美容医学伦理宣言、全球主要美容医学组织和美容专业杂志名称和由中华医学会医学美学与美容学分会专家审定的美容医学英语词汇 600 多条,为使用者对外学术交流提供帮助。

本书可供高等医学院校美容医学专业本科、专科生使用,也可供中专学生作为英语阅读材料。此外,从事美容医学行业的工作人员也可以把本书作为专业的学习提高教材。对美容医学感兴趣的读者,也可以通过使用本教材,一窥美容医学的全貌。

### 图书在版编目(CIP)数据

美容医学英语/潘华凌主编. —北京:科学出版社,2006.8

21 世纪高等医学院校教材

ISBN 7-03-017587-5

I. 美… II. 潘… III. 美容术-英语-医学院校-教材 IV. H31

中国版本图书馆 CIP 数据核字(2006)第 075039 号

责任编辑:裴中惠 李 君 / 责任校对:赵桂芬

责任印制:刘士平 / 封面设计:黄 超

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科 学 出 版 社 出 版

北京东黄城根北街16号

邮政编码:100717

<http://www.sciencep.com>

新 蕾 印 刷 厂 印 刷

科学出版社发行 各地新华书店经销

\*

2006 年 8 月第 一 版 开本:787×1092 1/16

2006 年 8 月第一次印刷 印张:28 1/4

印数:1—5 000 字数:675 000

定价:44.80 元

(如有印装质量问题,我社负责调换〈环伟〉)

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# 序

2004年5月20日,中华人民共和国卫生部、中华人民共和国教育部联合发布的卫科教发[2004]167号文件《关于印发〈护理、药学和医学相关类高等教育改革和发展规划〉的通知》,对我国本科及高职高专的“医疗美容技术”教育有了明确的要求;2005年4月,教育部又将“医疗美容技术”教育正式列入了大学本科教育目录。从而开启了紧闭多年的一个特殊专业教育事业的大门,这是我国美容医学教育事业的一次飞跃,也是我国美容医学事业发展的一个新台阶。

根据教育部有关部门的统一部署,科学出版社和中华医学会医学美学与美容学分会在有关高校的支持下,抓住机遇,适时地组织编写这套全国统编教材,可喜可贺!

本系列教材分为《医学概论》、《人体美学解剖学》、《美学与医学美学》、《美容药理学》、《美容化妆品学》、《美容医疗技术》、《美容外科与护理技术概论》、《美容皮肤治疗技术》、《美容牙科技术》、《中医美容技术》、《美容营养学》、《美容心理学》、《美容医学伦理学》、《美容医学艺术与形象设计》、《美容咨询与沟通》、《医用化学》、《美容医学微生物学与免疫学》及《美容医学英语》共18部。每部教材本身都力求其自身学科内涵之丰富、外延之完整,因此,各部之间难免有些内容的合理交叉。这既是各部教材的内在规律所决定,也是学科阶段性发展过程中的必然。

本系列教材各部的主编和部分副主编,大都选自于有多年办学经验高校的专业教师,有些难以在有多年专业办学经验的高校中选定,也从其他高校的较高专业水平的教师中选定。他们都是在本课程的教学实践和科学研究方面取得突出成就的中青年学者,他们在这次教材编写过程中表现了较高的积极性、经受了锻炼、探索了经验、展示了才华,这是值得庆幸的!

任何事物都是一分为二的。由于种种原因,本系列教材不可能是完美无瑕的,作者们欢迎各用书院校和广大读者的批评帮助,他们一定会十分感激。

中华医学会医学美学与  
美容学分会主任委员

2006年元旦

# 前 言

近些年来,随着美容医学学科及其事业的蓬勃发展,对于从事美容医学行业的专业技术人员要求更高,如学习国外新的技术、开展国际交流等。所以,熟练地掌握专业英语,是其必要的手段和前提条件。但是,国内美容医学英语的教学尚处在摸索和起步阶段,到目前为止还没有一本能够满足教学需要的专门的美容医学英语教材。这与本学科迅猛发展的客观实际极不协调。我们正是在这种情况下组织编写了《美容医学英语》一书。

本教材中的课文参考自国外最新出版的英语原版教材,尽量确保语言的地道和准确。考虑到教材使用者的语言水平和能力,我们对教材内容进行了精心的组织,提供给本专业学生适量的专业术语词汇,适当降低了教材的语言难度,使具有一定英语基础的读者都能够使用本教材。教材的编写以美容专业技术内容为导向,以美容医疗工作的需求为重点,突出了教学内容的时代性和实用性。选材充分反映了美容医学的最新发展状况和成果。教材不但注重美容医学英语材料阅读能力的提高,也兼顾了提高语言表达能力的训练。每篇课文后面都安排有专门的美容医学方面的谈话主题。主题内容紧扣课文内容,供课堂上讨论使用,为培养英语交流能力提供了实践平台,便于学以致用。同时,教材还具有鲜明的系统性和层次性。考虑到教学内容的整体性,全部课文与美容医学专业知识体系相一致。全书共分为十个单元,分别涉及美容技术、美容皮肤、美容外科、美容牙科、局部麻醉等美容医学的方方面面,较全面地反映了美容医学知识体系,以及应当掌握的专业英语词汇。教师在组织教学时有较大的选择余地。在内容编排上,本教材英语语言的难度由浅入深,逐渐加大,体现出了分明的层次性。

本教材的编写摆脱了单纯以语言学习为目的的外语教材编排模式,把语言学习与知识内容的掌握融为一体。通过本教材的学习,使用者可以在学习和提高英语语言能力的同时,了解近年来国际美容医学研究和新动向和新成果,从而在专业知识课程之外获得一个补充和提高的机会。因此,本教材不但可供在校学生学习,也适合于对美容医学感兴趣并希望了解一些美容医学知识的读者。此外,本教材后面的三个附录,提供了美容医学伦理宣言、全球主要美容医学组织和美容专业杂志名称以及经中华医学会医学美学与美容学分会审定的医学英语词汇,为读者参加和开展国际学术交流提供了方便。

本教材在编写过程中,得到了中华医学会医学美学与美容学分会各位专家学者的大力支持,他们或提供资料,或提出建议,尤其是中华医学会医学美学与美容学分会主任委员彭庆星教授在教材的组织编写过程中一直给予了关心和帮助,使本教材的编写工作得以顺利完成。科学出版社的领导为本书的出版给予了大力支持,各位编辑付出了辛勤的劳动。我们对他们一并表示由衷的谢意!本书的编写是一次尝试,缺点和错误在所难免,望广大读者批评指正。

编 者

2006年4月30日

# CONTENTS

<b>Unit One General Introduction of Beauty</b>	1
Lesson One	1
Text A Societal Standards of Beauty	1
Text B Ethical Challenges in Surgery as Narrated by Practicing Surgeons	11
Lesson Two	20
Text A Beauty and Society	20
Text B The History of Cosmetic Surgery	29
<b>Unit Two Psychology of Cosmetic Medicine</b>	37
Lesson Three	37
Text A The Cases of BDD	37
Text B Social, Psychological and Psychiatric Aspects of Cosmetic Use	45
Lesson Four	54
Text A Painful Obsessions	54
Text B Psychosocial Issues and Their Relevance to Cosmetic Surgery Patient	62
<b>Unit Three Technology of Cosmetic Medical Care</b>	72
Lesson Five	72
Text A Liposuction( I )	72
Text B Liposuction( II )	84
Lesson Six	94
Text A Autologous Fat Transplantation	94
Text B Non-invasive Assessment Techniques in Cosmetology; Measurement of Blood Flow in the Cutaneous Microvasculature	104
Lesson Seven	112
Text A Dermabrasion	112
Text B Is Tumescant Liposuction Safe	123
<b>Unit Four Cosmetics</b>	134
Lesson Eight	134
Text A Skin-care Products for Normal, Dry and Greasy Skin	134
Text B Moisturizing Agents and Perfumes	145
Lesson Nine	156
Text A Main Finished Products: Moisturizing and Cleansing Creams	156
Text B Sunscreens	165
Lesson Ten	175
Text A Hair Care	175
Text B Hand and Body Lotions	187
<b>Unit Five Cosmetic Dermatology</b>	196
Lesson Eleven	196
Text A Skin Aging	196

Text B Dandruff and Seborrheic Dermatitis .....	206
Lesson Twelve .....	216
Text A Sensitive Skin .....	216
Text B Cosmetic Dermatology in Children .....	225
<b>Unit Six Cosmeceuticals</b> .....	235
Lesson Thirteen .....	235
Text A Antioxidants .....	235
Text B Botulinum Toxin .....	246
Lesson Fourteen .....	256
Text A Percutaneous Penetration and Diffusion of Cosmetic Ingredients; Implications for Safety and Efficacy .....	256
Text B Side-effects and Social Aspects of Cosmetology; Adverse Cosmetic Reactions .....	266
<b>Unit Seven Cosmetic Surgery</b> .....	277
Lesson Fifteen .....	277
Text A Photoaging; Mechanisms, Consequences and Prevention .....	277
Text B Chemical Peels .....	287
Lesson Sixteen .....	297
Text A Evaluation of the Aging Face .....	297
Text B The Treatment of Keloids .....	306
<b>Unit Eight Lasers in Cosmetology</b> .....	315
Lesson Seventeen .....	315
Text A Lasers in Skin Resurfacing .....	315
Text B Laser Hair Removal .....	326
Lesson Eighteen .....	335
Text A Lasers in the Treatment of Vascular Lesions .....	335
Text B Lasers in the Treatment of Pigmented Lesions .....	345
<b>Unit Nine Anesthesia for Aesthetic Surgery</b> .....	354
Lesson Nineteen .....	354
Text A Office-based Sedation and Monitoring .....	354
Text B Procedural Techniques of Regional Anesthesia( I ) .....	363
Lesson Twenty .....	372
Text A Regional Anesthesia for Aesthetic Surgery .....	372
Text B Procedural Techniques of Regional Anesthesia( II ) .....	382
<b>Unit Ten Cosmetic Dentistry</b> .....	391
Lesson Twenty-One .....	391
Text A Artistic and Scientific Principles Applied to Aesthetic Dentistry .....	391
Text B Replacement of Deficient Crowns .....	402
Lesson Twenty-Two .....	411
Text A Establishing an Aesthetic Gingival Appearance .....	411
Text B Tissue Management for the Maxillary Anterior Region .....	422
<b>Appendices</b> .....	432
Appendix I Declaration of Aesthetic Medical Ethics .....	432
Appendix II Organizations and Journals of Aesthetic Medicine .....	434
Appendix III Disciplinary Terms of Aesthetic Medicine .....	436



# **Unit One    General Introduction of Beauty**

## **Lesson One**

### **Text A    Societal Standards of Beauty**

Here, we will describe changes in the societal standards of beauty through a discussion of the relatively recent history of mass media images of beauty. We then use the psychological construct of body image to begin to understand the nature of beauty on an individual level.

#### **SOCIOCULTURAL IDEALS OF BEAUTY**

Evolutionary theories of beauty are most compelling when used to explain preferences that are stable across history and culture. Nevertheless, these theories provide only part of the answer to the question of who or what is considered beautiful. Sociocultural approaches to beauty are intuitively pleasing and are helpful in understanding aspects of beauty that change over time. These changes in sociocultural images of beauty are best reflected in a variety of popular beauty icons—from pinup girls, magazine models, and Hollywood stars to Miss America.

#### **Pinup Girls, Magazine Models, And Hollywood Stars**

Culture imparts a great deal of variability to ratings of attractiveness. For example, short-lived cultural variants that are maladaptive in an evolutionary sense, such as the “heroin chic” look of the mid-1990s, can become very popular. Western culture has touted a range of body types as “the ideal” depending on the decade. This is perhaps no better exemplified than through the changes of the ideal Western female figure of the last century.

In the 19th century, two idealized figures of female beauty in the United States were the “steel engraving lady,” idolized for her fragile and delicate features, and the “voluptuous woman,” whose full, rounded figure epitomized female sexuality. During the late 1890s a new model emerged, the “Gibson Girl,” who, in addition to a slender, athletic frame had larger breasts and hips. Following the Victorian era, the 1920s promoted an image that was curveless and almost boyish in shape. While models of the following decade became more curvaceous, these beauties conspicuously lacked extraneous fat. The “Petty Girl,” as the icon of the 1930s was known, had a slim lower body and a flat abdomen. This theme continued through the 1940s as described by one of the most famed pinups, Betty Grable.

Curves concentrating a woman's breasts and hips made a dramatic return during the 1950s, perhaps most visibly when Marilyn Monroe posed for the first *Playboy* magazine centerfold. The voluptuous hour-glass figure of Monroe, as well as those of Jane Russell and Jayne Mansfield, was glorified as the ideal shape during this decade. Soon after, the waist size of the ideal woman declined sharply, and by the 1960s the ideal torso required an unnatural curvature, with fat distributed away from the waist to the hips and breasts. Similar to the beauty icons of the late 19th century, Western culture during the 1950s also admired the elegant sophisticated lines of Audrey Hepburn and Grace Kelly.

By the late 1960s, thinner fashion icons such as Twiggy replaced the curvaceous figures of the previous decade. This slender trend has endured and has been concentrated by the increasing height and decreasing weights of fashion models and beauty icons since that time. The stringent guidelines for weight and shape relaxed somewhat during the 1970s. Beauty icons such as Farrah Fawcett and Cheryl Tiegs were more curvaceous than models from the previous decade but still remained slender. By the 1980s, another physical characteristic helped define beauty. Media stars such as Christy Brinkley and Bo Derek had not only the desired curves but also well-developed musculature. Moreover, during the 1990s "supermodels" such as Cindy Crawford, Elle McPherson, and Tyra Banks continued to advertise lean and muscular figures that were feminine and curvy as well.

Comparable trends have been evident in models depicted in popular women's magazines. During the period of 1967 to 1987, there was an increase in height and waist measurements of female fashion models, but no increase in hip measurements. The bust-to-waist ratio of models in *Ladies' Home Journal* and *Vogue* has fluctuated greatly over the century, with the combined average of the bust-to waist ratios of the two magazines remaining at a low through the early 1980s. While this issue has been studied extensively in magazines marketed toward adult women, research on fashion models depicted in magazines geared toward younger female audiences, who may be most susceptible to the influence of such images, has been sparse. One of the few studies that examined teen magazines uncovered trends similar to those found in adult magazines. Guillen and Barr reported that the overall mean hip-to-waist ratio of models in young women's magazines had significantly declined over time, depicting a less curvaceous shape.

Thin ideals are also found in other mass media sources. In a study investigating perceptions of the appearance of popular television characters, 69% of female characters were rated as thin, while only 18% of male characters were rated as thin. In contrast, more male (26%) than female (5%) characters were rated as overweight. Similar thinning trends have been observed in an analysis of popular female movie stars from 1933 through 1978. In the last 5 years, several prominent female television and movie stars have become dramatically thinner. Many women and men have been openly critical of this current trend in Hollywood, both out of concern for the message this sends to young women and also for the health of the actresses themselves. Nevertheless, there is little to suggest that this trend will change anytime soon.

## Cross-Cultural Studies Of Beauty

Although many argue that Western society establishes the current ideals of beauty, it is

often assumed that there are distinct cultural variabilities in aesthetic judgments. Most of the cross-cultural literature on beauty has focused on preferences in facial attractiveness. Across 37 cultures, both males and females prioritized physical attractiveness over personality characteristics like dependability, emotional stability, and maturity in their choice of mates. Furthermore, standards of physical attractiveness are not arbitrarily isolated to certain cultures. Ratings of facial attractiveness of Greek men by women in China, England, and India were consistent across the cultural groups. In a similar study the attractiveness of female faces of international contestants from the Miss Universe pageant were rated by Caucasian males. Those faces that were rated as highly attractive also correlated with young-looking features, such as wide eyes, small chin, and small nose. In addition, features such as prominent cheekbones and narrower cheeks were also associated with high ratings of attractiveness. These findings have been replicated across female faces of Asian, Hispanic, and African American decent, further suggesting the cross-cultural commonalities of certain aspects of beauty.

In looking at the variety of images of Western beauty from the last century, it appears that ideals of beauty have principally “evolved” from the round beautiful figures of female models to the strikingly linear figures of fashion models and actresses today. Unfortunately, it also appears that many of these images have evolved to the point of projecting a potentially physically unhealthy ideal to society. Given the theoretical relationship between mass media images of beauty and eating disorders and body image problems, the potential influence of these ideals on young women in particular is of great concern to many mental health professionals.

Many people argue that the mass media (magazines, movies, television, and Internet) are influential promoters of beauty ideals. Others consider that the media are simply reflecting a trend of public preferences. Even if this thin ideal did not originate in the media, many believe that the media exploit this ideal and promote the message that thinness is equated with success and popularity. One feminist perspective offered by Naomi Wolf suggests that the multibillion-dollar diet, cosmetics, and cosmetic surgery industries seek to keep women in pursuit of this “beauty myth.” As such, the mass media function as a counterfeminist movement that seeks to maintain and extend economic, political, and sexual control over women. Regardless of how one understands the relationship between the mass media and these images, the images themselves are inescapable. While some would argue that these images inspire us to visualize our appearance in the idealized form, others would suggest that they, as one patient put it, “leave me feeling that I look like chopped liver.” Given that the vast majority of women will never attain the idyllic standards reflected by media, it is not surprising that women who are dissatisfied with their appearance are motivated to use a variety of methods, including cosmetic surgery, to improve what they perceive as bodily imperfections.

## What Do We Think About Beautiful People?

Thirty to 40 years ago, mental health professionals did not give much thought to beauty. If beauty was considered, it was seen as a trivial pursuit of vanity or a misplaced effort at enhancing self-esteem. Women who were interested in changing their appearance

[REDACTED]

through cosmetic surgery during this time were typically seen in a negative light—their motivations for changing their appearance viewed as a misplaced attempt to solve an internal emotional conflict. Since that time, a body of research from the field of social psychology has greatly increased our understanding of the role of physical beauty in daily life. This research has suggested that, whether we like to admit it or not, our appearance really does seem to matter.

One of the first experiments in this area was designed to test the belief first offered by the Greek philosopher Sappho that “what is beautiful is good.” To test this idea, men and women were asked to look at pictures of good-looking, average-looking, or unattractive individuals (the pictures were categorized by another group of raters) and rate them on a variety of personality characteristics. As compared with the average and unattractive pictures, good-looking individuals were rated as more kind, interesting, sociable, and outgoing. In addition, they were predicted to have happier marriages, better jobs, and more fulfilling lives. Over the next 25 years, numerous studies found similar results, strengthening the belief that more beautiful individuals are viewed more positively than those who are less attractive.

Not only are beautiful individuals judged more positively than their less attractive peers, but attractive individuals appear to receive preferential treatment from others. Throughout the lifespan, beautiful men and women appear to be treated more favorably. For example, elementary school teachers typically assumed that cute boys and girls were more intelligent and were more likely to achieve academic success than less attractive children. Such biases also occur when schooling has been completed. As compared with less attractive persons, attractive individuals are more likely to be hired for jobs and receive higher starting salaries.

## **APPEARANCE AND THE MEDICAL, MENTAL HEALTH, AND LEGAL SYSTEMS**

Medical and mental health professionals (who we would like to think are immune to such beauty biases) appear to treat attractive and unattractive patients differently. Numerous studies have documented the negative, indifferent, or demeaning behavior that unattractive individuals, such as those who are facially disfigured or who are obese, have received from their physicians. Mental health professionals also fall victim to the same stereotypes about the beautiful and the homely as everyone else. In general, psychotherapists tend to attribute greater psychopathology to their unattractive patients. For years, psychotherapists have acknowledged that they prefer working with YAVIS (young, attractive, verbal, interesting, and successful) clients rather than old, unattractive, and unsuccessful clients. Not surprisingly, several studies have suggested that psychotherapy patients also prefer to work with more attractive therapists.

Physical appearance also influences our interactions with the legal system. Reviewing the literature on the relationship between physical appearance and criminal behavior, Hatfield and Sprecher concluded that more attractive individuals are less likely to be caught committing a crime and are less likely to be severely punished by judges. There is one exception to the benefits of beauty in legal proceedings—if one’s physical beauty is used to prey on others. Attractive female defendants, for example, will receive longer

prison sentences than less attractive defendants in cases of embezzlement. The benefits of physical beauty apply to victims as well, as attractive victims appear to be more successful in winning their legal cases.

## **Appearance And Helping Behaviors**

Physical beauty also determines who we help and who we ask for help. Across several studies, men have been shown to be more likely to help an attractive woman than an unattractive woman with tasks ranging from mailing letters to providing directions. While good-looking individuals appear to be more likely to receive help, they are less likely to be asked for help. Whether it is out of fear of rejection or concern about looking helpless in front of a beautiful person, we are more likely to ask less attractive friends and strangers for help in times of need.

## **Appearance In Romantic Relationships**

Physical appearance obviously plays a central role in the selection of our romantic partners. It is frequently the first bit of information we gather about a potential romantic partner. If the “spark” of physical attraction does not exist, the romantic relationship will most likely not flourish. In a perfect world, almost all men and women would prefer to be with the most physically attractive partner available, even at the expense of exceptional intelligence or a sense of humor. When the possibility of rejection is added to the romantic equation, however, desire for the most attractive partner is balanced by the fear of rejection. The end result is that people will typically end up selecting people who are similar to themselves in attractiveness. For example, if a woman views herself as a “7,” she may desire to be with a “10,” but the fear of possible rejection by a more attractive partner will lead her to become interested in another “7.” In these more realistic settings, the other personality characteristics that attract people to one another, such as intelligence, sense of humor, compassion, and loyalty, play a more central role in romantic relationships. Nevertheless, similarity in physical attractiveness remains important, as couples who are matched on physical attractiveness, as well as on other desirable personality characteristics, are more content in their romantic relationships.

Over the last several decades a significant body of research has demonstrated the benefits of physical beauty. Not only are physically attractive individuals judged more positively by other individuals, but they have been shown to receive preferential treatment in numerous interpersonal encounters across the lifespan. Even in situations where we would like to think our appearance does not matter—when we trust that others will help us—beauty strongly influences how we are treated. Physical attractiveness plays a vital role in our interpersonal interactions, yet it is almost completely unrelated to how we truly feel about our appearance. In fact, no discussion of beauty is complete without an exploration of the inner view of beauty—one’s body image.

### ***Body image***

At the beginning of the new century, body image is clearly one of the hottest topics in the field of psychology. In the 1990s, numerous professional textbooks and hundreds of

journal articles were devoted to the study of body image. Unfortunately, as with any rapidly developing area, there is often disagreement as to what exactly "body image" is. In his landmark text, *Exacting Beauty*, Thompson and colleagues suggested that no less than 14 terms can be used to describe body image. In some respects, body image is similar to its closely related construct of self-esteem. That is, we all have an idea of what self-esteem is, but if we were asked to put that idea into words, we would struggle to come up with a concise definition that accurately represents the complexity of the construct. Thompson and colleagues suggest that "body image" has come to be accepted as the internal representation of your own outer appearance. Regardless of the exact definition used, body image plays a significant role in how people feel about both their appearance and themselves.

### **Body image valence and value**

Sarwer and colleagues have suggested that attitudes toward the body have at least two dimensions. The first consists of a valence, defined as the degree of importance of body image to one's self-esteem. Persons with a high body image valence, in contrast to those with a low valence, are thought to derive much of their self-esteem from their body image. In addition, body image has a value (i. e., positive or negative), which can also be understood as the degree of satisfaction or dissatisfaction with the body image. Large-scale surveys have indicated that, in general, Americans are dissatisfied with their appearance. Comparisons of survey results conducted in 1972, 1985, and 1996 have suggested that dissatisfaction with overall appearance among women increased from 23% to 56%, and among men increased from 15% to 43%, in just 25 years. One of the greatest concerns for both genders was dissatisfaction with weight. For example, the percentage of women dissatisfied with their weight increased from 48% to 66%, an increase that closely parallels the change in the prevalence of obesity and overweight in the United States. This dissatisfaction is no trivial matter. Weight was so associated with personal happiness that 24% of women and 17% of men said they would give up more than 3 years of their lives to be thinner.

It is difficult, however, to determine the point at which an individual's body image dissatisfaction becomes extreme and problematic. It has been hypothesized that body image dissatisfaction falls on a continuum. Such dissatisfaction may range from a dislike of a specific appearance feature to psychopathological dissatisfaction, in which thoughts about appearance distress and preoccupy the individual, and behavior is negatively influenced by these concerns. While extreme dissatisfaction may be a symptom of clinically significant psychopathology, mild dissatisfaction may motivate a whole range of behaviors to improve body image.

### **Addressing body image dissatisfaction**

As previously discussed, it appears that many women (and some men) desire to achieve increasingly unrealistic body shapes portrayed by the mass media. Not only are these body ideals unattainable for most people, the comparisons between the self and the ideal are thought to contribute to the dramatic increase in discontent about their own appearances. This dissatisfaction is thought to motivate many behaviors: dieting and exercise, cosmetics use, and cosmetic surgery.

## **Dieting and exercise**

Perhaps the most common response to body image dissatisfaction is dieting and exercise. It is estimated that the weight-loss industry contributed \$32.6 billion to the nation's economy in 1994. The sale of self-help books, videos, and audiocassettes focusing on dieting topped \$380 million in 1994, while commercial weight loss programs, such as Jenny Craig and Weight Watchers, reported earnings of \$1.7 billion. Americans also spend billions of dollars annually on health club memberships; fitness club tax grew from \$6.7 billion in 1991 to \$8.4 billion in 1994.

Reports of dieting among women are extremely common—such a large percentage of females diet that it can almost be considered “normative eating” in Western cultures. In a sample of 60,860 adults, 38% of women and 24% of men were attempting to lose weight. As many as 81% of high school girls desire to lose weight, and 63% have dieted in the past year. Rosen and Gross found in a sample of 3000 adolescents that 63% of the girls were trying to lose weight. Even some preadolescents are attempting to lose weight. According to the National Heart, Lung, and Blood Institute Growth and Health Study, among 9-and 10-year-olds, 40% of the girls were dieting to lose weight.

Given the increasing prevalence of obesity in the United States, and the well-established relationship between obesity and health conditions such as type 2 diabetes, hypertension, and coronary heart disease, which increase the risk of mortality, one could easily assume that more people are dieting to improve their health status. In reality, the primary motivation for dieting, even among the severely obese, is almost exclusively appearance related. Not surprisingly, women are more likely than men to indicate that their primary concern for trying to lose weight is improving their appearance. Those who engage in frequent physical activity also report that looking good is their primary motivation for exercising. Therefore, even given the benefits of diet and exercise on improving health, improving one's body image appears to be the primary motivation for improving one's diet and being more active.

## **Cosmetics use**

From the pages of magazines to music videos and television commercials, women are exposed to thousands of messages and images instructing them how to be beautiful. Cosmetics have become a profitable means through which women can attain beauty in Western society. Given the early history of the cosmetics industry, manufacturers have done a phenomenal job at fostering the marketability of their products. Prior to the 1920s, women who “painted their faces” elicited an image of women's sexuality that Victorian society was not ready to acknowledge. Such ideas about cosmetics clearly have not endured, as American consumers spent almost \$16 billion on cosmetics, and perfumes in 1994.

In her book on the history of the cosmetics industry, Piess suggests that women use makeup to “announce their adult status, sexual allure, youthful spirit, political belief and self-definition.” Cosmetics offers women an accessible and affordable means to improve their appearance. It not only provides them with an opportunity to improve their outward appearance; it also can improve their body image and self-esteem. While strains of the feminist movement are often critical of the cosmetic industry and the messages it

promotes, women from all walks of life use cosmetics as an acceptable way to enhance desirable facial features and to create the appearance of youth or sexuality.

### Cosmetic surgery

Increasing numbers of women and men use cosmetic surgery to address body image dissatisfaction. In their theory of the relationship between body image and cosmetic surgery, Sarwer and colleagues speculate that it is the interaction between body image valence (the relationship of the body image to self-esteem) and body image value (the degree of body image dissatisfaction) that influences the decision to seek cosmetic surgery. One consistent finding of the preoperative studies of cosmetic surgery patients is that persons who seek cosmetic surgery have reported increased dissatisfaction with body image. Persons with a high body image valence, for whom body image is an important part of self-esteem, and who have a heightened degree of dissatisfaction with a specific feature, are thought to comprise the majority of cosmetic surgery patients. In contrast, persons with a low body image valence and little body image dissatisfaction are unlikely to seek cosmetic surgery.

### THE DISFIGURED

We have spent the majority of this chapter discussing beauty—how we determine what is beautiful, what we think about and how we treat beautiful people, how we think about our own beauty, and what we do to make ourselves more beautiful. Nevertheless, our chapter would be incomplete without a discussion of those who are not beautiful. Whether as a result of a genetic deformity or traumatic insult, there are many members of our society with disfigured appearances who think about beauty in a way that those of us who are not disfigured can probably never understand. While many persons who seek aesthetic surgery hope to improve their “normal” appearance to make it “stand out from the crowd,” those who are disfigured often desire nothing more than to have an appearance that allows them to blend into the crowd without being the victims of unwanted stares, looks of disgust, or relentless ridicule.

Compared with the vast literature on beauty available to us for this chapter, relatively little is known about those who are not beautiful. In some respects, this is not particularly surprising, as both the lay public and mass media appear to be much more interested in talking about beauty. Nevertheless, children and adolescents with disfigured appearances are at risk for psychological problems. We also know that disfigured adults may struggle with low self-esteem and poor quality of life, and may experience discrimination in both employment and social settings. Unfortunately, we do not currently know how we can best help those who look different cope with their disfigurement. Between what we do and do not know about disfigurement, one thing is certain. In a society that puts such a premium on physical beauty, while many people have probably dreamed of being more beautiful, probably no one dreams of being disfigured.

#### Notes to the Text

1. Miss America: 美国小姐

2. heroin chic: 海洛因式幽雅(一种瘦削、有



点病态的形象)

3. hour-glass; 沙漏

4. anorexia nervosa; 神经性厌食

5. Caucasian; 高加索人, 白种人

6. therapist; one who specializes in the provision of a particular therapy

### New Words

- |   |   |
|---|---|
| 1. compelling; 非常有说服力的  | 31. to attain; to gain                                |
| 2. pinup; designed to be attached to a wall                         | 32. trivial; of little significance or value          |
| 3. to impart; to disclose   | 33. vanity; lack of usefulness                        |
| 4. to tout; to promote or publicize                                 | 34. to enhance; to improve                            |
| 5. to exemplify; to demonstrate                                     | 35. peer; companion                                   |
| 6. to idolize; to worship as an idol                                | 36. relentless; 无情的                                   |
| 7. delicate; frail in constitution or health                        | 37. problematic; open to doubt; debatable             |
| 8. musculature; the arrangement of muscles in a body or a body part | 38. to disfigure; to spoil the appearance or shape of |
| 9. voluptuous; very pretty  | 39. lifespan; 寿命                                      |
| 10. to epitomize; to be a typical example of                        | 40. linear; straight                                  |
| 11. conspicuously; distinctively                                    | 41. inescapable; impossible to avoid                  |
| 12. famed; famous   | 42. to ridicule; to make fun of                       |
| 13. centerfold; (杂志的) 中间插页  | 43. bias; a preference                                |
| 14. susceptible; especially sensitive                               | 44. demeaning; 自贬的                                    |
| 15. torso; the human body   | 45. trauma; 外伤, 损伤                                    |
| 16. slender; slight   | 46. embezzlement; 盗用                                  |
| 17. stringent; severe   | 47. defendant; 被告                                     |
| 18. somewhat; a little  | 48. concise; expressing much in few words             |
| 19. premium; an unusual or high value                               | 49. multidimensional; 多维的                             |
| 20. lean; slim  | 50. to tease; to laugh at                             |
| 21. to depict; to describe  | 51. empirical; relying on experience                  |
| 22. to fluctuate; to cause to rise and fall                         | 52. anecdotal; 轶事趣闻的                                  |
| 23. to gear; to adjust  | 53. devastating; fantastic                            |
| 24. sparse; few   | 54. to elicit; to bring or draw out                   |
| 25. prominent; noticeable   | 55. episode; an incident or event                     |
| 26. to stabilize; to make stable or steadfast                       | 56. to speculate; to assume                           |
| 27. mean; average   | 57. prevalence; 流行                                    |
| 28. pageant; a spectacular celebration                              | 58. to hypothesize; to suppose                        |
| 29. to replicate; to duplicate, copy, reproduce, or repeat          | 59. continuum; 连续统一体                                  |
| 30. inescapable; impossible to escape                               | 60. phenomenal; outstanding                           |

### Phrases and Expressions

- |                                 |  |
|---------------------------------|--|
| 1. preferential treatment; 优惠待遇 | 2. to appear to; to seem or look to be |
|---------------------------------|--|