

WHEN HAIR TALKS: HOW THE DIFFERENCES OF HAIR COLORS INFLUENCE THE PERSONALITY OF THE MAIN CHARACTER IN THE K-DRAMA ADAPTATION OF THE WEBTOON *PERFECT MARRIAGE REVENGE*

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Abstract

Hair plays a crucial role in a woman's identity, serving both aesthetic and expressive purposes, and often reflecting personality traits (Cunningham et al., 1997). This study explores the changes of stereotypes associated with hair types and colors in the Korean drama adaptation entitled *Perfect Marriage Revenge* from a Webtoon series. Using Hutcheon's (2013) adaptation theory and Cunningham et al.'s (1997) insights on hair and personality, the research examines how hair colors in the drama adaptation differs from the original Webtoon series and how it affects the character's personality. Cunningham et al. (1997) suggested that hair colors influences characteristics: blonde hair is seen as feminine, attractive, and emotional, while brunette hair is linked to intelligence and structure. This qualitative study analyzes visual and textual data from both the Webtoon and K-Drama, employing a comparative method to identify differences in hairstyles and character portrayals. Findings reveal that Han Yi Joo's character undergoes a transformation influenced by changes in hair color in both the original and adapted works. The changes also happen in the personality of the same character, which means that the adaptation version takes in to account both hair color and its stereotype.

INTRODUCTION

In popular culture, the clothes one wore, food, and activities one enjoyed all had social meanings or symbols. Similarly, hair is the most important element in characterizing a person's identity in a story. Human hair has been an integral part of cultural and personal identity throughout history, serving as a powerful symbol that transcended mere physical appearance. From ancient to modern societies, hair colors carried profound significance, reflecting social norms, religious beliefs, and individual expression. Women use hair to form an identity (Manning, 2021). According to Weitz (as cited in Manning 2021), hair was a significant aspect of social identity for women. Weitz posited that hair was a form of non-verbal communication that intentionally or unintentionally conveyed information about one's identity to others.



Symbols existed in these phenomena formed a broader language communicated to the people we met to make statements about ourselves. Every type of hair had a meaning or set of symbols and stereotypes that existed in society. These could be observed in the hair's color, length, or style. As Manning (2021) noted, haircolor and length had been associated with other stereotypes besides those relating to physical appearance. In an experiment in which the same women were portrayed either as blondes or as brunettes, the participants rated the blondes as more attractive, feminine, emotional, and pleasure-seeking, whereas the brunettes were seen as more intelligent (Cunningham et al., 1997).

In the K-Drama adaptation of the Webtoon *Perfect Marriage Revenge*, the hair colors of the cast characters were worthy of scrutiny. K-Drama *Perfect Marriage Revenge* was about a painter, Han Yi Joo, who woke up from a coma. Han Yi Joo had a tough life. Han Yi Joo did not get the love Han Yi Joo needed from her adoptive family, and Yi Joo was often treated badly by her half-sister, Han Yoo Ra, and Yoo Ra's mother. Even her husband and family never treated her well. When their marriage was a year old, Yi Joo began to realize that her husband loved his sister, Yoo Ra. On the same day, Yi Joo had a car accident. This story got more interesting when Yi Joo fell into a coma, and her stepmother killed her in the hospital. A moment later, Yi Joo woke up. Yi Joo was in her room, and her sister told her to get ready and immediately go to the wedding dress shop to choose a dress because Yi Joo would soon be marrying Se Hyeok, who had already passed away a year ago. Yi Joo started to get confused until Yi Joo saw that there was a mark on her wrist that was the date of her death. That is when Yi Joo realized was alive again and thought that God had given her a second chance at a better life. Since the moment Yi Joo woke up from her death, Yi Joo began to plot revenge on the people who had hurt her in the past.

Each character in the series had a different hairstyle, hair color, and style. The presentation of a film or television series had a certain meaning, as exemplified by the hair colors that were discussed in detail in this article. The fact that the *Perfect Marriage Revenge* K-Drama was an adaptation of a Webtoon certainly provided an opportunity for differences between the two versions. As Hutcheon (2006) posited, the adapted text was not intended to be reproduced in its original form but rather to be interpreted and recreated in a new medium on a regular basis. It was common for the storyline, personality, or fashion style to include the character's hairstyle in the comic or series version.

There have been several previous studies related to this topic. The first study discussed *The Sociology of Hair: Hair Symbolism Among College Students* (Manning, 2021). This study

attempted to address whether associations to personality had been assigned to women based on the color and length of head hair. Another study explored *The Symbolism and Rhetoric of Hair in Latin Elegy* (Burkowski, 2012). This study examined the hair imagery that ran through the works of Propertius, Tibullus, and Ovid. In addition, this study also analyzed the elegists' approaches to the motif, with particular emphasis on determining where and how each deviated from the cultural assumptions and literary tradition attached to hair imagery. It sheds light on the character and purposes of elegy as a genre, as well as on each poet's individual aims and innovations. In addition, this study analyzed hair as the history of society, beliefs, ideas, values, and identity in *Hair Symbolism at Set Set Yo Village, Ngathayouk Township, Nyaung U District* (Win et al., 2020). One study focused on the role of facial hair in women's perceptions of men's attractiveness, health, masculinity, and parenting abilities (Dixson & Brooks, 2013). The last study delved into how hair carried symbolic implications and femininity and exhibited how societal control influenced how individuals wore their hair in *Reading Hair as a Symbol to Understand Changing Gender Roles in 'Rapunzel' and Rapunzel's Revenge* (Dattagupta, 2017).

None of the previous studies mentioned above discussed the relationship between hairstyle and a person's characteristics, so in this study, the researcher used Cunningham et al. (1997) theory about the characteristics of blonde and brunette women and analyzed it in relation to the character of Han Yi Joo in comics as well as dramas to prove that there was a change in hairstyle which was followed by a change in Han Yi Joo's characteristics. Therefore, this article tried to answer the question, "How does changing hair colors affect Han Yi Joo's characteristics in comics and dramas?" This research aimed to identify changes in the hairstyle and characteristics of Han Yi Joo in comics and dramas using the theory of Cunningham et al. (1997) regarding the characteristics of blonde and brunette women.

LITERATURE REVIEW

Adaptation theory

This research employed a cinematic adaptation derived from comics as its subject of inquiry. Consequently, this research was predicated on Hutcheon's (2013) theory to elucidate the adaptation phenomenon. Hutcheon (2013, in Lieblein 2023) defined an adaptation as an interpretative and creative work. Hutcheon asserted that an adapted work does not need to be an exact replication of the original. Hutcheon (2013, in Lieblein 2023) posited that there were three distinct approaches to adaptation, two of which were: adaptation as a product and adaptation as a process. In the context of adaptation as a product, it was important to note that

a work did not have to be an exact replication of the original script or text. Rather, the adaptation had to exhibit differences from the previous story.

The most crucial aspect of an adaptation was the retention of the fundamental concept of the original narrative. Hutcheon described it as a translation of a language that could not be completely literal because it was taken out of the original language. This was exemplified by the adaptation series discussed in this study, *Perfect Marriage Revenge*, which exhibited certain discrepancies and alterations from the original work. Nevertheless, the narrative remained consistent with the fundamental essence of the original narrative. Adaptation as a process meant that adaptation was the act of imparting new meaning to a text.

In her book, Hutcheon (2013) also delineated three types of adaptations, one of which aligned with the *Perfect Marriage Revenge* series adaptation, which was categorized as a mode of telling to showing. The telling-to-showing adaptation work was derived from printed works that were subsequently performed. In printed works, several elements were not visible to the audience, such as the tone of the speaker. The audience could not perceive the angry or sad tone of the voice in the text with the same clarity as they would in a performance. The adaptation of the text into the form of a showing resulted in a more realistic representation of the original content. In this instance, the director and actors were allowed to interpret the text and recreate it in the form of a showing (Hutcheon, 2013).

Hair colors theory

In order to analyze changes in hair colors in the *Perfect Marriage Revenge* adaptation series, researchers used the theory of Cunningham et al. (1997). According to Cunningham et al. (1997) regarding people's views of women with blonde hair and brown hair, it was found that people with blonde hair were considered more attractive, feminine, emotional and pleasure-seeking compared to people with brown hair. This perception aligns with longstanding stereotypes and cultural portrayals in media, where blonde hair is often associated with beauty, youth, and a carefree, fun-loving personality. The attributes assigned to blondes suggest a societal inclination to view them as the epitome of traditional femininity, emphasizing traits such as warmth, sensitivity, and a penchant for enjoying life.

Conversely, brunettes were perceived as more intelligent, reflecting a different set of stereotypes and cultural narratives. The association of dark hair with intelligence suggests a belief in a deeper, more serious demeanor among brunettes, who are often portrayed as being more capable and responsible. This dichotomy between blondes and brunettes highlights how hair color can influence perceptions and stereotypes, impacting how individuals are viewed in

terms of their personality and capabilities. The study underscores the power of physical appearance in shaping social expectations and judgments, revealing how deeply ingrained these biases can be.

RESEARCH METHOD

A sample of episodes was selected for detailed examination. The hair colors of the main characters were documented and analyzed for their alignment with character traits, emotions, and narrative contexts. The comparative method guided the analysis to identify hair colors and character portrayals. Data were collected through systematic viewing and documentation of selected episodes. Visual and textual data, including screenshots and clips showcasing different hair colors, were collected and organized for analysis. Initial coding identified specific hair colors and their corresponding narrative contexts. Subsequent coding involved analysis to uncover overarching patterns and associations between hair colors and character traits.

In this study, research techniques outlined by Spradley (2016) were employed, including domain analysis, taxonomy analysis, component analysis, and the identification of cultural themes. Domain analysis involves employing specific data collection methods to facilitate subsequent analysis. Hutcheon's adaptation theory was utilized to examine scenes from a K-Drama series adapted from a Webtoon. Following scene identification, taxonomy analysis, drawing from Cunningham et al.'s *Hairstyle Phenotype*, was employed to assess character traits portrayed in the adaptation. This technique facilitated the identification and detailed analysis of visual data components, ensuring accuracy, efficiency, and effectiveness in the analytical process. Subsequently, cultural themes were analyzed to discern the most recurrent aspects employed by the adaptation to elucidate prevalent story elements.

FINDINGS

Hair color in the original series and its K-Drama adaptation

This scene highlights the different expressions of the main character, Han Yi Joo as her receives mistreatment from her mother-in-law. In this scene, Han Yi Joo's mother-in-law insults her cooking while preparing a feast for guests. This insult is particularly hurtful for Han Yi Joo, who has worked hard to present the best food possible. Moreover, Han Yi Joo's mother-in-law repeatedly orders her to serve the guests, showing no respect or appreciation for Han Yi Joo's efforts.

Figure 1.

Han YiJoo in Webtoon series



In the Webtoon version, Han YiJoo is depicted with blonde hair, often associated with certain stereotypes. Amidst the scolding and insults from her mother-in-law, Han YiJoo finally musters the courage to stand up for herself. Han YiJoo makes an excuse, pretending that it is her birthday so YiJoo can leave her mother-in-law's house. This is a significant moment that shows Han YiJoo's bravery in taking control of an oppressive situation. Once Han YiJoo gets into her car, her facial expression clearly shows deep anger and frustration. Han YiJoo is filled with grumbling annoyance, displaying strong emotional intensity. Han YiJoo's treatment and expressions reflect a tendency for women with blonde hair to show a more emotional and courageous attitude in expressing their feelings.

According to Cunningham et al. (1997), women with blonde hair are rated as more attractive, feminine, emotional, and inclined to seek pleasure. In the context of this story, Han YiJoo, with blonde hair, not only displays beauty and femininity but also the courage to resist unfair treatment and express her emotions clearly. This shows that the stereotype of emotional and expressive blonde women can have a positive aspect, namely the bravery to show their feelings and take action in oppressive situations. Thus, Han Yi Joo's character not only represents an emotional and expressive woman but also someone capable of acting decisively to maintain her dignity.

Figure 2.

Han YiJoo in K-Drama



In K-Drama, Han Yi Joo is depicted as having brunette hair. When Han Yi Joo receives poor treatment from her mother-in-law, Han Yi Joo shows a very different attitude compared to the Webtoon version. Han Yi Joo calmly accepts all the scolding directed at her. Despite feeling hurt, Han Yi Joo remains patient and does not retaliate. Han Yi Joo even apologizes repeatedly for disappointing her mother-in-law despite having done her best to prepare the feast. Han Yi Joo's patient demeanour is not without reason. Han Yi Joo feels very sad and hurt for having upset her mother-in-law. However, Han Yi Joo chooses to hide her feelings and tries to suppress her emotions. Han Yi Joo does not want to worsen the situation and works hard to maintain harmony in her relationship with her mother-in-law. Han Yi Joo's decision to behave this way reflects the tendency for women with brunette hair to be perceived as more intelligent. Research by Cunningham et al. (1997) supports this view, finding that brunettes are seen as smarter individuals. Han Yi Joo demonstrates maturity in her judgment, restraining her emotions to preserve a good relationship with her mother-in-law. Han Yi Joo realizes that direct confrontation might only worsen the situation and lead to more conflict within the family.

Figure 3.

Han Yi Joo in day time inside a car in K-Drama



In the car, Han Yi Joo feels profound sadness after leaving her mother-in-law's house. Although Han Yi Joo feels deeply hurt, Han Yi Joo still tries not to show her vulnerability. This attitude demonstrates Han Yi Joo's maturity and emotional intelligence when facing difficult situations. Han Yi Joo chooses to suppress her feelings and seeks ways to resolve the problem without increasing tension in her family relationships. Thus, Han Yi Joo's character in K-Drama portrays not only a smart and wise woman but also someone who can control her emotions and consider the impact of her actions. This highlights the importance of wisdom and emotional resilience in dealing with interpersonal conflict, showing that intelligence is seen in intellectual ability and how one manages emotions and relationships with others. Han Yi Joo in the K-Drama shows how to face difficult situations with a cool head and a patient heart. Han Yi Joo demonstrates that true strength often lies in remaining calm and thinking clearly,

even when faced with unfair and hurtful treatment.

Han Yi Joo's personality in the original series and K-Drama adaptation

Emotional vs Intelligent

Figure 4

Han Yi Joo slapped other character in Webtoon series



In the Webtoon, Han Yi Joo, with her blonde hair, accidentally witnesses an affair between her sister and her husband. When her sister tries to explain, Han Yi Joo cannot contain her anger. Yi Joo feels deeply betrayed by two people Yi Joo trusted immensely. Filled with rage and disappointment, Han Yi Joo yells at her sister. Her expression shows deep hatred, illustrating how hurt Yi Joo is by this betrayal. Han Yi Joo feels betrayed not only as a wife but also as a sister, making it a double betrayal that is very hard to accept. Her anger is so intense that Yi Joo cannot control her emotions, displaying a highly emotional side. Han Yi Joo's behavior and expressions in this situation reflect the stereotypes often associated with blonde-haired women. According to research by Cunningham et al. (1997), blonde women are considered more attractive, feminine, emotional, and pleasure-seeking. In this context, Han Yi Joo shows that despite her attractive and feminine appearance, Han Yi Joo also has a strong emotional side and is not afraid to express her anger when deeply hurt.

Figure 5

Han Yi Joo is calm when betrayed in K-Drama



In the K-Drama, Han Yi Joo, with her brunette hair, faces the situation of her sister's affair with her husband with more control and calmness. Han YiJoo tries to keep her emotions from showing despite feeling angry and sad. When her sister and husband try to explain, Han YiJoo remains patient and listens, showing calmness even though her heart hurts. Han YiJoo in the K-Drama reflects characteristics often associated with brunette women, such as intelligence and emotional control. Research by Cunningham et al. (1997) states that brunettes are often seen as more intelligent, and Han Yi Joo demonstrates this well through her ability to remain clear-headed and rational in highly emotional situations. Han Yi Joo restrains her anger and chooses to handle the situation more strategically and measuredly. When Han Yi Joo finally speaks, Han Yi Joo expresses her pain and betrayal calmly yet firmly. Han Yi Joo uses her intelligence to convey her feelings without exploding in uncontrolled anger. This shows Han Yi Joo's emotional strength and mental resilience, emphasising the importance of emotional intelligence in dealing with conflict and maintaining self-dignity.

Grumpy vs Patient

Figure 6

Han Yi,Joo with angry expression in Webtoon series



As previously stated, the color of one's hair can influence one's character. This is exemplified by the scene in the Webtoon in which Han Yi Joo, a blonde-haired woman, discovers that her husband has been in love with his own half-sister for an extended period. This revelation leads to intense emotional distress and anger on the part of Han Yi Joo. Han Yi Joo was unable to contain her anger until Han Yi Joo finally left them both. Han Ji Hyo was not paying attention to the road, and a car crashed into her. Han Yi Joo fell and was

seriously injured. This is in accordance with what Cunningham et al. (1997) said, namely that the characteristics of women who have blonde hair tend to be more emotional. In this scene, Han Yi Joo is very angry and emotional towards her husband and half-sister.

Table 7

Han Yi Joo in K-Drama with calmer expression when angry



In the K-Drama version, however, Han Yi Joo's brunette-colored hair indicates a greater degree of emotional control. Nevertheless, Han Yi Joo is also depicted as being sad and angry. Women with colored hair are perceived as having a more intelligent character, reflected in Han Yi Joo's portrayal in the series adaptation. Upon initially learning of the distressing information, Ji Yoo initially demonstrated a capacity for emotional regulation, attempting to adopt a more positive outlook. This indicates that the woman with brunette hair appears more composed and is less inclined to immediately condemn the incident, allowing for a more objective assessment of the situation. Despite the fact that Han Yi Joo ultimately became enraged and shed tears, the initial steps Han Yi Joo took demonstrated that Han Yi Joo was able to cope with the situation effectively.

Uncarefully vs Carefully

Table 8

Han Yi Joo Grinned with cynical expression



Subsequently, in the subsequent scene, Han Ji Yoo has undergone a rebirth and is

seeking to alter the trajectory of her life. She encountered his closest associate, Soo Jin, who was engaged in a discussion about the family of Seo Do Guk. Ji Yoo devises a strategy to approach Do Guk with the objective of altering the trajectory of her life and exacting revenge. In the Webtoon, it is evident that Ji Yoo is indifferent to Do Guk's family, which is plagued by numerous challenges and lacks equality. She persists in approaching Do Guk regardless of the circumstances. This indicates that the webtoon version of Ji Yoo's character, with blonde hair, is more impulsive and tends to make decisions without much forethought, as he is already consumed by anger. In contrast, in the series adaptation, Ji Yoo appears to be more contemplative in her decision-making process, demonstrating a willingness to consider the perspectives of others, including Soo Jin.

Table 9

Han Ji Yoo listens attentively in K-Drama



In the K-Drama adaptation version, it can be observed that Han Ji Yoo is structured and organized. In accordance with the characteristics of brunette women, who are typically perceived as more intelligent. Consequently, she is consistently contemplating the choices she will ultimately make. Upon learning of Do Guk's family circumstances, which included numerous challenges and a lack of equality, Ji Yoo listened attentively to the points presented by So Jin. She did not make any hasty decisions.

Act without Thinking vs Think then Act

Table 10

Han Ji Yoo shouting in public in Webtoon Series



These scenes show Yi Joo and Do Guk meeting for the first time after they returned from the dead, and this scene tells the story of Yi Joo and Do Guk, who want to make an agreement for their contractual marriage for their respective good and interests. In the Webtoon, it is said that Yi Joo was offered a room key at the hotel by Do Guk so that the two of them would talk more privately because Do Guk was very famous in the city, so there would definitely be many people crowding around later. It would jeopardize both of their plans. However, Yi Joo refused because Yi Joo did not fully trust Do Guk, but Do Guk still asked for Yi Joo's decision and continued to negotiate with Yi Joo. During their conversation, Yi Joo suddenly realized that her sister and her ex-husband were walking towards them. Without thinking, Yi Joo agreed to Do Guk's offer and stood up and kissed Do Guk, which Han Yi Joo did to upset her sister.

Table 11

Han Yi Joo negotiates calmly before making decision



Meanwhile, in the K-Drama, Yi Joo is still negotiating well and does not immediately say "yes" or "no" Han Yi Joo is still thinking about things that might happen if Yi Joo takes one of those decisions in the middle of their conversation, Yi Joo's sister comes, and at the same time as Yo Raa's greeting inviting her to leave there, Yi Joo glanced at the hotel room key offered by Do Guk which was on the table, as if Yi Joo was thinking a little, then in the end, Yi Joo took the key, and refused her sister's invitation. Asked him to leave and said that he already had business with Do Guk; while holding up the key, Yi Joo and Do Guk smiled, then stood up and left Yo Raa with Do Guk's arm, hugging Yi Joo's waist.

DISCUSSION

This research focuses on the character Han Yi Joo, who undergoes a transformation in thoughts and character in both adaptations, the Webtoon and the K-Drama. Each work has its own pattern in portraying the main character, providing different perspectives to the audience regarding Han Yi Joo. In the Webtoon version, Han Yi Joo, with blonde hair, is depicted as more emotionally expressive. This character is often shown responding to

situations more openly and spontaneously, revealing a more vulnerable and easily readable side to the readers. This can be linked to the stereotype that individuals with blonde hair tend to be seen as more attractive, feminine, emotional, and pleasure-seeking, as found in the study by Cunningham et al. (1997). This portrayal provides a unique and interesting dimension for Webtoon readers, who can more easily empathize with Han Yi Joo's feelings and reactions.

In the Webtoon version, Han Yi Joo's more open emotions provide a different characteristics to the storyline. Her spontaneous and expressive attitude often drives the conflict and resolution in the story, making readers feel more emotionally involved. Additionally, the use of bright visuals and a more colorful drawing style also helps to emphasize Han Yi Joo's emotional characteristics. These elements not only make the story more lively but also enrich the readers' experience in understanding and feeling the character's emotional journey.

Conversely, in the K-Drama version, Han Yi Joo, who has brunette hair, is depicted as more emotionally reserved and having more thoughtful consideration in every action Han Yi Joo takes. This character is shown to think long and hard before acting, demonstrating more prominent intelligence and depth of thought than the Webtoon version. This aligns with the stereotype that individuals with brunette hair are often perceived as more intelligent, calm, and responsible, as found in the same study by Cunningham et al. (1997). This portrayal gives a different emphasis that is more complex to K-Drama viewers, who might appreciate the intellectual and moral considerations of Han Yi Joo's character more. In the K-Drama version, Han Yi Joo's depth of thought and ability to restrain herself provide a more serious and introspective narrative layer. The storyline often emphasizes moral considerations and the consequences of each action, prompting viewers to reflect on the characters' decisions and dilemmas. The use of deep dialogue and dramatic scenes helps reveal the complexity of Han Yi Joo's character, thus adding deeper intellectual nuances to the story. This provides a different and more profound viewing experience, where viewers can appreciate the character's intelligence and integrity.

Both adaptations offer diverse perspectives on the main character, adding depth and richness to the narrative of the story presented. While the Webtoon version provides a more emotional and spontaneous approach, the K-Drama version offers a more intellectual and mature character analysis. These differences not only enrich the experience of readers and viewers but also demonstrate how different media can influence the interpretation and appreciation of the same character. This analysis highlights the importance of understanding

context in character analysis, as well as how stereotypes can affect the audience's perception of characters in fiction.

This research has its own uniqueness because there has been no study that specifically discusses character representation as measured by the blonde and brunette hair color of the main character, Han Yi Joo. In the world of media adaptation, hair color is often used as a symbolic tool to convey certain personalities and characteristics. The difference in hair color shows how a simple visualization such as hair color can affect the audience's perception of a character. Furthermore, this analysis opens up a space to understand how different media adaptations can offer new nuances to the same character. While the Webtoon version may appeal more to those who like emotional stories, the K-Drama version provides a more intellectual and serious depth. This shows that media has the power to shape character interpretations through unique visual and narrative elements. As such, this study not only adds insight into the representation of characters based on hair color, but also underscores the importance of considering context and medium in character analysis. This can help content creators, and researchers understand how visual and narrative elements work together to create different perceptions of characters in fiction.

CONCLUSION

The results of the research above regarding the character Han Yi Joo in webtoons and K-drama series, followed by the results of Cunningham's research regarding society's assessment of blonde and brown-haired women, clearly illustrate that it is clear there has been a change in Han Yi Joo's character. Starting from the differences in emotions, Han's way of thinking Yi Joo, and the path Yi Joo takes to avenge herself. This is in line with the opinion expressed by Hutcheon that an adapted work is not the same thing but rather a new work created.

The most significant change that can be seen in the webtoon version and its K-drama adaptation lies in how Han Yi Joo handles difficult situations, conflicts or problems and how Yi Joo makes decisions. In the adapted version, Han Yi Joo looks wiser in dealing with problems and controls her emotions well. In making a decision, Han Yi Joo is not rash and takes impulsive action but thinks it through carefully by designing a strategy. Her character depicts a smart and intelligent woman. This change can occur due to the stereotype of blonde and brunette hair, as stated by Cunningham et al. (1997), and this change increasingly shows that hair color is not just a color, but is related to a person's character.

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