

The Ideology of Beauty in *Wardah* and *Sariayu* Advertisements

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ABSTRACT

The aim of the study is to analyze the construction and promotion of the ideology of beauty in advertisements from the brands *Wardah* and *Sariayu*. To interpret the data, the researcher employed Fairclough's three-dimensional model, which allows for a comprehensive analysis of discourse. Throughout the analysis, the researcher observed the use of various discursive strategies, such as puffery, pseudo-scientific claims, emotional appeals, and linking techniques. In the case of *Wardah* advertisements, the emphasis was placed on the importance of meeting beauty standards. The advertisements also associated their products with some religious values to appeal to a specific target audience. On the other hand, *Sariayu* advertisements focus on the concept of self-improvement and natural complexion. Rather than conforming to societal beauty standards, the emphasis is to promote the idea that individuals can be beautiful and confident without adhering strictly to conventional beauty standards.

Keywords: advertisements, critical discourse analysis, ideology of beauty, *Sariayu*, *Wardah*

INTRODUCTION

In a society where sexual difference becomes its dominant ideology, people, especially women, have to follow the standard of attractiveness dimension. Therefore, appearance is consequential for women: both in terms of how others value them and they value themselves (Bar-Tal & Saxe, 1976a, b; Unger, 1985). As the beauty models define and value women through their appearance, the system considers their natural body as ugliness. Therefore, they are required to improve and modify their appearance according to society's demands.

There are some previous researchers that analyze these discursive techniques in advertisements. However, those analyses are limited to verbal text analysis only. Therefore, in this research, the analysis does not stop on the verbal text only. Instead, the researcher also analyzes visual text including the model, pictures, setting, and color.

The researcher chose to analyze the advertisements of *Wardah* and that of *Sariayu* for the following reasons: Firstly, the two brands, *Wardah* and *Sariayu*, show different identities. *Sariayu*, which uses an Indonesian name, ties itself with Indonesian standard of beauty while *Wardah*, whose name is taken from Arabic, denotes a connection to Islam. Secondly, the researcher wants to know whether the identities of *Wardah* and that of *Sariayu* emphasize the same standards of beauty.

In short, this research focuses on examining the various components of beauty advertisements, including the vocabulary used in the ads, the models depicted, and the narratives constructed by the advertisements. The vocabularies used in the ads are analyzed to uncover the persuasive language and techniques utilized by beauty companies to appeal to their audience. The models depicted in beauty advertisements are analyzed to understand how beauty companies portray the ideal beauty standard. Moreover, the narratives constructed by beauty

advertisements are examined to investigate the underlying messages and values that are being conveyed to consumers.

THEORETICAL FRAMEWORK

Critical Discourse Analysis (CDA)

Fairclough's three-dimensional framework is used to analyze the ideology of beauty in product advertisement by examining the textual, discursive, and social practices within the advertisement. The textual analysis involves scrutinizing the language and imagery used in the advertisement, while the discursive analysis focuses on the power relations and ideologies that are present in the text. The social analysis examines the broader societal and cultural contexts that influence the advertisement.

According to Fairclough (1989, 1995), CDA model includes three dimensions which can be analyzed through three different processes such as:

1. Social Events: The object of analysis (including verbal, visual, or verbal and visual texts).
2. Social Practice: The processes by means of which the object is produced and received (writing/ speaking/designing and reading/listening/viewing) by human subjects.
3. Social Structure: The socio-historical conditions which govern these processes.

The three dimensions above provide three different steps of analysis:

1. text analysis (description)
2. processing analysis (interpretation)
3. social analysis (explanation)

Overall, the implementation of Fairclough's three-dimensional framework provides a comprehensive approach to analyzing the ideology of beauty in product advertisement, enabling the researcher to uncover the underlying power relations and cultural values that are present in these advertisements.

Ideology of Beauty

The ideology of beauty is an ideology which emphasizes the excessive concern over physical appearance. This ideology is characterized by the belief of beauty as capital, the normalization of physical beauty standards, the desire of the target to achieve the beauty standard and maintain this ideal with cosmetic, cosmetic surgeries and beauty cameras. With this kind of ideology held by the society, people, especially women, have to follow the standard of beauty of a society. Thus, physical appearance becomes a consequential aspect in terms of how others value her or she values herself (Bar-Tal & Saxe, 1976a, b; Unger, 1985).

ANALYSIS

Promotion of Social Values in Wardah Advertisements: Reinforcing the Ideology of Beauty



Figure SEQ Figure * ARABIC 20.
Wardah: Korean Model

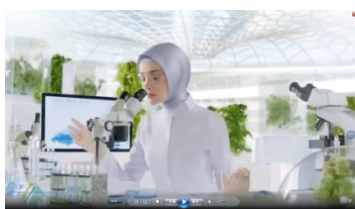


Figure SEQ Figure * ARABIC 19.
Wardah: Muslim Laborant

The video shows a Muslim Korean Model, Ayana Jihye Moon, which is very bright and flawless although the advert is targeted to the Indonesian audience. The face of the model is shot from a medium close-up angle.

The next scene shows a Muslim laborer doing research about the product and analyzing the composition of the product.



Figure SEQ Figure * ARABIC 22. Wardah: Alpen Switzerland



Figure SEQ Figure * ARABIC 21. Wardah: Extract Edelweiss

After that, the scene shows that the product contains 2X extract edelweiss which is taken from Alpen Switzerland. Then, it shows that the extract edelweiss is also combined with alpha arbutin.



Figure SEQ Figure * ARABIC 23. Korean Model Before After

The last scene shows the close up of the model and gives the illustration of how the skin looks before and after using the product.

The textual dimension of the advertisement emphasizes the key ingredients and their origin. The mention of the Muslim Korean model, Ayana Jihye Moon, suggests inclusivity and diversity, aiming to resonate with the Indonesian audience. The medium close-up shot of the model's face reinforces the focus on her flawless and bright complexion, associating it with the product's benefits. In contrast to the blue background, the woman wearing coral shines out as the main subject. Coral is a vibrant and warm color that contrasts with the coolness of blue. This contrast makes for a striking composition that captures the viewer's attention. The background's predominance of blue can enhance the scene's overall visual appeal by evoking sentiments of tranquility, serenity, and calm.

The scene featuring the Muslim laborer conducting research and analyzing the product's composition adds a sense of scientific credibility. The mention of 2X extract edelweiss from Alpen Switzerland and its combination with alpha arbutin highlights the product's quality and the specific ingredients responsible for achieving brighter and cleaner skin.

By featuring a Muslim laborer conducting research, the advertisement suggests that the product's formulation is backed by scientific expertise and trustworthy sources. This

positions the brand as knowledgeable and reliable, establishing authority in the skincare industry.

The close-up shot of the model's face and the illustration of the skin's transformation reinforce the societal beauty norms and the pressure to attain flawless and brighter skin. The advertising manipulates consumers by presenting a visual comparison of the model's skin before and after using the product, implying that the product is responsible for her improved complexion. This can influence consumers to believe that using the product is necessary to achieve similar results and conform to societal beauty standards.

In summary, the additional scenes in the advertisement for the Wardah Crystal Secret utilize visual elements and textual information to manipulate consumers. The inclusion of a Muslim Korean model, the depiction of a Muslim laborer conducting research, and the emphasis on specific ingredients and their benefits aim to appeal to the Indonesian audience's cultural and religious values. By associating the product with flawless and brighter skin, the advertisement taps into societal beauty ideals and influences consumers to believe that using the Wardah Crystal Secret is essential for achieving the desired skin appearance.

Promotion of Social Values in Sariayu Advertisements: Reinforcing the Ideology of Beauty
The advertisement presents three Sariayu Products, namely Sariayu Cleansing Milk, Sariayu Moisturizer, and Sariayu Refreshing Toner.



Figure 30. Sariayu Refreshing Toner Composition

The next scene shows that the rose oil is mixed with antioxidants.



Figure SEQ Figure * ARABIC 32. Sariayu Refreshing Toner and Steps to Use It



Figure SEQ Figure * ARABIC 31. Sariayu Refreshing Toner Composition

Then, it shows the appearance of the product and some steps of how the product works. It also shows that the products contain natural ingredients.

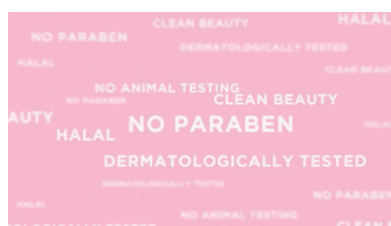
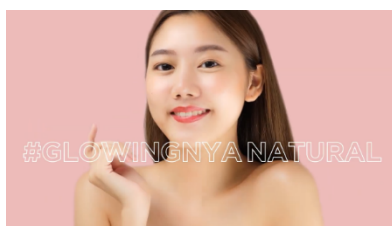


Figure SEQ Figure * ARABIC 34. Sariayu Refreshing Toner Tagline

Figure SEQ Figure * ARABIC 33. Sariayu Refreshing Toner Taglines

Then, the scene shows a woman with perfectly bright and glowing skin and #GLOWINGNYA NATURAL. The last scene shows a pink background with some texts such as NO PARABEN, DERMATOLOGICALLY TESTED, NO ANIMAL TESTING, and CLEAN BEAUTY.

The textual dimension of the advertisement focuses on highlighting the specific Sariayu products, namely the Cleansing Milk, Refreshing Toner, and Moisturizer. The use of pink as the dominant color can evoke various associations, such as femininity and playfulness. Besides, the text on the screen provides step-by-step instructions on how to use each product, emphasizing their respective functions, such as cleansing, toning, and moisturizing with added UV protection.

The percentage of natural origin for each product (Cleansing Milk 84.3%, Moisturizer 91.6%, Refreshing Toner 96.7%) also highlights the natural elements present in the products. This information appeals to consumers who prioritize clean and natural beauty products.

Furthermore, the tagline "#GLOWINGNYA NATURAL" reinforces the idea of achieving a natural glow, further appealing to consumers seeking a radiant and healthy-looking complexion.

In addition, the texts displayed in the last scene, including "NO PARABEN," "DERMATOLOGICALLY TESTED," "NO ANIMAL TESTING," and "CLEAN BEAUTY," convey additional product attributes that may attract consumers concerned about product safety, cruelty-free practices, and clean ingredients.

The Difference between Wardah and Sariayu Discursive Techniques.

This comparative analysis focuses on two prominent Indonesian beauty brands, Wardah and Sari Ayu, to examine the discursive techniques used in their advertisements. Through this analysis, it is found that Wardah focuses on emphasizing the importance of fulfilling beauty standards and associates their products with certain religious values. By doing so, they aim to appeal to individuals who value both external beauty and religious beliefs. Their discursive techniques may involve using religious symbolism, messaging, or endorsements to connect with their target audience. On the other hand, Sariayu reinforces the idea of self-improvement and natural complexion, focusing on enhancing one's natural beauty rather than conforming to societal beauty standards. Their messaging also highlights the use of natural ingredients and ethical considerations, such as environmentally friendly practices or cruelty-free production.

CONCLUSION

In conclusion, the research reveals the shared use of emotional appeal, puffery, and pseudo-scientific, while also highlighting the unique approaches taken by each brand. Wardah's advertisements emphasize beauty standards, associating with Islamic values, and incorporating

Korean beauty trends. Sari Ayu, on the other hand, focuses on self-improvement, celebrates natural complexion, and highlights ethical considerations. Understanding these discursive techniques and their implications is crucial for consumers to make informed decisions based on their individual preferences, values, and skincare needs.

Ultimately, the analysis of discursive techniques in beauty advertisements provides a lens through which we can examine societal beauty ideals, consumer behavior, and the influence of advertising on individuals and communities. By exploring these dynamics, we can work towards a more inclusive and responsible beauty industry that caters to diverse needs, promotes positive body image, and respects ethical consideration. (Finding and Discussion dibuat lebih Panjang)

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