DECONSTRUCTION OF WOMEN'S BEAUTY: A CASE OF

FEMVERTISING IN INDONESIA

Written and submitted by

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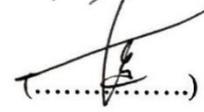
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This thesis is my own work containing, to the best of my knowledge and belief, no material published or written by another person except as referred to in the text. None of the material submitted as part of this thesis has been accepted for the award of any other degree or diploma in any tertiary institution.

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ABSTRACT

This study examines eight photos and videos Femvertising of four beauty brands; Dove, Pantene, BLP, and Mad For Makeup, through the lens of Critical Discourse Analysis (CDA). By unpacking the three discourse dimensions; the Text, the Interaction, and the Social Context, this study investigates how the beauty advertisers deconstructed the old beauty concept and uncover the underlying purpose of doing the deconstruction. This study adopted Fairclough's (1992) CDA approach of 'Three-Dimensional Model' and considered the deconstruction approach of Derrida to fully understand the phenomenon. The CDA analysed the Text, including the visual elements and the linguistic features, the Interactions which included contextual dimension of Text productions, and the Social Contexts that delved into the bigger context of social interactions where the beauty discourse constructed. This study found that the beauty brands utilised a more inclusive representation of women's beauty to engage the consumers and market its product, such as diverse women's physical representation, providing personalised solutions to their beauty insecurities, and drawing itself close to the women consumer through women empowerment. The findings show that although the beauty brand claims to empower women by advocating beauty diversity for women to be confident and liberated on their choices, the solvency remains simplistic and instantly achievable to all women to just go through all the struggles. It is concluded that the transformation in women's beauty concept in the ads is a performative discursive strategy to legitimise the new capitalism and commercialism and more sales generation.

Keywords
Critical Discourse Analysis, Femvertising, new beauty concept, women empowerment commercialisation.

ABSTRAK

Studi ini meneliti delapan foto dan video Femvertising dari empat merek kecantikan; Dove, Pantene, BLP, dan Mad For Makeup, melalui lensa Analisis Wacana Kritis (AWK). Dengan membongkar tiga dimensi wacana; Teks, Interaksi, dan Konteks Sosial, studi ini menyelidiki bagaimana pengiklan kecantikan mendekonstruksi konsep kecantikan lama dan mengungkap tujuan yang mendasari dilakukannya dekonstruksi tersebut. Studi ini mengadopsi pendekatan AWK oleh Fairclough (1992) dari 'Tiga Model Dimensi' dan mempertimbangkan pendekatan dekonstruksi Derrida untuk sepenuhnya memahami fenomena tersebut. AWK menganalisis Teks, termasuk elemen visual dan fitur linguistik, Interaksi yaitu dimensi kontekstual produksi Teks, dan Konteks Sosial yang menggali lebih dalam pada konteks interaksi sosial dimana wacana kecantikan dibangun. Studi ini menemukan bahwa merek kecantikan menggunakan representasi kecantikan wanita yang lebih inklusif untuk melibatkan konsumen dan memasarkan produknya, seperti representasi fisik wanita yang beragam, memberikan solusi yang dipersonalisasi untuk masalah kecantikan mereka, dan menarik perhatian konsumen wanita melalui pemberdayaan wanita. Studi ini juga menemukan bahwa meskipun merek kecantikan mengklaim bahwa mereka telah memberdayakan wanita dengan mengadvokasi keragaman kecantikan agar wanita percaya diri dan terbebaskan dalam pilihan mereka, solusi yang mereka tawarkan terkesan sederhana dan instan dimana semua perempuan akan merasa cantik dengan melalui perjuangan dan mengatasi tantangan sosial. Studi ini menyimpulkan bahwa transformasi konsep kecantikan wanita dalam iklan merupakan strategi diskursif performatif untuk melegitimasi kapitalisme dan komersialisme baru untuk mendapatkan lebih banyak penjualan.

Kata kunci
Analisis Wacana Kritis, Femvertising, konsep kecantikan baru, komersialisasi pemberdayaan perempuan.

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CHAPTER I

INTRODUCTION

A. **Background**

This study examines the practice of Femvertising as a deconstruction of the concept of women's beauty in Indonesia. This study focuses on the discursive practice of deconstruction of "the old" concept of beauty which has been practising since cosmetic's industry intake. In 2004, for example, the new construction of women's beauty concepts, introduced by Dove in 'Real Beauty' advertisement. The campaign aimed to change the stereotype of women's beauty and offered a more inclusive view of beauty that women can own and enjoy. Dove's PR Agency, Edelman, researched more than 3,000 women in 10 countries to know their interest and priority. Shockingly, the result shows that only 2% of them considered themselves as beautiful (Bahadur, 2017).

Dove's 'Real Beauty' campaign's central message was to encourage women to celebrate the unique differences rather than ignore it. Physical appearance should form confidence rather than anxiety. This advertisement debunked the society's beauty standard that 'only thin, white, straight hair is beautiful'. Dove challenged the, narrow, unrealistic, and stereotypical norms of beauty (Dieny, 2015). Dove asserted that women can be beautiful to whatever shapes, skin colour, heights, body types, wrinkles, and flaws they have.

Another Femvertising was made in 2015 by 'Swimsuits For All'. The brand sold plus-size swimwear and featured plus-size models in their advertisement campaigns. The purpose was to deliver body positivity message with its #CurvesinBikinis. The advertisement aimed to make women feel confident in wearing a swimsuit no matter their body size (Luck, 2016).

In 2017, United Colors of Benetton, a global fashion brand, also released Femvertising form of ad. The brand released its female empowerment advertising #UnitedByHalf to celebrate International Women's Day. The campaign hashtag suggested women worldwide to unite and fight for equality, specifically in sectors of education, food and nutrition, taking decisions and sharing responsibilities.

The brands broadcast tweets with "hashtags" to create keywords that ease searching and finding things related to the brands which in the case of the paragraph above, functioned as a keyword related to the campaigns. A hashtag is a form of communication adopted from micro-blogging site Twitter. Initially, the hashtag creation was to index keywords (Highfield & Leaver, 2015) on Twitter. Since then, by SNS users on many different platforms to build and form communities (Highfield & Leaver, 2015; Bruns & Burgess, 2011) as to describe a photo or image.

SK-II, a China cosmetic brand, created an advertisement in collaboration with the Olympic Games Tokyo in 2020; "Beauty is #NOCOMPETITION". "Beauty is #NOCOMPETITION" campaign, aimed to aware women that no one can define the beauty standard. Thus, women do not need to compete with each

other to claim who is more beautiful according to the specified standard among them. SK-II wished to spark conversation and inspire women to define the meaning of beauty by themselves.

The Internet users embraced # (hashtag) on many different platforms to develop and form communities (Highfield & Leaver, 2015; Bruns & Burgess, 2011). Companies encouraged participation from their customers by utilising the given tagline in the hashtag. The company considered their customers who engaged in using their hashtags as their brand's community. The companies used the community as an extension to provide information about the company as well as the products they sell. These campaign hashtags exist in many different social media platforms, for instance, Instagram, Twitter, Facebook, and YouTube.

Furthermore, the emerging local cosmetic in Indonesia began to employ the practice of Femvertising, for instance, Mad For Makeup introduced its "Rebel Beauty" Femvertising. Mad For Makeup used the word *Rebel* to assign it to their customers who are mostly women. *Rebel* implied that women should overthrow the construction of women's ideal physical beauty and create their definition of beauty. Another Femvertising by Mad For Makeup is #Wedrawbrows. #Wedrawbrows is a series of video advertising where a woman model is featured to tell her opinion about the ideal brow type based on the defined beauty standard. The woman in the ad argues that we should not follow the standard and are free to draw whatever kind of eyebrow we want.

This study analysed four brands in Indonesia either local or brands who open their branches in Indonesia. These four brands are Pantene Indonesia, Dove Indonesia, Beauty By Lizzie Parra (BLP), and Mad For Makeup. The reason why this study analysed these four brands are because upon the familiarity of these brands, the consistency of them producing Femvertising which related to deconstructing the old beauty.

Pantene and Dove Indonesia who sell hair product, did Femvertising practice and present a new way of seeing beauty. Pantene with its #ShineStrong, #WhipIt, and #SorryNotSorry Femvertising campaigns. Furthermore, the brands got chosen to receive #FemvetisingAward in 2016 by SHE Media for its breakthrough advertising in breaking down gender barriers. Their Femvertising video uploaded in Pantene Indonesia's YouTube Channel reached 7.3 Million views.

Dove was also a famous brand for its Femvertising campaign. This brand's first Femvertising campaign of Real Beauty has been viewed by 69 Million people in its YouTube channel. The campaign was a breakthrough for companies that for far too long contribute to construct women's beauty standard. Dove's campaign #MyHairMySay has been viewed 20 Million people in which the brand collaborated with Indonesian local artist, Dian Sastrowidoyo. Along with it, the brand also collaborated with Najwa Shihab to campaign about defining beauty personally.

Indonesian local brands like BLP and Mad For Makeup are an emerging beauty start-up companies that targeted millennials and working women with its

competitive beauty products. BLP has more than 300K followers in its Instagram with 0.36% engagement rate, meanwhile Mad For Makeup has more than 100K followers with 1.80% engagement rate. These two local brands consistently feature women who represent inclusive physical characteristics, ranging from dark skin, big body and any physical attributes that historically were not recognised as beautiful.

Samantha Skey, the chief revenue and marketing officer of She Knows Media, officially coined the term Femvertising, as a short for 'female empowerment advertising' (Herby, 2016). She Knows Media, known as 'SHE' Media today, a women's lifestyle and digital media company, launched the first Femvertising award in 2014 at Advertising Week. This award aimed to acknowledge brands shifting on portraying gender norms by breaking down gender stereotypes, opposing female body objectification, redefining women's beauty, and demanding inclusive representation of women in their messaging in advertising campaigns targeted to women.

SHE Media, a mission-driven digital media company, created by and for women, conducted a Survey in 2014 January, with 628 female respondents. 94% of the respondent believed portraying women as sex symbols in advertisements is harmful. 52% have bought a product because they liked how the brand and its advertising represent women. 51% like them because they help break down gender equality barriers. 71% believe brands should be held responsible for using their ads to promote positive messages to women and girls. 97% felt how the portrayal of

women in advertising has a direct impact on girls' self-esteem. (SheKnows, 2014; 2020).

Dan (2016) reported that women polled in his survey showed a competitive percentage in response to Femvertising. 51% of women like Femvertising messages and 52% had purchased a brand's product because of the women's positive portrayal in the brand's advertising. Henceforth, Drake (2017) argues that brands start to realise how they have to communicate with their consumer on an emotional level by employing awareness to women issues. Thus, brands feel the necessity to appear 'wakes' or socially sensitive to matters on women's insecurities.

The Femvertising incorporates postfeminism discourse, which its narrative, in most cases, is the product of postfeminism (McRobbie, 2004; Lin, 2019). Postfeminist discourse highlights an ensnarement of feminist' and anti-feminist' discourse (Gill, 2008). Gill believes that in the postfeminist discourse, the feminist' goals are both included and repudiated. Postfeminism rejects the nuclear aspects of feminism, such as efforts to upend the patriarchy and the systematic oppression of women instead of making feminism as merely a lifestyle and not making a tangible change either in the social or political aspect.

Other scholar including Goldman, Heath and Smith (1991) also commented about this postfeminism. They argue that postfeminist discourse inside Femvertising is a form of commodification on feminist ideas, which they called it, Commodity Feminism. Commodity Feminism is where feminist ideas and icons are utilised for commercial purposes and emptied of the political significance but

offered it back to the public in a commodified form, mostly in advertising. Goldman, Heath, and Smith (1991) further argue that the impact of it that Women identified themselves as empowered by purchasing the products and permits them to feel like a feminist through their utilisation of feminist products without necessarily fighting for changes.

All effort explained above can be considered as an effort of deconstructing of 'old' concepts of beauty. The notion of old beauty is closely conforming to Scanlon's (1995) description of women in the Ladies Home Journal: "white, fair-skinned, young and lovely". The deconstruction of beauty initially promoted by Dove, United Colours of Benetton, Mad For Makeup, and SK II aims to redefine a new beauty. These efforts challenged the convention of beauty standards accepted in many centuries. The concept of deconstruction came from French Philosopher, Jacques Derrida (1978, 1997). Derrida argues that to reveal a new concept of something, we must deconstruct the old myth and the old ideology attached to it.

In this study, the new practice of Femvertising is considered to follow Jacques Derrida's Deconstruction idea. The old advertising practice portrayed women's beauty only under three main criteria: slim body shape, light skin colour, straight long hair, and young age (Beale, Malson, & Tischner, 2016). These criteria overlooked the variety of human body shape, colour, hair type, and the ageing process. In the perspective of old beauty standards, fat women are not beautiful, the same thing does to women with dark skin, curly hair, and women who are ageing. This perspective prompted advertisers to target women with the overlooked demography to feel insecure about their physical appearance and think of

beautifying themselves through the product offered. Femvertising challenged and dismantled the three criteria to generate the possibility of the new beauty and change society's perspective of what defines beauty. The modern view of beauty then discovered in Femvertising through its universality of women's beauty representation. Femvertising has brought a new perspective and new ideology, that regardless of what comes within women physical appearances they are all beautiful. Therefore, this study aims to analyse how Femvertising challenges and dismantles the old beauty standard to bring a new perspective of beauty, and unpacks the hidden agenda behind it.

B. Research Questions

Based on the background discussed previously, this study focuses on analysing the following research questions:

1. How was the old concept of women's beauty deconstructed by Femvertising in their Ad?

2. How was the 'new' concept of beauty constructed in Femvertising?

3. What is the main purpose of changing the old concept of women's beauty?

C. Objectives of Research

1. To examine the deconstruction of women's beauty by Femvertising.

2. To analyse the construction of deconstructed beauty in Femvertising.

3. To find out the main purpose of changing the old concept of women's beauty.

D. Significance of Research

1. Theoretical significance

This study contributes to understanding the beauty concept constructed in the advertisement and the reason for changing it. The study is also in the importance of giving enlightenment to Critical Discourse Analysis by Fairclough as the Methodology approach and its application in the advertisement.

2. Practical significance

This study contributes to media practitioners, specifically the beauty industry, to understand the concept of beauty as an enhanced marketing strategy. The study also contributes to beauty product consumers to understand the advertisement's message and the company's hidden agenda. The study can be a potential reference for fellow researchers who want to analyse the same topic with various subjects.

E. Conceptual Framework

1. Defining Discourse

Discourse is a Textual Phenomenon of social-cultural Context. The text as referring to Fairclough is a written and spoken, including what is represented inside a screen like text, image, and videos. Thus, text is also a realisation of a discourse.

Text is called a phenomenon because we cannot understand text alone/in itself but with its relation to its context or Interrelation between Text and its social

context. So, to understand text, we have to understand the current social happening or phenomenon in the status quo.

There are several emphases by scholars in explaining why Discourse is essential to be understood:

1. To Fairclough, is because it has a constructive effect (construct social identity, social relationship, system of knowledge and belief).

2. To Wodak, is because it helps sustain, reproduce, and transform social status quo.

2. Discursive Women's Beauty

So, women's beauty discourse develops from the discourse of what is an ideal beauty, which then becomes a parameter or standard that women have to accomplish which is based on Jalees & Majid (2009) emphasised by ads industry. Then it changed to, Beauty for All. Lazar (2011) called this the right to be beautiful. What the discourse offered was the effort in redefining and presenting women's beauty as an identity that is available, desirable and approachable regardless class, race, age, which constitutes whatever beauty elements. The changing of the discourse happened because the emerging of women empowerment and narrative of inclusivity (Pounders, 2018)

3. **Deconstructing Women's Beauty Concept**

Deconstruction is an approach to understand the connection between meaning and text. It is originated by the French philosopher, Jacques Derrida (1978, 1997). In this study, Deconstruction is considered as a practice that dismantle the socially constructed women's beauty, which is sometimes binary to women physical characteristics of whether white or black, tall or short, fat or skinny which sums up whether women are beautiful or not.

4. **Transforming the Old Concept of Beauty into The New Concept in Indonesia Beauty Brands**

The growing numbers of cosmetics industries influenced how Indonesian women see ideal beauty. This is shown by the influence from Japan, Korea and China culture spread in Indonesian cosmetic market which prompted white skin as beauty. The spreading is emphasised through beauty event like japan beauty week in 2017, in Jakarta. Not only that, a survey conducted by Indonesian Jafra Tribunnews found that women are highly dependence on cosmetics to be and feel beautiful. Sigma research result, supports the survey which shows women think their skin problem of dark spots are solved once they use cosmetics products. This then creates a construction of women's beauty. in Indonesia, many studies have been conducted to find out how women are influenced by women's beauty standards. Kartini research which shows Indonesian women are judged based on their physical appearance.

The pressure to be physically beautiful starts to dissolve once brands adapt to the development of selflove movement as well as many research (like kwan, ahmad and ahmad 2019) found how women's self-esteem is dangerously impacted by this beauty concept. The changing portrayal of beauty concepts in Indonesian brands can be found in several local brands and global brands with branches in Indonesia.

5. Femvertising As A Practice Which Perpetuated Commodity Feminism

Femvertising promotes feminist's idealism which is to empower women. In this study, Femvertising empowers women through deconstructing beauty concepts. Commodity feminism is defined as in which feminist ideas and icons are utilised for commercial purposes and emptied of the political significance but offered it back to the public in a commodified form, mostly in advertising (Goldman, Heath & Smith, 1991). This is problematic because it encourages consumption (Ramazanoglu, 1989). The willingness to purchase the product leads to these two effects:

1. Identified as empowered and feminist only when purchasing products (Goldman, Smith, Heath, 1991; Luck, 2016; Hains, 2009). This contradicts feminist scholars' belief that women's empowerment is not merely a matter of money and purchasing

choices, but also of the existence and enforcement of social policies and practices.

2. Emptied from political significance (Gill, 2007)

The faux empowerment then turn social and political goals into merely individual lifestyles, and fetishised feminism into an iconography of things: a product, a look, a style. This made women believe that they have more power to control their own lives by individual consumption instead of a collective struggle for social and political change. Thus, it is questioned whether these brands really want to empower women under feminism narrative or merely for profit.

F. Operational Definition

To equate the understanding upon this study, here is several conceptual definitions:

1. Deconstruction: Deconstruction is an approach to critically analyse and understand the connection between meaning and text. Deconstruction originated from the French philosopher, Jacques Derrida (1978, 1997), who read texts to seek things which run counter to their intended meaning or structural unity.

2. Women's Beauty Discourse: Women's Beauty is defined as features or elements that makes the women either be confident for that or pleasurable to perceive. Many scholars studied women 's beauty and thus contributed to

the diversified views of beauty discourse (Metzner, 2012; Murphy, 2013; Sarkar, 2014). Women's beauty discourse is changing throughout times from the idealised beauty to beauty for all.

3. Femvertising: Femvertising is a short for Female Empowerment Advertising. Femvertising is considered to follow Jacques Derrida 's Deconstruction idea.

G. Methodology

1. Introduction

This section presents the methodology in conducting the study. The chapter includes the explanation of Critical Discourse Analysis as Study Approach, Theoretical Framework of it including, methods of Data Collection, and Data Analysis.

This study adopted a Critical Discourse Analysis by Fairclough (1989, 1992). Critical Discourse Analysis (CDA) by Fairclough explores the relationships between texts, interactions, and context (socio-cultural practices). This study utilises CDA as the study Approach to understand the new advertisement phenomenon with feminist narratives, which Herby (2014) calls Femvertising with deconstruction framework of Jacques Derrida (1978, 1997).

2. Study Approach

In this section, several perspectives of Discourse as an approach by scholars, and how Critical Discourse Analysis is used as methodology are first introduced.

Then, comparing it, before come to final conclusion of which of them is taken as Discourse approach for this study.

On a critical level, according to Foucault (2002), Discourse is not just a series of words or propositions written on the text or spoken. Discourse produces something else. Discourse forms a particular set of constructions that shape reality. Our perception of an object is created and limited by a dominant view that defines something; that one thing is true, and the other is not. That is why Discourse can never be neutral.

Blommaert (2005) claimed that Discourse comprises all purposeful human activity, seen in connection with social, cultural, and historical patterns of use. Discourses offer us ways of representing people and phenomena, therefore, also shape our perceptions of reality. As van Dijk (2008) also described, those who control Discourse, control the reality that people believe. People's actions are influenced by what they believe. Thus, those who control Discourse can affect the actions and the perceptions of people.

Critical discourse analysis is an approach to discourse analysis that emerged in the early 1990s, aiming to reveal the relations between Discourse and power (Wodak, 2001). CDA appropriated the term critical as a designation of its particular character; uncovering how language is used for the exercise of socio-political control. CDA helps to better understand social issues by examining language, its utilisation, and the ideologies behind it. CDA works in uncovering the ways social inequalities are conveyed, constituted, and legitimised by language use. Thus, CDA has become an essential research tool or methodology that unpacks

Discourse to show how it can produce and hide deep structure relations of power and inequality.

Additionally, by Blommaert (2005), he argued that Discourse is an instrument of power, and CDA unpacked how this power is used, more visible. According to Van Dijk (2001), CDA, in a way, is always biased as it takes the side of the oppressed. Ruth Wodak (1997) amplified Van Dijk's perspective by focusing her study of Discourse on issues of sexism, racism, women oppression, etc. For Wodak, language is a symbolic reflection of a patriarchal society that discriminates, disregards, and incapacitates women. Wodak contributes to Studies in discourse analysis, specifically on gender, in her book Gender and Discourse where she also talked about how language institutionalised the feature of femininity and masculinity. She argued that women's representation in linguistics is sexist, which further establishes society's perspective on women.

Another scholar example, Fairclough (1989), as elaborated in Chapter two, sees discourse as a representation of language used in social practices. Fairclough asserted that discourse affects social practices in three ways;

(1) It constructs social self or identity,

(2) It constructs social relationship, and

(3) It constructs a system of knowledge and belief.

To investigate these effects, Fairclough considers discourse as written and spoken language, which he divided the discourse into three-dimensional model of

Critical Discourse Analysis. The three-dimensional model of CDA used to analyse Discourse as a spoken or written language text, Discourse as a discursive practice involving the production and interpretation of a text, and Discourse as a piece of social practice (Fairclough, 1992).

After understanding the diverse perspective on Discourse and how it is utilised as methodology, this study is the best fit to CDA by Fairclough (1989). In this study, discourses are understood as constructed knowledge of women's beauty concept in Femvertising. The discourse of women's beauty is considered to affect women's self-identity and how they interact with other people in social practices which further construct what is defined as beautiful. This study's critique aims to unpack how beauty discourse- the process of deconstruction and construction- is represented in Femvertising and the company's objective of deploying beauty discourse. In addition to uncovering beauty discourse, CDA should make proposals to change the discourses it analyses. Thus, when analysing a subject of women's beauty advertising, which is often linked with harming women's self-image, CDA should be used to uncover the negative discourses and propose ways to change them.

To justify why this study does not choose the scholar's approach, although that is true that this study might be seen as closely related to Wodak's CDA approach because it talks about women. This study does not position women as oppressed demography either a gender that is investigated on its femininity or masculinity features. In this study, women are considered as a subject from its

beauty concept and are investigated as a means of having a full understanding of the constructed representation of women's beauty in its Text. Company and how it constructed the discourse of women's beauty concept are utilised as a form of Social Practices where the beauty discourse is deconstructed and constructed. Therefore, Fairclough CDA approach of using the three-dimensional model, which will be further explained in the theoretical framework below, is the best fit.

3. Theoretical framework

This study adopted the Critical Discourse Analysis of Fairclough (1989, 1992), which analyses the link between text, interaction, and context, as shown by the figure below.

Figure 1

Fairclough's three-dimensional model
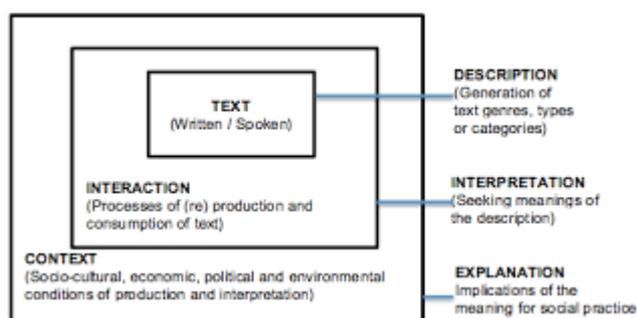
Source: Language and Power (p. 21), 2001

Fairclough (1992) formulates his CDA approach based on three-dimensional levels of Discourse. Figure 1 presents a graphical representation of the three-dimensional model, which is also considered as a process of analysing discourse. Fairclough claims this process as a continual movement back and forth

among the levels of analysis (Waller, 2006). The three-dimensional CDA analysed Discourse as (1) a spoken or written language of a text, (2) Discourse as a discursive practice involving the production and interpretation of a text, (3) and Context, as a larger social context, including socio-cultural, economic, political and environmental conditions which may have influenced the creation of the Text (Fairclough, 1992).

The first dimension is 'discourse as a text', derived from the theory of semiotics developed Ferdinand D. (1966) and Halliday (1978). Its focus is mostly on the linguistic features such as choices and patterns in vocabulary (e.g. wording, metaphor), grammar (e.g. transitivity, modality), cohesion (e.g. conjunctions schemata), text structure (e.g. episode, turn-taking system), the use of direct/indirect speech, and the use of passive/active voice (Fairclough, 1992; Blommaert & Bulcaen, 2000). Analysis of text also includes semiotic analysis, for instance, visual images (Kress & van Leeuwen, 2001). These features constitute a framework of analysing texts which cover aspects of their production and interpretation (Fairclough 1992).

In this study, Text is the content inside Femvertising, including the visual elements such as images, videos, and the sentences used to describe either the product in the advertisement. The visuals represent the choice of women's physical representation in the advertising, including the inclusivity of all skin colours, body type and size. Meanwhile, for the Text dimension, it worked to find out how Femvertising deconstructed the old standard of beauty by exploring the linguistic

features such as chosen adjectives or vocabulary, grammar, and modality. The exploration of the linguistic features represents the text's intention, the discourse it offers, and the issues it tries to unpack.

The second dimension is 'discursive practice' or interaction. This dimension mediates text and sociocultural practice. It involves the processes of text production, distribution, and consumption. This dimension centers around the analysis of a text from the point of its articulation. At this level of analysis, CDA researchers aim to answer several inquiries related to historicity, intertextuality, and interdiscursivity of the Discourse. For instance: In what historical context of discourse, the production takes place; how specific texts shape the meaning of other texts (manifest intertextuality); and how is the constitution of Discourse through importing elements from other Discourse (interdiscursivity). Alongside the creation of various forms of Discourse, researchers aim to analyse how is the distribution, reproduction, and representation of the Discourse in different genres and media. It also involves looking at how to choose the cited utterances change and its contextualisation while examining a written form of Discourse in an academic setting (Regmi, 2017). For instance, as a company that practices Femvertising, Dove is the industry that changed the old perspective of beauty. In this study, Interaction is the company of beauty brands that practice Femvertising to market their product, for example, Mad For Makeup, Pantene, and Dove.

The third dimension, Discourse as a sociocultural practice, is a dimension related to "context" beyond the text. CDA assumes a dialectical relationship

between discursive events, the situations, and social structures that design it. Fairclough (1995) stated that this context of conditions and social structures consist of three parts; economics, politics, which concerns power and ideology, and cultures that concern value and identity.

In this study, context is the relation between women who consume beauty products and have access to Femvertising practice and the whole society, specifically in the company location in Jakarta. This study explored the discourse context of Feminism narratives and its relations to the company's way of representing it inside advertising. Critical Discourse Analysis claims a relationship between particular discourse in society and the conditions, social values, dynamics, and ideology that shape and construct the discourse.

4. Data Collection

This study collected four photos and four videos Femvertising that employ the new concept of women's beauty. These videos are #Wedrawbrows by Mad For Makeup, *#RambutAkuKataAku* by Dove, '*Interview Kerja Yang Terberat*' by Pantene and "More Than Skin Deep" by BLP. These short advertising videos are uploaded on the company's media platform like YouTube and Instagram. The 4 photos are a series of Mad For Makeup photo campaign with the hashtags of #RebelBeauty & #Fthestandard.

The discourse is from a website that uploaded opinion-based articles, for example, Femvertising and the Capitalization of Women Empowerment from

Magdalene.co. News report-based article from gensindo.sindonews.com of *Label Skincare Dunia Mulai Ubah Arti Kecantikan, Merek Lokal Sudah Sedari Awal!* or Global Skincare Labels are Starting to Change the Meaning of Beauty, Local Brands Are From Its Beginning!. Article from Dailysocial.id "*Mad For Makeup Melawan Industri Kecantikan Konvensional dengan "Co-creating" Produk Terjangkau*" or "Mad For Makeup Against Conventional Beauty Industry by Co-creating Affordable Product". These articles represent the opinion and the discussion of consumer perspective on beauty products and women's beauty.

5. Data Analysis

The analysis of the collected data uses Fairclough (1989, 1992) Critical Discourse Analysis. The textual analysis (Micro-level) analysed diction, language construction, sentence cohesion, as the whole process of production of the advertising. The text here applies to any document, whether written or spoken and the visual representation of beauty represented in advertising so that the researcher considered the Femvertising scenes as 'text.'

In the second dimension, "Discursive Practices", the advertisement is analysed using three processes of production (Fairclough, 1992). Thus, this study the text's production process, such as what the producer offers inside the text, the tension of the sentences, and how the producers presented it.

In the contextual analysis (Macro-level), interactions such as website articles are analysed as the practice of discourses. This stage also examined social dynamics that influence the Text's construction, the ideology inside the discussions

and interviews, including the companies' perspective and their purpose of bringing

new discourse on women's beauty concept by Femvertising.

CHAPTER II

LITERATURE REVIEW

Reviewing Deconstruction and Discursive Women's Beauty Concept

A. Introduction

This study aims to understand how beauty brands create their advertising product with feminism discourse, which Becker-Herby (2016) called Femvertising. In this study, Femvertising is considered following the concept of Deconstruction by Jacques Derrida (1978, 1997). In this section, the concept of discourse first will the variety of discourse definition by scholars, sorting out what constitutes discourse as a social phenomenon and women's beauty discourse, then moving on to deconstruction and Femvertising practice which follows the conduct of deconstruction. Next is the concept of beauty in women's beauty products advertising, how the transformation from old beauty concepts into the new one, especially in Indonesia.

B. Defining Discourse

This thesis considers the discourse of women's beauty concept in Femvertising. Discourse has no rigid definition because many scholars have given varied definitions based on their subject matter views.

The term Discourse is highly related to Michale Foucault's work (1970). Foucault (1970) defines discourse as "a set of systematic and organised statements". Foucault argues that a statement is not just a unit of semiotic signs but an abstract construct where the sign can assign meaning. Commented on Foucault's method of

discourse, Hall (2001) states that Foucault's discourse analysis is much broader than Ferdinand D. Saussure's semiotic approach. Foucault does not focus much on the semiotics and language, instead, on the production of knowledge and meaning. According to Hall, a discourse based on Foucault underlines the importance of power and knowledge in correlation with history and historical events (Hall, 2001). Hall added that we could only know something if it has meaning. He gives examples of subjects like 'madness', 'punishment', and 'sexuality' that are meaningful if they are understood within the discourse around them.

Unlike Foucault's notion of discourse, for Fairclough (1989), discourse uses language in representing social practice from a particular point of view. He considers that the use of discourse refers to written or spoken language use in which he aims to investigate it as a form of social practice. He further emphasised that discourse has three kinds of constructive effects: (1) constructing social self or identity, (2) constructing social relationships between people (3) constructing a system of knowledge and belief. Enhancing Fairclough definition of discourse, Wodak (2009) points out that discourse is socially constructive and socially conditioned, constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups. Discourse is constitutive both in the sense that it helps sustain and reproduce the social status quo and transform it (Wodak, 2009). As linguist Van Dijk agrees with Fairclough that discourse should be seen as the language in use, or "talk and text in context" (Van Dijk, 1997).

In relation to the text, Hodge and Kress (2001) used text and discourse interchangeably. However, they differentiate the two concepts by contending that

discourse is a social process in which texts are embedded, and text is the object produced in discourse. Agree to Hodge and Kress, Cook (2001) conceptualised discourse as combination of text and context, interacting together to get a unified meaning in discourse. According to them, text is used to mean linguistic forms, along with eight elements of context; substance, music or picture, paralanguage, situation, co-text, intertext, participants and function (Cook, 2001).

Other writers such as Schiffrin et al. (2001) stated that discourse as a topic to be analysed could have a different definition, but all definitions fall into three main categories: (1) anything beyond the sentence; (2) the use of language, and (3) a broad range of social practice which includes non-linguistic and non-specific instances of language. The interpretation of these three basic categories is that a reader must do the study of discourse within a context; thus, discourse is beyond the text and a critical thought on the social situation.

Seen from Social Sciences, discourse can be considered as a social process of constructing meanings (see O'Shaughnessy & Stadler, 2008), or discourse is a textual phenomenon of a socio-cultural nature, and a text is a singular realisation of a particular discourse (Chruszczewski, 2010). Beaugrande and Dressler (1981) contributed to an essential understanding that shifted the way text is understood. They argue that understanding a text should not be as text in itself but text and its relation to its context or the interrelations between text and its social embedding. Text in here refers to what is called by Talbot (2007), the observable product of interaction and discourse according to him, is the process of interaction itself: a cultural activity.

C. Discursive Women's Beauty

Many scholars studied women's beauty and thus contributed to the diversified views of beauty discourse (Metzner, 2012; Murphy, 2013; Sarkar, 2014). The myth of women's beauty, particularly in Indonesian short stories writers implied that women are beautiful if they are physically perfect, symmetrical, white, lovable, sexy, slim body, a fashionable appearance, practical and flexible (Saguni & Baharman, 2016). Jalees and Majid (2009) call this myth as the ideal beauty. They argue that the advertising industry contributed to the emphasis of this ideal beauty by propagating this idea. The ideal beauty leads to women having an inferiority complex to the stigma of beauty standards (Jaless & Majid, 2009).

According to O'Rourke (2017) women's ideal beauty concept resulted in women comparing themselves with the portrayed 'ideal beauty'. When most of them do not conform within the portrayal, this affects women's self-esteem and self-concept. Different writer, Naomi Wolf (2013), in her book Beauty Myth, exposed the way the media creates unrealistic standards of women's beauty, which shapes women to be insecure about their physical appearance and build self-hatred. Wolf's argument allows readers to know the whole truth of how media and advertisement disenfranchised women due to the company selling women pointless products and pressuring them into striving for a specific narrow picture of beauty. In terms of how self-esteem relates to physical appearance, LePage (2013) underscored this notion and added that women often tie their self-esteem to their physical appearance and conform to the advertisement's beauty standard. When women feel positive and meet the standard, the report shows their self-esteem is

increased, social confidence is also escalated, which allows them to have more enjoyable social interaction. In contrast, women who fail to identify themselves reported feeling rejected and depressed (Gentina, Palan, & Fosse-Gomez, 2012).

The criticism upon idealised beauty brought a new movement narrative 'inclusion' and led consumers to increase demand for greater inclusion and diversity in body shapes and sizes (Pounders, 2018). The demand for inclusive beauty concept prompted beauty brands to create products which promote the beauty of all. In 2004, Dove created the "Campaign for Real Beauty," which promises to feature ordinary women and not models and proposed a discussion about redefining the beauty standards (Unilever, 2017).

The current discourse on women's beauty is not solely about beauty standards. The discourse redefines and presents women's identity as available, desirable and approachable women to all subjects regardless of class, race and age (Lazar, 2011). Lazar (2011) call this the right to be beautiful. He further argues that societies are setting on conventional standards that women have to be beautiful - in terms of skin type and complexion, body shape, size and appearance - by doing femininity and beauty is a vital component of it. The conventional standard is considered by those societies as accepted and expected part of what women should do by their virtue of being women (Lazar, 2011).

Tan and Xu (2020) discussed beauty in a way that it incorporated the narrative of empowerment. They concluded that the way advertisers portray beauty is still dominated by whiteness. SK-II's advertised skin-lightening products as an exclusive formula for British Asian Women to acquire privileges and racial identity

changes. To narrate empowerment and linked it to the aspect of being beautiful, the advertisement constructed an idealised feminism discourse of women's beauty and empowerment at various ages. Tan and Xu conceded that to reach the willingness to be beautiful and empowered, SK-II's advertisement suggests women buy their product.

D. Deconstructing Women's Beauty Concept

Deconstruction is an approach to understand the connection between meaning and text. Deconstruction originated from the French philosopher, Jacques Derrida (1978, 1997), who read texts to seek things which run counter to their intended meaning or structural unity. Derrida (1978, 1997) argues that texts do not naturally represent the world instead text constructs our interpretation of the world.

Derrida's interest in criticising modern philosophy inspires him. Modern philosophy is identical with the metaphysical views of being and logocentrism (believing in the ratio). The presence metaphysics explains that a concept or theory is justified if it already represents "being". Words and signs represent being. Derrida has a rejection of the view that, according to him, words, signs, and concepts are not a reality that presents "being" but only a form of "traces". For him, something that "exists" is compounded, unstructured, and unsystematic, so that it cannot justify through a single word, sign, and concept. Thus, the metaphysics of the presence of the so-called modern metaphysics must be dismantled (deconstructed) to find solutions to the problems of modernity (Güney, 2008). Through his deconstruction, Derrida conveyed that new truth is possible by dismantling the old truths. In the

context of this study, the old truth refers to the old construction of women's beauty, and the new truth refers to the new concepts of women's beauty represented in Femvertising.

Applying Derrida deconstruction idea, Marcel Cobuseen (2002) explained in his thesis that the most critical strategy to work on deconstruction is to track down hierarchically structured oppositions. According to Marcel Cobuseen, western philosophical and scientific traditions influenced the way classical time's philosophers thought; binary oppositions. For instance, speech opposes writing, and the central opposes the marginal, the presence opposes absence, and life opposes death. Commenting the oppositional terms by Derrida, Cobussen (2002) states that Derrida showed how one of the oppositional terms is always privileged, controlling and dominating the other. In this study, the binary opposition is beauty opposes ugly, and white opposes black, slim bodies oppose fatness.

As mentioned in Chapter 1, Femvertising is considered to follow the conduct of deconstruction as it is conceptualised by Akestam, Rosengren and Dahlen (2017) as advertising that challenges traditional female advertising stereotypes. The traditionally conveyed attributes to women's stereotypes in advertising are physical characteristics, role behaviours, and females' occupational status included in ads (Knoll, Eisned, Steinhagen, 2011).

The effort to challenge the stereotypes on the beauty standard can be seen from Dove Real Beauty Campaign advertising, known as the "Dove Vote Ads". The ads feature portraits of five regular (non-model) women. The featured women

have some characteristics that could be deemed unattractive. One woman is heavily freckled. One woman is overweight, and two older women are wrinkled and grey-haired with age (McCleary, C. M., 2014). The ads tried to deconstruct the beauty standards by allowing the audience to choose what described the women on a binary voting mechanism provided. The audience of the ads are meant to vote on whether or not the women featured should be characterised by negative statements (i.e. "fat", "wrinkled", "grey") or positive remarks ("fit", "wonderful", gorgeous"). This represents the beauty industry's attempt to practice deconstruction by dismantling women's socially constructed character, which is binary to either being beautiful or not.

E. Transforming the old concept of women's beauty into the new concept in Indonesia Beauty Brands

Advertising has a power to determine media content. It has a fundamental role in constructing gender that finally becomes part of our daily conversation (Jahlly, 2000). Rumsey (2012) amplifies this that media plays major contribution to shape beauty ideals by showing specific body sizes as beautiful and desirable. In a book, "Beauty Myth" by Naomi Wolf (2013) explains how the media creates unrealistic standards of women's beauty which shapes women to feel insecure about their physical appearance and build self-hatred. Wolf's argument allows the reader to know the whole truth of how media and advertisement disenfranchised women due to our company selling women pointless products and pressuring them into striving for a specific narrowed definition of beauty.

Women are exposed to makeup and habituated to fix their flawed beauty from a young age. This exposure came from marketed makeup products using characters popular in TV shows and movies. Makeup allows women to control and manipulate their appearance, thereby producing an outward appearance that does not necessarily reflect anything inside, but instead projects the picture that they want society to see (LePage, 2012). A study by Kees, Becker-Olsen and Mitric (2008), revealed that thin models resulted in lower body satisfaction. Nevertheless, women in college mostly preferred these advertisements in comparison with other ads that featured regular-size models. This study also showed that women are likely to purchase products that are endorsed by thin models (Kees, Becker- Olsen, & Mitric, 2008).

A survey conducted by Indonesian Jafra Tribunnews found that 68% of women felt that they must use cosmetics to feel beautiful, 58% of women admitted that they use cosmetics to look beautiful and 28% of women said that their source of confidence was from the cosmetics (Slay, 2003). The survey shows that Indonesian women are highly dependent on cosmetics to feel beautiful and be presentable to be confident.

The growing number of cosmetics industries highly influences the concept of beauty believed by Indonesian people. As another subsidiary brand of Unilever, Ponds promoted a universal concept of beauty, which is "white" through its product. This concept is invented further by producing a whitening product series, for instance, Pond's Flawless White and Pond's Acne Clear White. This brand

manipulates consumers to believe that being beautiful is to be white, through its advertising.

The influence of having "white" skin as a beauty concept, cannot be separated from the cultural impact of Japan, Korea and China (Puspitasari & Suryadi, 2020). The effort done by the Japanese cosmetics industry to expand its market to Indonesia can be seen from the event of Japan Beauty Week 2017 in Jakarta. Meanwhile, Korean cosmetic brands keep entering the Indonesian cosmetic market, such as The Face Shop brand (Vidyarini, 2007). The concept of beauty offered by these brands is smooth and white skin as soft as the snow. This concept is hegemonic not only for global citizens but also for Indonesian's local brands. We can find numerous advertisement languages that emphasise the word "white" which exploits Indonesian women's insecurity who want to be beautiful but do not have white skin.

Sigma Research, a marketing research institute, conducted a survey in May 2017. They questioned 1200 respondents and found that 41,8% of respondents agreed that women are beautiful if they are white. Another 43,1% of the respondents said that their major skin problem is acne and black spots. 5,5% of them said that a pointed nose is beautiful. The rest of 4,3% respondents said that having a slim body is beautiful (Wisnubrata, 2017).

Staley and Zhan (2011) study showed that advertising affects how individuals perceive beauty and their level of body satisfaction. Young women affected by these advertisements grow a feeling of dissatisfaction with their bodies

and develop eating disorders and emotional difficulties, including low self-esteem and depression. Being exposed to advertisements of an ideal American woman (blonde hair, blue eyes, fair skin) makes young women experience decreased self-esteem and increased desire to conform to the Caucasian standard (Staley and Zhan, 2011).

Kwan, Ahmad and Ahmad (2019) conducted research to young women's self-esteem upon cosmetics advertisements. The findings of the research show that young women's self-esteem and body image are vulnerable to media messages. 67,1% of the respondents compared themselves to the models in cosmetic advertising and resulted in low self-esteem.

In Indonesia, many studies have been conducted to find out how women influenced by women's beauty standards. For example, a study by Saguni and Baharman (2016) about the myth of beauty represented in Indonesian short story writers, found that the beauty myth oppresses women. Based on her study, women have to be physically perfect by having; symmetrical, sexy, lovable, white, slim bodies, and fashionable appearance. Not only that, the standards expect women to always be flexible and practical in any situation.

Kartini (2020) conducted a similar study with Saguni and Baharman. She claimed that people judged the quality of Indonesian women through their physical appearance. Any flaws they have, lead them to an obsession of looking beautiful for one purpose; attracting men. The men themselves prefer women with slim bodies, white skin, smooth skin, pointed noses, long hair, and thick eyebrows.

The pressure to be physically beautiful starts to dissolve once brands adapt to the development of self-love movement. The changing portrayal of beauty concepts in Indonesian brands can be found in several local brands and global brands with branches in Indonesia. This can be proven by study of Dove Indonesia conducted by Dewi, Suryawati and Pascarani (2019) which revealed how Dove Indonesia conforms to a more inclusive beauty by its advertisement "*Kecantikan Satu Indonesia*" or "One Indonesian Beauty". This advertisement portrays women in various body shapes, hair models, skin colour, and various ages. Dove Indonesia's effort was a beauty concept of postmodernism where beauty is inclusive, heterogeneous and subjective. They also claimed that this advertisement gave additional aspects of seeing beauty through mental beauty where women are defined as beautiful if they are confident (Dewi, Suryawati and Pascarani, 2019).

Dan (2016) reported his survey that showed 51% of women like Femvertising messages, and 52% had purchased a brand's product because of the positive portrayal of women in the brand's advertising. SHE Media (2014) did the same survey specifically to women respondents and got 71% of women to believe brands should be held responsible for using their ads to promote positive messages to women and girls. 91% believed how women's portrayal in advertising has a direct impact on girls' self-esteem.

Although brands are seen to begin inclusively represent women in advertising. Ad of women's beauty presented still carries several common characteristics: long straight hair, slim figure, and flawless white skin (Noeryani, 2009). The only difference is how they construct the beauty where the

advertisement uses active and successful women to represent real beauty. This contrasts with the preserved feminine character that expects women to be small, delicate, quiet, and tentative (Eckert, 2004).

F. Femvertising as the practice which perpetuated commodity feminism

SHE Media (2014) coined Femvertising as a term of ad practice from a combination of "feminism" and "advertising". Femvertising messages promoted women empowerment, strength, individuality, and confidence (Diekman & Eagly, 2000). Since Femvertising incorporated the similar purpose of feminism, definitionally speaking, and in principle, they can be considered feminist. However, they also explicitly encourage consumption of advertised products, which contradicts feminist scholars' belief that women's empowerment is not merely a matter of money and purchasing choices, but also of the existence and enforcement of social policies and practices (Ramazanoglu, 1989). Thus, femvertising messages contain an inherent conflict between its function as carriers of individual consumption and feminism's intrinsically political and social causes.

Women identified themselves as empowered by purchasing the products and allowing them to feel like a feminist by utilising feminised products. This is when the term Commodity Feminism is relevant. Commodity Feminism defined as in which feminist ideas and icons are utilised for commercial purposes and emptied of the political significance but offered it back to the public in a commodified form, mostly in advertising (Goldman, Heath & Smith, 1991). These authors asserted that commodity feminism is the redefining of feminism's narrative through

consumerism and purchase behaviour. Feminist ideas such as empowerment, strength, individuality, confidence (Diekman & Eagly, 2000), independence, freedom, and sexual agency (Goldman, Heath & Smith, 1991) are utilised for advertising, with brands exploiting these ideals as the means of product selling.

Commodity feminism is also evident in ads practices of redefining beauty. Luck (2016) specifically argued that advertisers had appropriated various aspects of body positivity. Such attempts are useful to make women feel good about themselves but only when they purchase the product. Thus Luck (2016) concluded that although ads position companies as catalysts for a revolution in the way we perceive women's bodies, the very nature of advertising—as a tool of capitalism—makes it incompatible with the activism goals.

Zeisler (2016) criticised Dove's Campaign For Real Beauty. She argued that the campaign perpetuates female insecurity while reaping the profit of "empowertising". Zeisler (2016) stated that feminist ideals for capitalistic purpose are "market place feminism" and undermined Feminism as a political and social movement. In her book, she found out that Femvertising perpetuated a watered-down sense of feminism and turning a profit in the process.

In relation to Postfeminism's discourse which is essential to understand the rise of commodity feminism since it closely relates to how feminist ideas are incorporated. Hains (2009) argued that commodity feminism made feminism "more of a lifestyle than an activist movement". Gill (2007) criticises that postfeminism turns social and political goals into individual lifestyles, and fetishised feminism

into an iconography of things: a product, a look, a style. This made women believe that they have more power to control their own lives by individual consumption instead of a collective struggle for social and political change.

Some researchers believe Femvertising to be a fad, rather than a definite progression of feminism and question whether advertisers have grasped the concept of reaching a female audience (Erasmus, 2018). The factor of authenticity is essential when using femvertising as a strategy since it pushes transparency behind the real purpose of advertising, where consumers want brands to support female business practices within its corporate context (Becker-Herby, 2016). For example, when brand campaign on femvertising and claim as a champion of gender equality, however, fails to pay its female executives as much as their male counterparts, brand loyalty decreases among women and, as far as brand identity is concerned, "hypocritical" is added in place of the coveted feminist stamp of approval (Hunt, 2017). Another concern emerged, Aerie- a lingerie brand- commands women to feel sexy in the same way that Dove commands them to feel beautiful. Still, both companies do so without any awareness or acknowledgement of the complex emotions, sexual politics, and social and media pressures that contribute to the difficulty of women embracing their bodies in the first place. Dove's parent company, Unilever, owns Axe body spray, which is known for pushing misogynistic campaigns to sell their products. The contradiction between intention and action is evident when the conflicting message happened.