

# The Ideology of Beauty in Wardah and Sari Ayu Advertisements

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## ABSTRACT

Adhering to the ideals of attractiveness becomes crucial in a society where sexual differences are the dominant ideology, especially for women. As a result, a woman's appearance has a big impact on how she perceives herself and how others perceive her (Bar-Tal & Saxe, 1976a, 1976b; Unger, 1985 as cited in Tseelon, 1993). Therefore, The aim of the study is to analyze the construction and promotion of the ideology of beauty in advertisements from the brands Wardah and Sari Ayu. 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 associated their products with some religious values to appeal a specific target audience. Meanwhile, Sari Ayu advertisements focuses on the concept of self-improvement and natural complexion. Rather than conforming to societal beauty standards, the emphasis was more on enhancing one's natural beauty. The finding of the analysis enhances understanding of beauty advertising's impact on consumers, aiding critical engagement and informed navigation of the beauty market. Valuable insights for beauty brands to connect with their audience are also provided. Ultimately, the analysis of techniques in beauty ads examines societal beauty ideals, consumer behavior, and advertising's influence, fostering an inclusive industry that embraces diverse needs and promotes positive body image.

**Keywords:** *Ideology of beauty; Advertisements; Wardah; Sari Ayu; Critical discourse analysis*

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## INTRODUCTION

### Background

In a society where gender difference becomes its dominant ideology, people, especially women, have to follow the standard of attractiveness dimension. The standard of attractiveness dimension itself refers to the beauty standard that has been set by the society. One of the examples is that in Indonesian society, male and female with brighter complexion is more preferred than the ones with darker complexion. Meanwhile, gender differences refer to the variations and distinctions in how individuals of different genders perceive, evaluate, and relate to their own bodies. A case in point is men and women evaluate and talk about their bodies in quite different ways (Halliwell & Dittmar, 2003). Men frequently perceive and discuss their bodies as integrated, functional wholes (e.g., focusing on performance), whereas women frequently do the opposite (e.g., fixating on certain aspects like thighs). According to Franzoi, (1995), Franzoi et al., (1989), Fredrickson & Roberts, (1997), McKinley & Hyde, (1996), and others as cited in Calogero, R. M., & Thompson, J. K. (2010), gender differences in body conceptualization are a reflection of differences in body awareness and concentration. Boys typically adopt more holistic and functional ideas of their bodies, whereas girls and women typically adopt fragmented, segmented viewpoints. Research has also shown that people view their bodies differently depending on their gender, particularly when they take a third-person (i.e., "her" or "his" body) perspective as opposed to a first-person (i.e., "my" body) perspective (Eck, 2003; McKinley & Hyde, 1996 as cited in Calogero & Thompson, 2010). It is noteworthy that women are more likely than males to observe their bodies from the outside (Calogero & Watson, in press; Miller, Murphy & Buss, 1981). Adolescent girls aged 11 to 13 have a significantly higher propensity than adolescent boys to view their bodies from the third person, and these gender differences manifest earlier than variations in rumination and depression (Grabe, Hyde, & Lindberg, 2007 as cited in Calogero & Thompson, 2010). Men tend to underestimate their physical size to a higher extent than women in Westernized countries, according to a major agreement (Thompson et al., 1999; Betz, Mintz, & Speakmon, 1994 as cited in Calogero & Thompson, 2010), whereas women tend to exaggerate their bodies to a substantially greater amount. Grover, Keel, and Mitchell (2003, as cited in Calogero & Thompson, 2010) discovered that normal weight women were more critical of their weights

and more likely to believe they were heavier than they actually were, even though men and women had similar actual weights based on BMI. Unexpectedly, a sizable portion of women between the ages of 20 and 64 believed they were bigger than they actually were, and a sizable portion of overweight males believed they were of ordinary weight (McCreary, 2002 as cited in Calogero & Thompson, 2010). According to McCreary and Sasse (2000 as cited in Calogero & Thompson, 2010), 28% to 68% of adolescents and young men with average weight believed they were underweight and desired weight and muscle gain. Similar trends can be seen in non-Western cultures. For instance, Japanese women are more likely than Japanese men to overestimate their physical size and desire weight loss. Young Samoan men in the South Pacific reported a desire for a slimmer, more muscular body while accurately estimating their real body size, matching tendencies seen in Western settings (Lipinski & Pope, 2002 as cited in Calogero & Thompson, 2010). In contrast to these tendencies, college-aged Nigerian students, particularly women, demonstrated higher levels of contentment with several elements of their bodies than did their Western counterparts, including things like body weight and muscle growth (Balogun, Okonofua, & Balogun, 1992 as cited in Calogero & Thompson, 2010). Therefore, appearance is consequential for women: both in terms of how others value them and they value themselves (Bar-Tal & Saxe, 1976a, 1976b; Unger, 1985 as cited in Tseëlon, 1993). 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.

The following are the reasons why the researcher decided to study beauty ideology: The ideology of beauty, in the first place, frequently encourages social inequities by giving advantages to those who meet the ideal standard of beauty. Indeed, persons who are regarded as handsome or beautiful may have better chances of finding work and advancing in their careers. This could provide individuals who already have or can acquire the ideal aesthetic standards an unfair edge while marginalizing those who don't fit the mold. Second, the ideology of beauty has the propensity to exalt outward appearance as a type of capital, a priceless possession that can bring about social and financial benefits. According to this frame of view, being attractive is essential for success and social acceptance. Due to social prejudice or exclusion, persons who do not conform to the prevailing beauty standards may endure limited prospects and life experiences. Third, the notion of beauty frequently causes people to

experience double-blindness. On the one hand, people may experience societal criticism, mockery, and fewer chances if they fall short of the ideals of beauty. They could be called "ugly" or "unattractive." The pressure to alter one's looks must be great if one wants to aspire to satisfy beauty standards, though. This could have a number of negative consequences, such as body dissatisfaction, low self-esteem, or even unsafe habits like excessive dieting, cosmetic surgery, or the use of potentially harmful beauty products.

Therefore, due to the researcher concern on the above issue, the researcher analyzes how the beauty ideology in advertising creates problems of manipulating people to purchase their products (Berger. A. A, 2010). In this research, the researcher chose to analyze the advertisements of Wardah and that of Sari Ayu for the following reasons: Firstly, the brands in question frequently modify their advertising to appeal to the cultural values and tastes of the Indonesian populace. Researchers can identify the particular cultural components, symbols, and narratives that support the development of beauty ideals in the Indonesian context by analyzing these advertisements. Secondly, advertisements for beauty products frequently reflect and support society trends and standards. Examining these adverts can show the current standards of beauty that Indonesian values, including skin tone, facial features, and body types. Thirdly, Advertisements not only reflect existing beauty norms but also contribute to the construction of new ideals. Analyzing these ads can help researchers understand how beauty standards are actively shaped by media messages, influencing public perceptions and aspirations over time. Fourthly, Researchers can learn how local and global influences interact by examining these changes, providing insight into how Indonesian beauty norms are negotiated within the broader context of globalization.

This research will focus on examining the various components of beauty advertisements, the models depicted, and the narratives constructed by the advertisements. The models depicted in beauty advertisements are also analyzed to understand how beauty companies portray the ideal beauty standard. This study also explores how the models' physical features and characteristics are presented to create an unattainable and unrealistic standard of beauty. Moreover, the narratives constructed by beauty advertisements are also examined to investigate the underlying messages and values that are being conveyed to consumers. By analyzing the

plot and theme of the ads, this study provides a deeper understanding of how beauty product advertisements shape people's perceptions of beauty.

## Literature Review

### 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, 1976b; Unger, 1985 as cited in Tseëlon, 1993).

Besides, as the beauty models define and value women through their appearance, it considers their natural body as ugliness. Therefore, they are required to improve and modify their look in accordance with society's demands. However, to control their look needs a lot of effort. It can be either the proliferation of a "weight control" culture, or cosmetic surgery. Thus, whether they can control their body or not, they are in double-blind. If they fail, they will be condemned as ugliness. If they succeed, they are still locked in the regime of beauty ideology which defines their values and worth through appearance.

## **Research Question**

1. How are the social values used to promote the ideology of beauty in Wardah and Sari Ayu Advertisements?
2. What are the discursive techniques employed in beauty product advertisements of Wardah and Sari Ayu to create the ideology of beauty?
3. How do the discursive techniques of Wardah differ from the discursive technique of Sari Ayu?

## **Problem Statement**

This research aims to investigate the construction and promotion of the ideology of beauty in the advertisements of Wardah and Sari Ayu. The study will examine the underlying cultural and social values conveyed through their messaging and the discursive techniques employed to manipulate women to purchase the products. Specifically, this research will

compare the discursive techniques used by Wardah and Sari Ayu to analyze the differences in their messaging strategies.

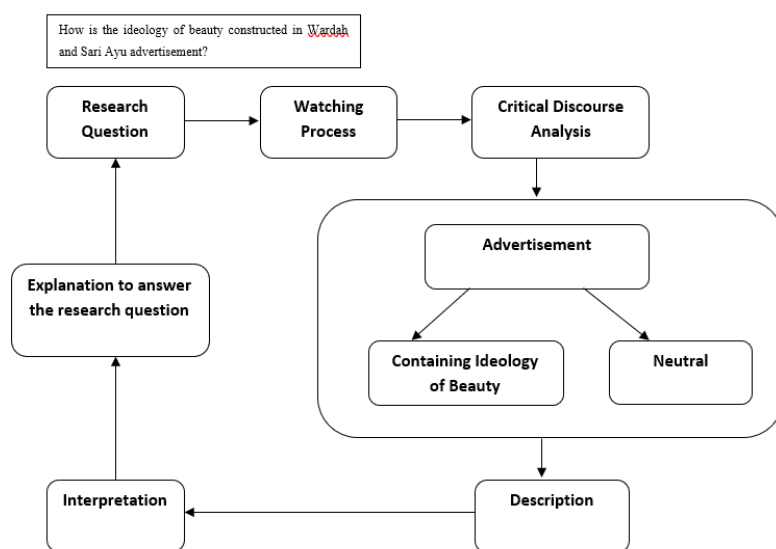
### **Purpose of Study**

This research aims to investigate the construction and promotion of the ideology of beauty in the advertisements of Wardah and Sari Ayu. The study focuses on three main objectives. Firstly, it seeks to bring to surface the social values conveyed by Wardah and Sari Ayu advertisements that are used to promote the ideology of beauty. Secondly, the study aims to explain the discursive techniques employed in the advertisement of Wardah and Sari Ayu to promote the ideology of beauty. Lastly, the research aims to examine the difference between the discursive techniques used in Wardah from the discursive techniques used in Sari Ayu advertisements. By achieving these objectives, this study is expected to provide a better understanding of how the image of beauty is constructed and promoted through advertising in the context of Wardah and Sari Ayu, and contribute to the broader discourse on the impact of advertising on women's perception of beauty.

## **METHOD**

### **A Description on the Research Design**

Using the method of qualitative research as described above, the analysis of the ideology of beauty in the Wardah and that of Sari Ayu advertisement can be done holistically, focusing on comprehending the concepts, insights, and patterns that are contained in the data. The researcher would apply the critical discourse analysis (CDA) framework in order to objectively examine how language and discourse influence power dynamics, ideologies, and social structures. Besides, the researcher would seek to capture the intricacies and complexities of the beauty ideals being portrayed by making an effort to watch and analyze the advertisement. By immersing in the data, the researchers would aim to gain a thorough understanding of the discursive techniques, narratives, and visual elements employed in the advertising in communicating the ideology of beauty.



## Data Source

The source of data in this research are beauty product video advertisements that were taken from YouTube, namely 5 advertisements from Wardah Cosmetic and 3 advertisements from Sari Ayu. In total, there are 8 advertisements that are analyzed in this research. The consideration of advertisements is guided by two specific criteria. Firstly, the advertisements must have been published within the last decade. This deliberate timeframe selection serves the purpose of providing insight into the prevailing beauty standards and contemporary societal practices related to these standards. Secondly, a key criterion is that the selected advertisements must possess a narrative component. This narrative element is crucial as it enables a deeper comprehension of the scenarios constructed within the advertisements, thereby facilitating an understanding of how these narratives contribute to shaping beauty ideals and exerting influence on the broader Indonesian population. From these advertisements, the data in the form of written and audiovisual text are taken to be analyzed.

## Data Collecting Technique

There are several steps in conducting the data collection of this research. Firstly, the researcher decided on the theme and topic. Then, the researcher searched for advertisements that are suitable for the theme and topic. After that, the researcher chose some advertisements with various criteria. The first criteria are that the advertisements in the research have to

maintain or promote a specific beauty standard. This can be done explicitly by emphasizing that one aspect of attractiveness is preferred to another, such as favoring a brighter complexion over another that is darker. A beauty standard may also be implied or shown indirectly in an advertisement by not contrasting one appearance with others. The second criterion is that the advertisements have to contain a narrative. It emphasizes how the advertisement affects audiences by associating their product with other benefits, and how these narratives influence the audience's perceptions and desires regarding beauty. For instance, an advertisement might generate a desire for a fairer complexion by portraying it as a requirement for success or social acceptance in its narratives. Moreover, it may highlight a specific issue related to beauty and offer their product as a solution, causing the prospective audience to feel badly in need of the product.



### **Data Analysis**

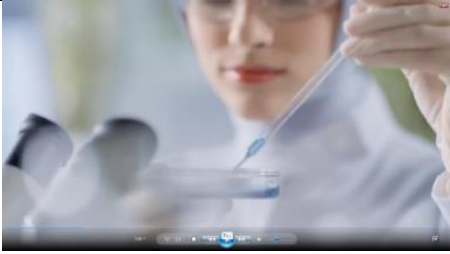
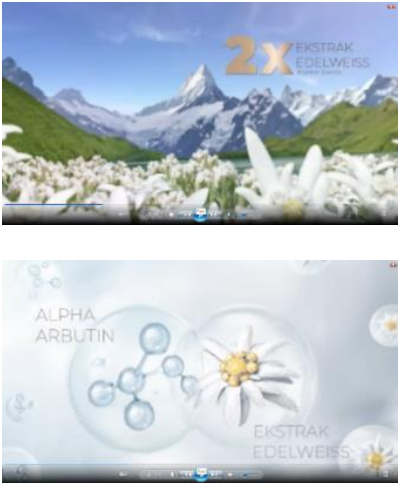

There are several steps to analyze the data. Firstly, The researcher's study focuses on analyzing visual text from the advertisements which includes pictures, models, and colors. In analyzing ideology aspect of the advertisement, the data from Wardah and Sari Ayu were employed. The researcher collected a sample of Wardah and Sari Ayu advertisements and transcribed them in written form. Then, the researcher analyzed how the narrative, dialogue, or monologues were produced in the advert and how they could be identified as containing the ideology of beauty. It includes language and visual strategies used to promote certain beauty standards or values, and to create a sense of desire for the products being advertised. The researcher explained what makes those texts occur in the advert and how it can reflect the ideology of beauty.



## FINDINGS AND DISCUSSION

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

#### Discursive Techniques of Wardah

| Discursive Technique            | Proof                                                                               | Explanation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Emotional Appeal</b></p>  |    | <ul style="list-style-type: none"> <li>• It evokes positive emotion such as brightness, radiance, and cleanness</li> <li>• It appeals to those who desire to have bright, radiant, and clean skin.</li> <li>• It appeals to those who desire a Korean looking complexion color.</li> <li>• The use of a Korean model suggests that the product can help individuals achieve beauty standards associated with Korean beauty culture, which often prioritize clear, bright, and flawless skin.</li> <li>• Korean beauty has gained significant attention worldwide, including in Indonesia, and incorporating a Korean model can enhance the appeal and perceived quality of the product for the target audience.</li> <li>• Portraying a Muslims model. This can resonate with viewers who identify with or appreciate seeing representation of their own backgrounds.</li> </ul> |
| <p><b>Pseudo-Scientific</b></p> |  | <ul style="list-style-type: none"> <li>• The scene establishes the credibility of the products.</li> <li>• It tries to build trust with consumers by showing that the product or service has undergone rigorous testing and evaluation, which can instill</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

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|---------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                 |    | <p>confidence in potential customers.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <p><b>Pseudo-Scientific</b></p> |   | <ul style="list-style-type: none"> <li>• It highlights the specific benefits of the product.</li> <li>• It distinguished the product from other similar products.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                        |
| <p><b>Emotional Appeal</b></p>  |  | <ul style="list-style-type: none"> <li>• It generates desire to the audience for transformation.</li> <li>• It evokes positive emotions such as brightness, cleanness, and radiance.</li> <li>• It appeals to those who want to achieve those benefits.</li> <li>• The before and after illustrations can be perceived as evidence of the product's effectiveness, enhancing its credibility.</li> <li>• This can inspire hope and a sense of possibility in the audience, triggering emotional responses related to personal growth and transformation.</li> </ul> |

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|--------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                            |   | <ul style="list-style-type: none"> <li>• By presenting the visual transformation, the advertisement invites the viewer to imagine themselves experiencing similar improvements.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <p><b>Emotional Appeal and Puffery</b></p> |  | <ul style="list-style-type: none"> <li>• It generates desire to the audience for transformation.</li> <li>• It evokes positive emotions such as brightness, cleanness, and radiance.</li> <li>• It appeals to those who want to achieve those benefits.</li> <li>• The before and after illustrations can be perceived as evidence of the product's effectiveness, enhancing its credibility.</li> <li>• This can inspire hope and a sense of possibility in the audience, triggering emotional responses related to personal growth and transformation.</li> <li>• By presenting the visual transformation, the advertisement invites the viewer to imagine themselves experiencing similar improvements.</li> <li>• The promise of achieving skin that is "3x lebih cerah" (three times brighter) appeals to consumers' desires for enhanced beauty, confidence, and a radiant complexion.</li> </ul> |

In the discursive dimension, the advertisement incorporates elements that appeal to the target audience's values and aspirations. By featuring a Muslim Korean model and highlighting the compatibility of the product with different cultures and beliefs, the advertisement aims to resonate with the Indonesian audience's diverse religious and cultural backgrounds.


The illustration showing the transformation of the complexion to become brighter, shinier, and cleaner reinforces the discourse of beauty ideals associated with radiant and flawless skin. It suggests that using the product can help consumers achieve the desired skin appearance and align with societal beauty standards.

By fusing cultural tolerance, religious sensitivity, inspirational messaging, and conformity to established beauty standards, the strategies used in the advertisements help shape Indonesia's ideology of beauty. In the end, this intricate interplay shapes society attitudes and individual goals related to beauty in the Indonesian setting by reinforcing the notion that beauty is multifaceted, culturally sensitive, and achievable through the usage of the promoted product.

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

### Discursive Techniques of Sari ayu

| Discursive Technique | Proof                                                                                | Analysis                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Emotional Appeal     |    | <ul style="list-style-type: none"> <li>• It evokes negative emotion such as disappointment, uncondensed, and sadness to trigger an emotional response, creating a sense of identification with the depicted struggle.</li> <li>• It raises beauty concerns on flaw skin and creates perceive need by influencing the audience to view dull skin as a considerable beauty issue.</li> <li>• It draws attention to the potential solution offered by the product being advertised.</li> </ul> |
| Emotional Appeal     |  | <ul style="list-style-type: none"> <li>• It suggests that the product is cruelty-free, scientifically tested and validated, and free from synthetic substance.</li> <li>• It can resonate with individuals who seek products without certain potentially harmful ingredient, brands that are committed to animal welfare, and products that are cleaner.</li> </ul>                                                                                                                         |

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|--------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Puffery and Emotional Appeal</b></p> |  | <ul style="list-style-type: none"> <li>• It evokes positive emotion such as hope and confidence.</li> <li>• It generates desire to have brighter and more radiant skin tone.</li> <li>• It suggests that the product will work significantly, transforming the skin color much brighter.</li> <li>• It implies that the product will lead the consumer to experience similar improvement.</li> <li>• The before and after scene is often considered as evidence by the audience, enhancing its credibility.</li> <li>• This can inspire hope and a sense of possibility in the audience, triggering emotional responses related to personal growth and transformation.</li> <li>• By presenting the visual transformation, the advertisement invites the viewer to imagine themselves experiencing similar improvements.</li> <li>• The promise of achieving skin that is "3x lebih cerah" (three times brighter) appeals to consumers' desires for enhanced beauty,</li> </ul> |
|--------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                          |                                                                                    |                                                                                                                                                                                                                                                                                                                        |
|--------------------------|------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                          |                                                                                    | confidence, and a radiant complexion.                                                                                                                                                                                                                                                                                  |
| <b>Pseudo-Scientific</b> |  | <ul style="list-style-type: none"> <li>• It establishes the credibility of the product.</li> <li>• It highlight specific benefits of the product.</li> <li>• It distinguishes the product from competitor's similar product.</li> <li>• It implies that the product is scientifically tested and validated.</li> </ul> |

The discursive dimension of the advertisement revolves around the concept of dull skin and the transformation to a brighter complexion. By presenting the problem of dull skin and offering a solution through the Bright Skin Putih Langsung Facial Foam, the advertisement engages in a discourse of beauty enhancement and self-improvement. The focus on natural ingredients, absence of parabens, and no animal testing contributes to a discourse of clean and ethical beauty practices, aligning with the values and preferences of many consumers. The visual transformation of the woman's skin and her subsequent happiness communicates a discourse of satisfaction and success, implying that using the product can lead to positive changes in one's appearance and confidence.

The focus on self-empowerment in Sari Ayu is consistent with Indonesia's broader cultural change toward valuing uniqueness and self-expression. The advertisement recognizes that beauty is different and individualized by not enforcing strict criteria. This strategy encourages people to love and accept themselves for who they are, giving them the confidence to embrace their distinctive characteristics and lifestyle choices. Sari Ayu advocates using beauty to show one's identity rather than to fit in with conventional expectations.

An increasing group of customers who value ethical consumption are drawn to Sari Ayu's emphasis on ethics. The brand appeals to the audience's sense of responsibility to oneself and the environment by emphasizing ethical aspects in its products, such as using natural materials, avoiding toxic compounds, and encouraging cruelty-free procedures. By creating an ideology of beauty that includes both individual well-being and societal awareness, this method supports the notion that one's aesthetic preferences can be in line with their moral principles.

Relating the advantages of health to beauty refers to the interest in holistic well-being among the Indonesian population. The philosophy of Sari Ayu recognizes that beauty is not just about appearance; it also has a connection to one's general well-being. The company presents beauty as an essential component of a healthy lifestyle by marketing goods that nourish, protect, and care for the skin. This dialogue solidifies the idea that beauty techniques ought to enhance someone's physical and mental well-being.

Sari Ayu's perspective on beauty appeals to the audience's values by evoking strong feelings. The brand forges an emotional connection with customers by equating beauty with morality and self-reliance. This emotional resonance strengthens the bond between a brand and its consumers, having an impact on both short-term purchasing decisions and long-term attitudes toward beauty. Customers are invited to take part in a meaningful and genuine journey of self-care and self-discovery through Sari Ayu's tale.

In conclusion, by fusing beauty with empowerment, self-improvement, ethical ideals, emotional well-being, and societal acceptance, each approach in advertisement helps to build the beauty ideology in Indonesia. The discourse portrayed in the advertising molds how people view and pursue beauty, affecting their attitudes, actions, and goals towards appearance and self-care.

### **The Difference between Wardah and Sari Ayu 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. By exploring the similarities and differences in their approaches, we can gain insights into the strategies employed to attract consumers and promote their respective products.

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. Wardah's values may revolve around promoting a sense of spiritual or religious connection to beauty, suggesting that their products align with the values of modesty, purity, or adherence to specific religious customs. Wardah's emphasis on upholding beauty standards helps to create an ideology of beauty in Indonesia that emphasizes adhering to accepted standards of attractiveness. According to this worldview, these criteria is a good approach to gain society acceptance and acclaim. Although this strategy might inspire people to strive for a particular aesthetic, it might also reinforce constrictive notions of what is beautiful and put undue pressure on people to fit in.

On the other hand, Sari Ayu takes a different approach. They reinforce the idea of self-improvement and natural complexion, focusing on enhancing one's natural beauty rather than conforming to societal beauty standards. Sari Ayu may use discursive techniques that emphasize individuality, self-acceptance, and the idea that beauty comes from within. Their messaging may highlight the use of natural ingredients and ethical considerations, such as environmentally friendly practices or cruelty-free production. Sari Ayu's values may be centered around promoting authenticity, embracing diversity, and encouraging individuals to embrace their unique features.

## 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.

Furthermore, the research reveals the role of cultural and religious factors in beauty advertising. Wardah's association with Islamic values and the inclusion of models wearing Hijab cater to the religious preferences of the Muslim-majority Indonesian population. This demonstrates the importance of considering cultural and religious sensitivities when developing marketing strategies for beauty products.

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.

The analysis of Wardah and Sari Ayu's discursive techniques holds several meaningful implications. Firstly, it provides insight into the strategies employed by these brands to engage their target audience. This awareness equips consumers with a critical perspective, empowering them to make informed decisions when evaluating beauty products.

Secondly, the research underscores the powerful impact of beauty advertisements on consumers' perceptions and choices. Wardah's emphasis on beauty standards and emotional appeals can contribute to societal pressures, potentially influencing individuals to conform to specific ideals. In contrast, Sari Ayu's messages of self-improvement and inclusivity promote a more positive and empowering narrative.

Moreover, the analysis highlights the role of cultural and religious factors in shaping beauty advertising. Wardah's alignment with Islamic values and consideration of Hijab-wearing models caters to Indonesia's Muslim-majority population. This underscores the importance of cultural sensitivity when crafting marketing strategies for beauty products.

In essence, this analysis reveals the intricate dynamics between beauty brands, consumer perceptions, cultural influences, and societal norms, offering valuable insights for both the industry and consumers

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